

International  
Old  
LACERS

BULLETIN



# International Old Lacers

OFFICIAL PUBLICATION FOR MEMBERS

## MEMBERSHIP

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

By-Laws: Art. III, Sec. 1  
.....  
Yearly Dues . . . . . \$5.00  
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Abroad, 1st class mail. . \$7.50  
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.....

## ADVERTISING

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.....

Advertising copy and all articles, reports, etc. should be received by the editor by the 10th of the month previous to publication date.

Address below  
.....

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

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1st President, 1955-1956

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## LACE CONSULTANTS

### Identification & Bobbin Lace

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### Needle and Bobbin Laces

Mrs. Virginia E.J. Funk  
370 Ammons Street  
Lakewood, Colorado 80226

A stamped, self addressed envelope appreciated for replies.



## Brussels Bobbin Lace

by Ana Isasi Blanco, of Mississippi,  
August 1974, article, page 14.



**FANS**

ANNOUNCING — GRAND OPENING  
of the ESTHER OLDHAM FAN COLLECTION at  
the MUSEUM OF FINE ARTS, Boston, Mass. on  
Friday, the day after Thanksgiving,  
November 25th, 1977, at 11:00 o'clock a.m.  
in the Lecture Hall.

There will be an illustrated lecture  
(with color slides) about the fans by  
the famous English author, from London,  
NANCY ARMSTRONG.

(Esther Oldham donated her Fan Collection  
to the Museum of Fine Arts, Boston)

### ANNOUNCEMENTS

LACE EXHIBIT, continuing thru Oct. 31,  
at BROOKLYN MUSEUM, 178 E. Parkway, N.Y.  
\* \* \* \* \*

WASHINGTON, D.C. 4 day tour in Feb. 1978  
by NORMA PAPISH, 6405 Whittier Court  
Bethesda, Maryland 20034

through historical homes, buildings,  
churches and museums. All needlework  
enthusiasts are invited!

\* \* \* \* \*  
25th ANNUAL MEETING of I.O.L. -- 1978  
August 6, 7, 8, in Denver, Colorado

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

Lithographed in the United States of America



## President's Message

Seven ladies headed by Mrs. Hazel Scott put on a wonderful convention for us in San Diego this year. I would like to thank them and their husbands who also helped a great deal.

We held a lace contest which I hope will become an annual event. All entries submitted were in the category for bobbin lace. The winners are:

- 1st place: Mrs. Virginia Staben  
from Oregon
- 2nd place: Mrs. Baumeister Jonker  
from Holland
- 3rd place: Mrs. Albert Gammon  
from Arizona

I would also like to thank our judges-- Kay Asahi and Kaethe Kliot.

If there are any new members of the IOL who are interested in joining a branch in your area, you can contact your area director listed on the inside front cover of your bulletin. Area directors will also assist in forming new clubs. Also, any questions you have regarding lace identification can be asked of our Lace Consultants listed there as well.

I would like to remind everyone to get your dues in on time. Our new treasurer will show you no mercy! Best regards

*Paula Gaddler*

### In Memoriam

Our vice-president for the past two year term, Mrs. Mary Hand, passed away August 13, after a short illness. Services were held at Biscayne, Florida and a memorial service was held at the West Chester, Pa. Methodist Church on the Sunday.

"While in Belgium I visited the school in Bruges, also the special museum display of the Ghent School.

Unfortunately, the teacher I had, died June 5th, six days before our departure. I had sent in a membership for her to the IOL; her name was Mrs. Volckerick."  
Mrs. L. W. Goodwin, Texas

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

### PRE-CONVENTION MEETING

The pre-convention meeting of the executive board members was called to order by President Gwendolyn Kritner at 7:10PM in the Committee Room of the Town and Country Hotel in San Diego, August 7, 1977.

There were 14 present. The minutes of the annual meeting/convention of 1976 were approved as read.

Reports were made by the various officers, chairmen, directors and past pres-

### GREETINGS to ALL IOL MEMBERS

My Calendar tells me the time has come to bid you farewell as your International Old Lacers President. The two years have passed swiftly.

I have enjoyed meeting many of you in person, and many others via letters. Together we have grown in our knowledge of Lace by the sharing of ideas, patterns and plans through the IOL Bulletin. IOL has also grown in membership. Together we shall continue to promote an interest in Lace and Lacemaking.

I wish to take this opportunity to Thank All the Officers, The Editor, Area Directors, Lace Consultants, The Chairman and members of the many Committees, and the Chairman of both the 1976 and the 1977 Conventions and their committees for all their helpfulness during this term. It couldn't have been successful without you!

I wish for the new "Official Family" the same close cooperation that we have enjoyed throughout this past Term.

"How fine it is to close the book of records for these years, and look once more along the traveled miles and find that all has been worth-while!"

And now my wish for all IOL members:

"May the Giver of Gifts give unto you  
All that is good and all that is true.  
A will to help and courage to do,  
A heart that can sing the whole day thru-  
Whether the sky be gray or blue.  
May the Giver of Gifts give these to you!"

*Gwendolyn Kritner*

idents. Officers submitting bills with their reports were: Treasurer and Membership Chairman -- \$60.11; Treasurer also submitted Auditors' bill -- \$35.00; Corresponding Secretary--\$17.67 (1976-1977); Supply Chairman -- \$17.24; President -- \$103.72; a grand total of \$233.74. Beulah Besch moved and Lucile Peterson seconded that the operating expenses of the officers be allowed. Motion passed and so ordered. -- Meeting was adjourned.

Meeting was reconvened for the purpose of formulating the following recommendations:

1. That the membership allot Rachel Wareham a sum of \$25.00 per year (on a trial basis) for fees for copyright payments on articles and/or photographs to be reprinted in the bulletin.

2. That the membership present Rachel Wareham a \$125.00 gift in consideration of her devotion and exceptional work on the bulletin.

3. That the membership vote to increase the new membership dues to \$6.00, starting in the 1978-1979 year and renewal membership dues remain \$5.00, provided they are paid on time--before Nov. 1st! Otherwise, there will be a \$1.00 penalty making late renewals \$6.00 as they are now. Meeting adjourned a second time.

Helen M. Forcum, Secretary

ANNUAL MEETING

The annual meeting of the I.O.L. was called to order by President Gwendolyn Kritner in the committee room of the Town and Country Hotel in San Diego at 8:00 PM August 8, 1977.

President Gwendolyn Kritner noted the executive board had approved the minutes of last year's annual meeting as per last year's membership vote.

REPORTS

Hazel Scott: convention chairman -- a mighty energetic group of six put on the convention. Total registration was 54. Public attendance totaled 150. Opening exhibits and demonstrations to the public in the afternoon (1-7 PM), pulled them out of the hole as far as expenses were concerned. Hazel announced the tours for Tuesday, mentioning the 400 year period of lace exhibit at the Fine Arts Gallery at Balboa Park. Hazel and her group assisted in setting up lace displays at the Villa Montezuma and the Gallery.

Mary Hand: 1st vice-president--Mary was absent due to illness. President Gwendolyn reported that Mary had been very helpful to her this year. Mary had been working with the Columbine I.O.L. group of Denver on the 1978 convention plans. However, she had asked the nominating committee to withdraw her name as President on their proposed slate of officers because of her illness at this time.

Paula Saddler: 2nd vice-president --- Paula's been in correspondence with the president, who appointed her as lace contest chairman. The contest winners were: 1st place, Virginia Staben, Oregon; 2nd place, Mrs. Baumeister-Junker, Amsterdam and 3rd place, Ruth Gammon, Arizona.

As slide chairman Paula stated the need for more informative and educational slides.

Helen Forcum: recording secretary --- stated there were 14 present at pre-convention meeting and read the executive board's three recommendations.

Laura Spurrier: corresponding secretary, reported corresponding with several members and notifying the executive board members of the pre-convention meeting. Her expenses for 1976-1977 (envelopes, postage and printing) totaled \$17.67. Laura joined the East Bay Fan Guild this past year and has interested several fan guild members in joining I.O.L. She reported a noted I.O.L. member, Esther Oldham of Mass., is an honorary member of this newly formed fan club.

Rachel Wareham: bulletin editor--Rachel has received many and varied contributions for the bulletins. She's had many requests for back bulletins, samples, "Meshes" booklet, book plates, and Identification Charts. Rachel forwarded all moneys for the above to Treasurer. Since our membership is getting close to the 1200 copies she now has printed, Rachel recommends increasing the number printed to 1500. There are 30 copies remaining

of the meshes booklet, a new printing of 1200 book plates is in progress and there are approximately 130 copies of the Identification Charts left.

Virginia Olsen: Treasurer--reported she has tended to all business for 1976-1977 and as of now has sent out 450 renewal cards. She requested Rachel to publish a list of "Branches" and a list of teachers in various parts of the country. Rachel hasn't gotten to it as yet. Virginia had the books audited as of June 30th and they are in order. The auditor, Bette Wilson, charged \$35.00 for the audit. Virginia's expenses which included the membership chairman's expenses also, totaled \$60.11.

Mary Cole: Membership Chairman -- has answered all inquiries, sent membership applications out to all requesting same and has compiled a new membership list which she sent to Rachel. Mary has prepared 334 new membership cards for the treasurer. She noted 255 members failed to renew last year. The article published in "Yankee" magazine gave Mary's name and address for additional information. This caused Mary considerable grievance as the information requested; who teaches what, where, when and for how much? Mary had no way of knowing. She doesn't have a master list containing this information.

Kaethe Kliot: Historian--has had no expenses this year in maintaining the Historian files. Kaethe has enjoyed the job and is turning over the set of bulletins and a fat scrapbook to her successor, Virginia Gordon. The 4 donated booklets she turned over to Mary Kueker, as they will receive wider use in the librarians care.

Lucile Peterson: Supply Chairman - sold 5 charms - \$25.00, 16 pins - \$76.00, a total of \$101.00. Her expenses (packing and postage) amounted to \$17.24. Lucile has on hand 2 gold pins, 12 charms and 9 silver pins.

Mary Kueker: Librarian--reported a lending slow-down due to her moving. However, normal operations will be resumed by fall of 1977. Six books have been added to the library and a complete list with new postage costs will be published in the Nov. bulletin. Operating funds (from donations and book selling commissions earned by Mary) are adequate. Mary requested the board to approve her expenditure of Library funds for the purchase of book binding supplies and for xeroxing some of the older books. Board granted request.

REPORTS OF DIRECTORS

Western Director, Virginia E. Bryant, reported on the Pacific Northwest Lace Groups. The Portland area has two teachers. Helen Barry and herself. The Bobbin Belles of the Greater Seattle area meet each month at ArVilla Sweeney's home for lace workshops. ArVilla would like each I.O.L. member to pay an additional

fee for the roster and the roster designate lace teachers by a star in front of their name. Virginia reported "poor response" from California. She suggests a division of West Coast territory to a "Pacific Northwest" and "California and adjoining states" in another.

Doris Southard: Mid-west Director--wrote the corresponding secretary and stated she had no report at this time, as she has received no contacts from any mid-west lace groups.

Virginia E.J. Funk: Co-ordinator Director --reported she has received correspondence from over the world. She spoke of a visit from a Nottingham lace maker/manufacturer? and asked recording secretary if report from L.A.C.E. Metropolitan, Denver had been received? Secretary replied she had received the report. The report covered the group's 1976-1977 activities.

Joyce Willmot: Director in England--report was read by corresponding secretary. Joyce stated she had enjoyed being at convention in San Francisco in 1976 and was sorry she couldn't be with us in San Diego. The I.O.L. bulletins are received with great pleasure by a goodly number of English lace makers. Joyce is still receiving requests for memberships in I.O.L. She processes these along with collecting the fees and forwarding these to the treasurer. She sends all good wishes to the I.O.L. from the lace makers in England.

The corresponding secretary also read a report from E. Steingaszner, secretary of the Toronto Lace Group. They are fairly new and have a membership of 8. They have monthly meetings where they share talks and techniques on lace and lace making.

A report from the Metropolitan Area Chapter (N.Y.) I.O.L. was also received. This is an extremely active group of lace makers. They have had at least a dozen demonstrations at notable schools, churches, historical societies, department stores and arts and crafts centers in the N. Y. city and New Jersey area. Officers for 1977-1978 are Alicia Negrón, President and Nancy Barranti, Secretary-Treasurer.

Virginia Gordon (Wash.) reported on the "name survey" committee. Members of committee were Elizabeth Groszberg, chairman (Florida), Gertrude Biedermann, (Calif.) and Virginia Gordon, (Wash.). Virginia reported the results as published in the May bulletin: International Old Lacers, 165; International Lace Society, 131; International Lace Guild, 122; L.A.C.E. International, 70 and International Lace Club, 20. As you have read, International Old Lacers won by a plurality. Total votes cast, 508. This was out of slightly over a 1,000 which was considered a pretty good response.

Kaethe Kliot read the nominating committee's report. Committee members were: Georgie McCallum, Chairman; Kaethe Kliot

and Muriel Mitchell. The nominating committee's slate:

President: . . . Paula Saddler, N.Y.  
1st Vice-president: Eleanor Haight, Wis.  
2nd Vice-president: Helen Forcum, Calif.  
Recording Sec. . . Laura Spurrier, Ca.  
Corresponding Sec. Nancy Evans, Wash.  
Treasurer: Elaine Reinchenbach, Wash.  
Historian: Virginia Gordon, . Wash.  
New Directors: Canada - Muriel Mitchell  
and South: Katherine Crampton, Florida.

Business: Voting on the board's recommendations:

Paula Saddler moved the Board's 1st recommendation (to give Rachel Wareham a sum of \$25.00 to cover copyright fees).

Virginia Funk seconded. Motion passed and so ordered.

On the Board's 2nd recommendation, Kaethe Kliot wished to increase Rachel Wareham's gift from \$125.00 to \$200.00. Discussion followed. Treasurer Virginia Olsen recommended caution. Mary Kueker moved that the recommendation be adopted as stated (\$125.00) and that the motion be amended thus; that after 6 months of the year has passed, if funds permit and at the discretion of the President and Treasurer, an additional \$75.00 be added to the original gift of \$125.00. Motion was seconded by Muriel Perz and passed.

Muriel Perz moved acceptance of 3rd recommendation (that initial membership dues be increased to \$6.00 starting in 1978-1979 and renewals remain \$5.00 if on time etc.). Virginia Funk seconded. Motion passed and so ordered.

Tillie Ridell: 1978 Convention Chairman --Tillie is a member of Columbine Branch, Denver. This branch has 25 active members all working to put on a grand 1978 annual meeting/convention. Tillie reported that plans are progressing very nicely. The U.F.D.C. has been quite cooperative as well as the Denver Hilton Hotel. Tentative dates will be August 6, registration. Aug. 7 and 8 -- exhibits, demonstrations and commercial booths and tours. A luncheon and/or banquet will be planned along with lectures and workshops. They could use an assist in lining up lace lecturers as well as workshop instructors. They are in hopes of having an expanded lace contest, maybe including antique lace, since this will be I.O.L.'s silver anniversary. Columbine Branch, Denver extends a most cordial invitation to all I.O.L. members to come and join the celebration of this auspicious occasion! Tillie said all helpful suggestions will be appreciated.

Election: President Gwendolyn re-read nominating committee's slate of officers. Virginia Olsen moved that one ballot be cast for the entire slate. Mary Bailey seconded. Motion passed and so ordered.

Gwendolyn Kritner gave her report as president of I.O.L. these past two years. She noted our tremendous growth which now totals 1159--200 new members in the last two years. She reminds all members

to PLEASE send in dues' renewals before Nov. 1st and preferable before Sept. 1st --if you want Sept's bulletin in Sept. Gwendolyn had asked the Lace Consultants to contribute to the bulletin--information, instructions and helpful hints. The consultants did this and we all benefited by their sharing their knowledge. Gwendolyn hopes they will continue to do this. She urged members to avail themselves of the slide and library programs.

President Gwendolyn thanked all for their support and the opportunity to serve. She wished the new officers the same cooperation and support she had.

Mrs. Ramstead asked for any Charter members present to stand. There were two, Beulah Besch and Lucile Peterson. Upon request Beulah gave a spontaneous and interesting short history of how I.O.L. came into being 24 years ago. Beulah gave much credit to Rachel Wareham for the growth of I.O.L. Rachel does put out a fantastic bulletin. All agreed.

Meeting was adjourned at 9:30 PM.

#### CONVENTION SUMMARY

Convention began with two all day workshops (10:00AM-4:00PM) Sunday, August 7, 1977.

Monday was tremendously busy with exhibits, demonstrations and commercial booths, 10:00-12:00 noon and 1:00-7:00 PM. The room was large and well lighted and full of goodies, old and new and rare laces. Hazel Scott and her band had invited a group of Armenian ladies to display and demonstrate their embroidery and lace making techniques. Kay Asahi's display was great; seeing her hand carved bobbins and pins and her "gossamer" shawl, in the flesh, so to speak, was very exciting.

Kaethe and Jules Kliot's newly acquired, ages old, collection of needle-point laces direct from Philips' Auction in England was exceptional! In fact, all the booths and demonstrations were terrific. It really was an exquisite sight.

Monday evening was our annual meeting--good business and fellowship.

Tuesday we were off on the tours.

First to the Villa Montezuma. I have never seen so many stained glass windows in one house! Then on to Balboa Park and the Fine Arts Gallery. The curator of textiles was a very gracious and knowledgeable man and had put in a considerable amount of time, energy and expertise on the 400 year period of lace display. Everyone enjoyed buying at the Gallery's shop.

Back to the Hotel for lunch; a tasty chicken salad, rolls, dessert and drinks. Our little mice favors in pink and blue handmade bobbin lace ruffles were darling.

Kay Asahi talked on her recent experience of "Studying Lace in Belgium". She also studied in England and in Denmark.

After Kay's talk we were back on the tour bus headed for the Serra Museum and Lace exhibit at Presidio Park. Energy was beginning to flag and I barely made

it up those long winding stone steps. Was my tail ever dragging! Then we made an hour's stop at Old Town and back to our motel rooms to lie down!

Tuesday evening's program began with Installation of officers. Retiring President, Gwendolyn Kritner, installing. Installation was followed by Mary Kueker speaking on "Care of Your Fine Laces".

Kaethe Kliot followed Mary and spoke on "Europe In Search of Lace and Materials". Gwendolyn closed the evening with a slide program.

A short post convention meetin followed.

To the Lace ladies of San Diego, we are indebted for a stupendous job! We enjoyed ourselves immensely, and we do thank you for all your kindnesses and courtesies, our "goodie" bags, our favors and our good times!

"VIYA CON DIOS" you "mighty San Diego six"!! You really are "something else".

Minutes and summary, respectfully submitted by: Helen Forcum

Recording Secretary

#### BROOKLYN MUSEUM OF ART EXHIBIT

"I wanted to send a quick note to tell about the fascinating show at the Brooklyn Museum of Art called "Lace: An Ornamental Art." It will be at the Museum until October 31, and is full of nice things.

There are many clear definitions mounted throughout; the one at the beginning stated: "Lace is a decorative fabric in which voids delineate and create the design." In this show are classic examples of traditional lace as well as unexpected adaptations.

My favorite piece was a panel dated 1605; some of the blocks were based on the original Vinciolo designs of 1587; also a marvelous Teneriffe sampler; a Marian Powys design for a fan leaf; a border of "withdrawn thread embroidery" in process; and many other fine pieces and "unexpected adaptations."

One case even showed a thread counter high enough and accessible thru plexiglas so the viewer could see needlelace details for herself. Neat idea."

Norma Papish

(Notable Needlework lecturer)

(Above exhibit announced in July bulletin, page 122.)

"Lace does bring people together. It was Doreen Wright's book I had borrowed from the Borough Library in Beverley, Yorkshire (in 1973) that started a conversation with Amy Dawson, visiting there from Bournemouth. Now, four years later, Mrs. Dawson's bobbin lace instruction book for beginners has arrived from Blandford Press who published it this June. I look forward to some uninterrupted time to examine it.

Isn't there a Miss Dawson who teaches or taught bobbin lace in or near the Midlands?" (England) -- Mary McPeck, Mich..



Southeastern Michigan Lace Group conference at Dearborn Inn was attended by 80 lace enthusiasts from twenty-one states and three countries. They brought with them from their own collections, laces which were displayed in the hotel rooms.

Thursday evening Norma Papish showed slides of lace in the collection of the Smithsonian Museum and on Friday, after the banquet, Virginia Churchill Bath gave a lecture on lace history with slides showing the development of lace styles.

*Southeastern Michigan*





PICTURES TAKEN AT  
SOUTHEASTERN MICHIGAN LACE CONFERENCE

1. Part of Lace exhibit at Dearborn Inn, made up of Southeastern Michigan Lace Group member's possessions.
2. Nerma Papish, just after her Thursday lecture with Gloria Rousseau, her back to the camera, Edith Starink, and Eleanor Safford.
3. Mary McPeek, standing with students Muriel Neeland, Adria Alston, and Aurelia Loveman.
4. Mr. and Mrs. Donald Akerman, Buckhurst, Plymtree, England.
5. Combination bobbin lace and needle lace table cloth at Meadow Brook Hall.
6. Virginia Bath, autographing her book after her lecture at the banquet. Around her, left to right, are Edna Griffin, Mildred Rigg, Mary McPeek, Elsie Bentley, Sheila Wells, Mary Lou Hassell.
7. Sheila Wells, standing, as she instructs James Misner. Others in the class, left to right, are Peg Harding, Hazel Lowery, Ione Russell, Janet Jones, Sandra DeWitt, Ruth Barnett, Mary Lou Hassell (hiding behind Ruth Barnett).
8. Doris Southard, standing, with her class; clockwise from Doris are Joan Cummer, Helen Gustafson, Diane Lillevig, Elizabeth Groszberg, Dorothy LeRuo (hiding behind Diane Lillevig), Judy Barrett, Edith Starink, Ellinor Steingaszner.
9. Brigita Fuhrmann, standing, with part of her class, left to right, Susan Clapp, Caryl Spence, Mildred Rigg.
10. June Stringer of Australia in front of Dearborn Inn, who came just for our conference.
11. Nancy Evans in her "working" dress of needle-lace trimmed sheer white. Renate Springsted faces the camera at right, the backs are not identified.



*Lace Conference*

**DEARBORN  
MICHIGAN  
JUNE 16-18**



THE COMMITTEE - SATURDAY NIGHT -  
 Standing, left to right: Christine Douglas,  
 Jessie Bush, Dolores White, Adeline Truax,  
 Seated, left to right: Mary Lou Reichard,  
 Eleanor Safford, Elsie Bentley.



Top right:  
 Doris  
 Southard,  
 Judy  
 Barrett  
 Center:  
 Ellinor  
 Steingaszner,  
 Doris  
 Southard  
 Bottom Right:  
 Ellinor  
 Steingaszner,  
 Doris  
 Southard,  
 Nancy Evans

*What is Lace?*

By: Evelyn K. Misner, New York  
 Especially written for the  
 Southeastern Michigan Lace Conference  
 of June 16 -- 18, 1977

It is the twisting of threads  
 into a lovely cloth  
 That tells a story of love and care  
 and trims the clothes we wear.

What is lace you ask?  
 It is a spiders web  
 Or a silhouette of trees  
 against a setting sun.

It is a pattern of a life  
 and the movement of the stars.  
 It's in a flower or a leaf,  
 and if we love it, it is ours.

Lace is fine and delicate  
 and beautiful to see,  
 And if I look through my frosted  
 window on a winter's day;  
 IT IS ME!

(Used with Mrs. Misner's permission)

NOTICE

"To all participants of 'Contemporary Bobbin Lace' workshop given at the Michigan Lace Conference.

I contacted Elena Holeczyova, whose book many of you admired and desired. She wrote me that her book was sold out in Czechoslovakia, not a single copy to be found in stores or warehouses. But she found that a French Publisher is interested in reprinting about 4,000 copies of this monography. If we all write there he may realize that there is interest and publish it RIGHT AWAY.

Please address your requests to:  
 Editions Dèssain et Tol'ra  
 75. 006 Paris  
 10 Rue Guesette, France  
 Brigita Fuhrmann, Mass.



## Sheffield Lacemakers, England

Annual Report to June 1977

Sheffield Lace-Makers have had quite an exciting year. In addition to their four practical meetings, which are very popular, they held a highly successful Lace-In on March 7th. 217 visitors attended including Mrs. Doreen Wright (Founder Chairman of the Lace Guild) and Miss Pamela Nottingham, whose book "Technique of Bobbin Lace" is a best seller.

On show were treasured items of lace -- some from Nottingham Museum and some privately owned, including a nightdress worn by Queen Victoria. It was lace trimmed and the Royal Cypher was embroidered on the front. Also, on show was a Christening robe, hand made and trimmed with hand made lace by a member, Meryl Marsh, for her infant son Johnathan. Photo right.

Members have visited other lace groups and residential courses and have demonstrated at various women's meetings.

The Annual General Meeting was well attended. Members were delighted when the Honorary Treasurer proposed "no increase in subscription" originally fixed in 1972. After the business the meeting took on a Spanish air. There were exhibits of Spanish laces and fans and lace head-dresses were modelled to the accompaniment of 17th Century music played on a real Spanish guitar. This was very pleasant and a grand final to our year's activities. --Doris A. Bird, Hon. Secretary.

"Johnathan" in Christening Robe made by his mother, Meryl Marsh. Photo by his father, David Marsh, who gave permission for it to be reproduced. ▶



## Southwestern Michigan Lace Group Report

The conference got off to a good start on Wednesday afternoon, people registered in the lobby as they arrived. After getting rooms they went sight seeing or just chatted in the lobby. The committee was busy getting the class rooms set up; exhibits arranged and the last minute details attended to.

Thursday morning our registrars were at the desk again. Classes started promptly at 9:00 and moved smoothly to 12:00 noon. Lunch was served at 12:30 and after lunch cars took us all to the Edison Institute (Ford Museum) to see the lace in two glass cases there; then free time until six when the cars took us to the Clinton Inn for a lovely Candle light dinner and a slide program and talk by Norma Papish. Back to the Inn for the first of our room shows. One person said "Its just like a treasure hunt. Room numbers were listed in the Exhibit hall. Laces, bobbins, books and treasurers of all kinds were displayed.

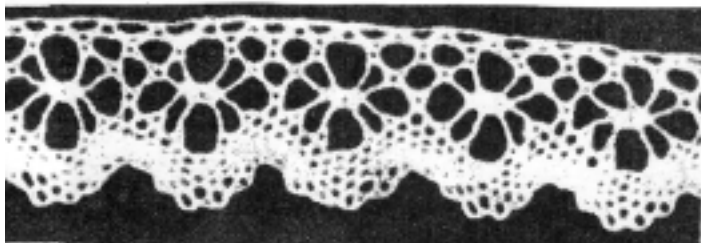
Friday started off with everyone in their places for classes at 9:00. At

12:30 everyone boarded busses; were served a box lunch with Lemonade while we drove through the northern suburbs of Detroit to the Wilson estate, Meadowbrook, where a collection of lace and embroidered tablecloths were displayed. We could look, touch and turn these pieces. Meadowbrook staff mingled with our group to discuss the pieces. Then an hour ride back to the Inn and a lovely dinner in one of the ballrooms. More room shows.

Saturday morning back to the classrooms. 12:30 lunch. Then the Lace-In. Local people brought their lace pillows, about 20 of them to show what we are doing in this area.

Then Saturday night the banquet and our special guest speaker, Virginia Churchill Bath. We were tired, but happy that the conference was a success. Elsie Bentley

"I met one of our I.O.L. new members this week, Caroline Coffield of Brussels, Belgium. She is visiting in this area and called me. She will attend our "Lace-In" on August 29 at the Michigan State Fair. -- About the "Lace-In". We meet in the Community Arts building and place our chairs and lace pillows in a large circle so the Fair goers can walk behind us to see what we are doing. Elsie Bentley



Photos by Dick Costello

## One Hour for an Inch of Lace

From: "The Home News"--Sun. July 3, 1977  
New Brunswick, N.J. area newspaper

### ANCIENT ART ON DISPLAY ON 4TH

By: Ann Ledesma

It calls for infinite patience, unusual equipment and detailed instruction, but the generations-old art of bobbin lace making is rewarding for both the artisan and collector.

So say the members of the International Old Lacers, who are busily preserving this ancient art.

Bobbin lacework and the procedures that go into it will be on display tomorrow at the Spanish-American Club exhibit at festivities in the Olde Towne section of Johnson Park.

One of the most accomplished practitioners of bobbin lace making is Mrs. Rose Sanchez of Kearney Drive. She is one of 37 members of the Metropolitan chapter of International Old Lacers. (IOL).

She has been working at the art for three years and is one of the founders of the Metropolitan Chapter.

"Not only Spanish women do this kind of lacework," she explains. "Actually it began in Italy. It is also quite popular in China."

Mrs. Sanchez took up the art while living in Havana. "When we came here, I

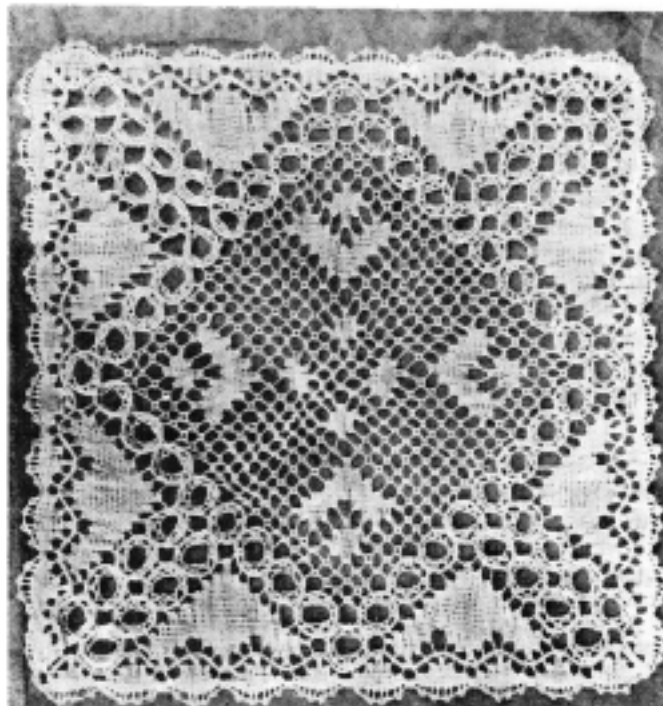
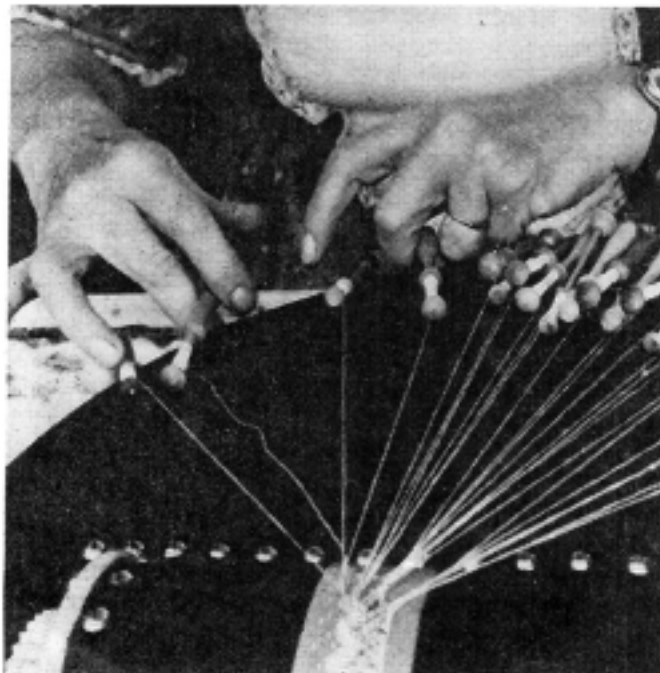
**PAINSTAKING** — Bobbin lace is worked on a special pillow with a number of bobbins. It takes an hour to make an inch of lace "and that's working fast," says Mrs. Sanchez.



ARTISAN — Mrs. Rose Sanchez of North Brunswick at work on her exquisite bobbin lace.

was frustrated because I couldn't find a teacher here."

With the help of a friend, Mrs. Pauline Korey, a collector of fans and admirer of lace, Mrs. Sanchez started the chapter and found a teacher. Mrs. Gunvar



**PERFECTION** — Delicate lacework such as this sample by Mrs. Sanchez will be seen at the July 4 exhibit of the ancient art to be held in Piscataway.

Jorgensen of Northvale.

"I attend class once a month, sometimes more," she says.

Although some laceworkers are adapting the bobbin style to modern themes, the IOL members prefer the classic idioms. It propagates and preserves the art. "The newer lace work uses thicker threads and goes a bit faster. The classic style uses finer threads and a slower technique, Mrs. Sanchez explains.

The equipment used for bobbin lace making is almost as interesting as the art it produces. The working surface is a large pillow, which can be either cylindrical or round and covered with a matte material.

In the center of the pillow is a cylinder where the pre-punctured pattern is pinned. The actual lace work is done with a series of bobbins. "You can use anywhere from 40 to 160 bobbins, depending on the texture of thread," Mrs. Sanchez says.

The strips of lace are held down by pins and as each section is completed it is separated by a special divider. "You work with two pairs of bobbins at a time," Mrs. Sanchez points out.

"Some women make their own bobbins. Most are made of wood, but you will also find them in bone, ivory or glass."

Much of the equipment is imported and available through IOL. And it is not cheap. A pillow will run in the \$55.00 bracket, bobbins \$3.00 the dozen, and threads \$3.50 per spool. "And you need two spools to make five yards," says Mrs. Sanchez.

You also need enormous patience, she adds good-naturedly. An hour of work will yield an inch of lace, on the average. "And that's working fast," she says.

Eight stitches are used, and there is a basis of five patterns. These produce intricate figures of daisies, spiders, hearts and teardrops and other breathtakingly delicate creations.

The thumbs are never employed in bobbin lace making, Mrs. Sanchez notes. "Using the thumbs puts a strain on the neck."

In European countries the art not only creates beauty but provides a pleasant background for socializing. Mrs. Korey recalls seeing Spanish women "gathered in their doorways and working on bobbin lace as they talked. The bobbins clicking against each other made such a lovely sound -- like castanets."

The area chapter consists of women of all ages, the youngest being 13-year-old Christa Sanchez, granddaughter of Mrs. Sanchez.

At the Fourth of July exhibit, members will be on hand, in ethnic costume, not only to demonstrate and display their art but to dispense information about the IOL organization.

"It's not only open to lacemakers, but to people who collect and study lace as well," Mrs. Sanchez says.

\* \* \* \* \*

"Although the writer failed to mention it, we had three other delightful ladies demonstrating -- they were Gunvar Jorgensen, Olive Risch and Ethel Skelton. I can assure you much interest and excitement was generated by these ladies. At my table I took the names of at least 6 or 7 women in the local area who are interested in forming a chapter or having someone from the Metropolitan Chapter instruct them in making lace. A librarian friend has also asked me to invite these same ladies, heretofore mentioned, to demonstrate in the North Brunswick Library and perhaps at our local schools. This in the foreseeable future." Pauline Korey

(Contributed by Pauline Korey and also by Ethel M. Skelton, Metro Secretary)



Photo by F. Axtell Kramer, Jr.  
Kirkwood, Missouri

"When we were at the Lace Conference in Michigan, I mentioned the beautiful but strange lace bobbins I had on display there. Mr. Kramer was kind enough to take pictures of them and I am wondering if any of the IOL members can identify their source and purpose.

The two ivory bobbins are like those shown in Whitings' "Old Time Tools And Toys of Needlework", page 231 and can therefore be presumed to be old ivory bobbins from Portugal. The two wooden ones made of two or more kinds of wood and one with an ivory top are the puzzlers." -- Mrs. Ione L. Russell  
8 Greenleaf Ave., Portsmouth, N.H. 03801



**MAKING LACE**

Mary Rositski of the Taylors Falls Antiques Shop can be seen almost daily making bobbin lace inside the store. The lace is made by crossing the bobbins, which she is seen holding, in various sequences.

## Centuries-old Art of Bobbin Lace Alive in Taylors Falls.

THE STANDARD-PRESS, St. Croix Falls, Wisconsin  
THURSDAY, APRIL 28, 1977

By: Frank Zaworski

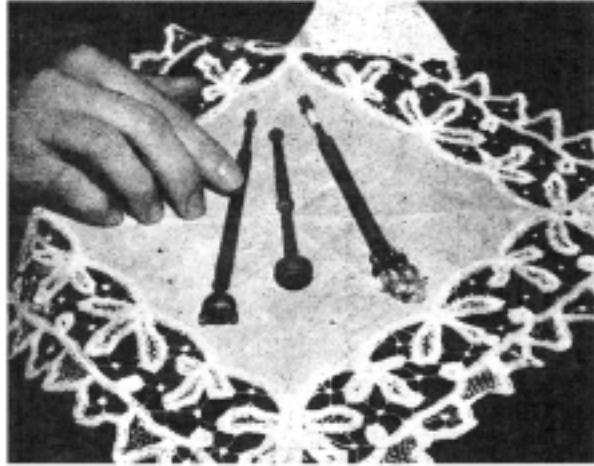
They guillotined lacemakers during the French Revolution but that doesn't stop Mary Rositzki from practicing this ancient art in Taylors Falls.

To be specific, Mary's favorite hobby is the art of bobbin lace (sometimes called pillow lace.) Bobbin lace is made by weaving thread in a particular pattern. Bobbin is the word to describe the wooden weights that control and separate the many threads of linen. The bobbins in turn rest on a pillow.

Lacemaking is an ancient art-form mentioned in the Old Testament of the Bible. Pictures of lace and its artisans have been found on the walls of Egyptian tombs.

"The making of lace is estimated to be 6,000 years old but history is sketchy," Mary said. "Actual bobbin lace dates back to 1500 in Europe when written records began to be kept."

Mary can be found practicing her art

**PRECIOUS ANTIQUES**

These three antique bobbins are part of Mary's collection of lacemaking gear. The bobbin at left is a good luck charm. The glass beads on the bobbin at right were made by a blacksmith.

**FAVORITE PIECE**

Mary's favorite piece of lace from her collection is this antique baby's cap held here by husband Tony

almost daily at Taylors Falls Antiques. She and her husband, Tony, have operated the Mainstreet Antique for the past two years.

"I've always been interested in needlework of all kinds," Mary relates. "I became interested in bobbin lace when I saw a picture of an old woman showing a young girl how to do it. That's the way the art has been perpetuated, handed down from generation to generation through the oral tradition.

Mary searched the countryside for more information on bobbin lace and finally, last fall, found a needlework shop in St. Paul that knew someone who gave bobbin lace classes.

Mary is a member of the International Old Lacers, an organization that has 1,160 members worldwide.

The art of bobbin lace is a slow and exacting craft. To make the lace, patterns are first pricked on a piece of flexible cardboard which is then mounted on a wheel and pillow assembly which rests on the lap. Lace is then made by crossing

the bobbins in a certain way. Unlike macramé, there are no knots so pins are used to hold the pattern in place for several inches.

The thread used is always linen. Mary uses a kind that is made in Ireland, and which she has to buy through mail order.

"In earlier times, thread used to be as thin as human hair and was spun by hand," Mary stated. "Some examples of this early thread are very valuable."

According to historians, kingdom's sometimes rose and fell on the quality of its lace. European states would never allow their homemade lace, threads or patterns to be exported. Since all lace is made by hand, a garment for a king or other royal figure often consumed a lace-maker's lifetime. Because of its value, lace was smuggled from country to country in often ingenious ways. "For example," Mary said, "one popular method of smuggling was to remove the heads of corpses and fill the body cavities with lace."

Lacemaking reached its height as an art-form about 1750. The art went into a de-

cline during the French Revolution when lacemakers were beheaded by the bourgeoisie as symbols of the royalty.

"Lacemaking never died out though," Mary says, "and it made a comeback about 1805!"

Bobbin or pillow lace is different from crocheted, knitted, or tatted lace which are considered imitations by the experts. Such means of making lace were invented by housewives to save time.

There are many fascinating things one can learn about lace, Mary says, for example, that St. Bridget's Catholic Church in Lindstrom is named after St. Bridget, who according to legend, taught nuns in Sweden to make lace in the 13th century.

Although the manufacture of lace has been usurped by machines, the art of handmade lace will never die out, says Mary. "There's something intrinsically beautiful about a delicate handmade pattern that will keep it alive forever."

Mrs. Mary L. Rositzki  
7229 - 177th Avenue  
Forest Lake, Minn. 55025

## A BRIEF HISTORY OF LACE MAKING IN BRITISH COLUMBIA

Lacemaking was first introduced on Denman Island by a Miss Spencer who came to the Island in June 1919 from Morecambe, Yorkshire, England bringing with her the art of pillow lace making. The women on Denman were soon interested and with the help of Miss Elsie Meadows, daughter of Dr. Meadows, groups of lacemakers were soon formed whose enthusiasm for the art continued long after Miss Spencer had returned to England. The original group of lacers were Mabel Randal, Maggie Graham, Lizzie Piercy, Eunice Dalziel, Alma Christie, May Seip, Elsie Meadows, Rose Robertson and Muriel Thornberry. The second group included May McKay, Gertie Swan, Kitty Swan, Edith Rourke and Gladys Street.

A group in Union Bay included Bessie McKay, Ivy McLoughlin, Nellie Hudson, Annie Nelson, Gertie Swan and Eva Baldwin.

In later years some of the women left Denman Island, but their enthusiasm for lace making prompted them to form clubs in their new locations. Rose Robertson started a club in her home in Buckley Bay which met first in members homes, then in various halls, finally settling in Royston Community hall. Maggie Graham formed the Campbell River club, and Lena Gammie, a niece of Kitty Swan formed the Duncan club, both of which are very active. Maggie has since died and Lena now lives at Sewell Bay in the Queen Charlottes. Lottie Swan formed the Vancouver Lace Makers, and Julie Burley who was a member of both the Denman and Duncan clubs now has a group of lacemakers in Victoria. From these few dedicated originals, lacemakers have grown in number till there are now eight enthusiastic

clubs on the Island and lower mainland, whose memberships are steadily increasing. Each year in May the lace makers hold an annual get together, when they enjoy a companionable luncheon, a reunion visit, exhibit and exchange different types of lace, books, supplies and ideas.

By Jean Scarff

(Contributed by Mrs. Lena Smith, and she adds, our Honory member and teacher of pillow lace, Rose Robertson, passed away at 87 years and was buried on Denman Island, back where she began her life.)

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### ENGLISH SILVER JUBILEE BOBBINS

"While in Britain in April, I visited Joyce Willmot and we spent some time in The Victoria and Albert Museum. They had a needle lace display.

While there she presented me with three Silver Jubilee bobbins. They are very beautiful, made by a man from Buckinghamshire. One was for Cali Dunsmuir who had visited with Joyce several years ago and the pair for me. Well, when I got home, the Vancouver and White Rock Bobbin Lace Clubs had a luncheon, so I presented Cali with hers and I decided to present one to Margaret Oddsted as I felt she had contributed the most in lace making in this area. She has been teaching classes in many areas and has been sole teacher of Buckingham point and Honiton here."

Muriel Mitchell, B.C., Canada

\* \* \* \* \*

"Just returned from England where I had a lovely afternoon with Mrs. Doreen Wright, chairman of the Lace Guild, also visited a lace museum."

Mrs. Katherine Dopp, 15 Elsom Parkway  
South Burlington, Vermont, 05401  
.....

"Northeast" paper  
Jan. 19 & 20, 1977

## *The Simple Grace of Making Lace*

By Allyn Boone

Like tiny marionettes, the slender, wood bobbins danced in Ana Blanco's hands.

"Twist and cross, twist and cross," she said, and the threads obeyed. The delicate, flower pattern grew.

Blanco, housemother at the St. Dominic School of Nursing, is one of the South's few lacemakers. She has practiced the art for 45 years, since she was 17.

Born in Cuba to parents of Spanish descent, Blanco said she was reared as "an old-timey Spanish lady."

"In the Spanish culture, a lady was supposed to do everything," she said. "I took cooking lessons. My sister even took ironing lessons."

And to be sure the girls' educations were complete, a tutor was hired to teach them the art of making lace. They began a lace tablecloth, and Blanco recalled with a smile, "My mother kept the teacher for 10 years -- to finish the tablecloth."

Blanco acknowledges the art form is "time work." But ask her how long it took to make an object, and she will throw up her hands in animated dismay.

"I DON'T count time," she said, "If I count the time, it takes out my pleasure in doing it."

But the time factor is the main reason Blanco does not assign prices to her work. She has never sold her lace, primarily because she does not believe people would pay what an object is worth in terms of time.

The price of a six-inch-square piece of lace, if computed on an hourly scale, would be about \$250, she said.

"Who is going to pay that?" she asked.

EUROPEAN KINGS and noblemen would have paid it once. In the 16th, 17th and 18th centuries, lace was a prized possession denoting wealth and rank. Noblemen even



Lacemaker Ana Blanco is one of a select group who still do the intricate needlework by hand. Pinned to the pillow (left) is the design she follows using wooden bobbins and a series of stitches and twists to make the pattern. A Brussels design (below) was displayed in the exhibit "Cotton Comes Home."



sold land to buy lace.

But with the advent of machines, less expensive machine-made lace began to replace lace made by hand. Lace making became an art by which a lady could occupy herself.

Today, lace, like many forms of handwork, is experiencing a revival. Decorating magazines are featuring objects made of lace, and Blanco had two lace pieces selected for exhibition in the recent "Cotton Comes Home" show which toured the southeastern United States.

Although the techniques of lace making have not changed through the centuries, philosophy and design have, giving modern lace a contemporary look.

BLANCO said she has experimented with modern designs, but for her, lace is traditional---rosettes and scrolls in white



Top Right: Point  
D'Angleterre by  
Ana Isasi Blanco  
December 1976

Far Right:  
Milan Lace  
May 1975 by  
Ana Isasi Blanco  
\* \* \* \* \*

or black.

Contemporary lace  
in bright colors  
and varying tex-  
tures "doesn't  
mean anything to  
me," she said. "I  
don't feel any-  
thing for it."

"I don't deny  
the art," she  
said, "but it's not for me."

In the making of bobbin lace, Blanco explained, two move-  
ments -- twist and cross -- result in two stitches, the  
whole or cloth stitch and the half stitch. These two stit-  
ches can be combined in infinite ways for an infinite num-  
ber of designs.

As the lace is made, pins are used to hold the threads in  
position.

A fine lace requires careful workmanship, but much of its  
beauty lies in its design Blanco said. She began designing  
lace after moving to the United States. Often she draws a  
design many times before achieving the desired effect.

"The books tell you it's good to make a balanced design  
but they never tell you how," she said.

Blanco uses graph paper to draw her designs, and she has  
a special stack of patterns for future laces. "Everytime I  
feel inspired, I make a little design," she said.

When persons ask to be instructed in the art, Blanco us-  
ually discourages them. Most American women, she said, sim-  
ply don't have the time. "I admire the American woman,"  
Blanco said. "She can drive the car, cook, take care of  
children."

But, "This is an art of leisure. If you don't have at  
least two hours without interruption, don't even sit down  
to make lace," she said.

But IF the person is persistent and sincere, Blanco will  
teach the art. She is now teaching two Jackson women to  
make lace.

Some might think the intricate work frustrating or ted-  
ious, but Blanco says "It is my life."

"I keep it like one dream in my life. When I want to  
think of good days and happy days, I think of lace. When  
I am making lace, the whole world could fall apart."

(Contributed by Adria Alston, N. Car.)

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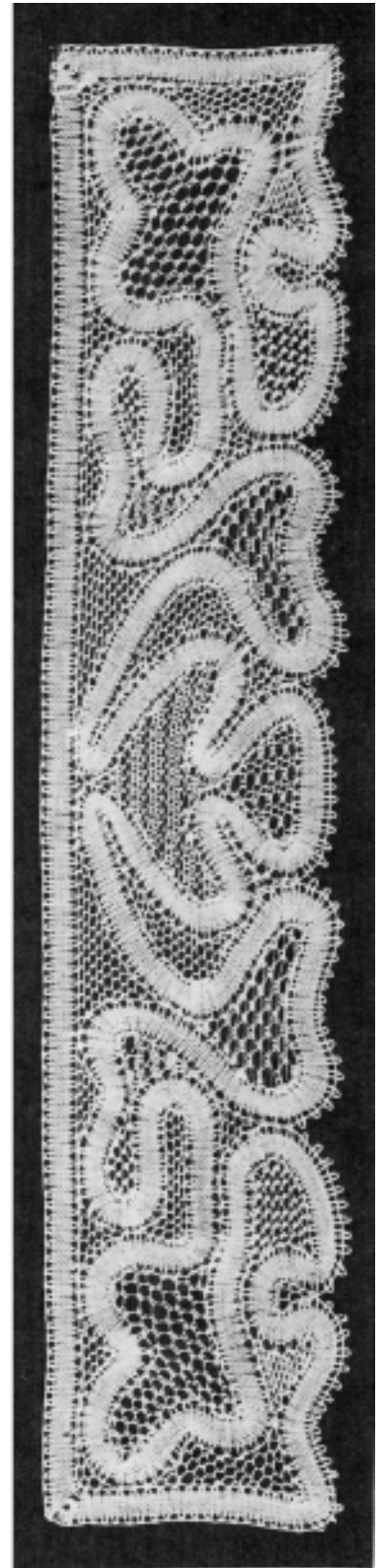
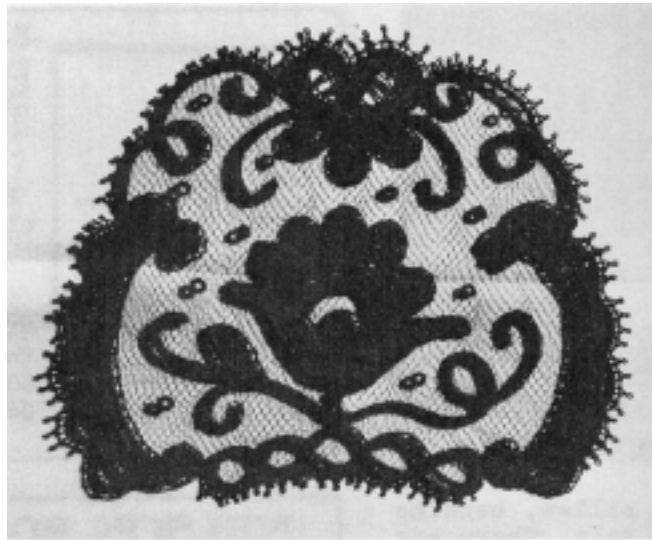
#### NEW BOOK "BOBBIN LACEMAKING"

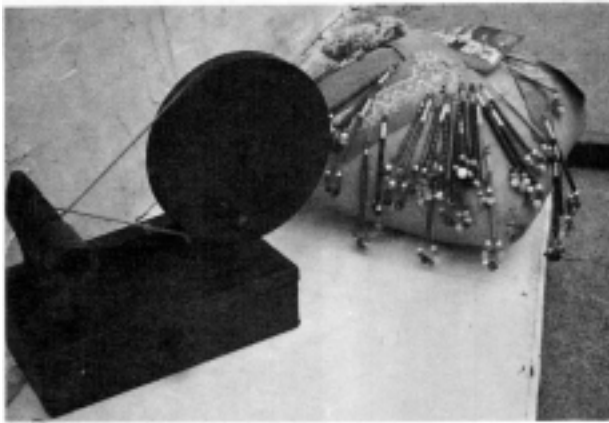
by Doris Southard -- size 8 1/2" x 10 3/4"  
256 pages, 118 photographs, 98 diagrams  
It is written as a series of step-by-step  
lessons in lacemaking. There are at least  
35 patterns ranging from very simple to  
moderately complex. Most of the lesson  
material is on torchon techniques but  
tape and Tønder is also discussed and  
patterns given. There is a short histor-  
ical section and a section of photos of  
the work of many lacemakers. Autographed  
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**ENGLISH PILLOW-BOBBINS-WINDER**

Above old English lace pillow, bobbins and bobbin winder is for sale. There are 32 bobbins; three are ivory and some, the wooden ones, have designs on them. Asking \$200.00 plus postage.

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*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.*

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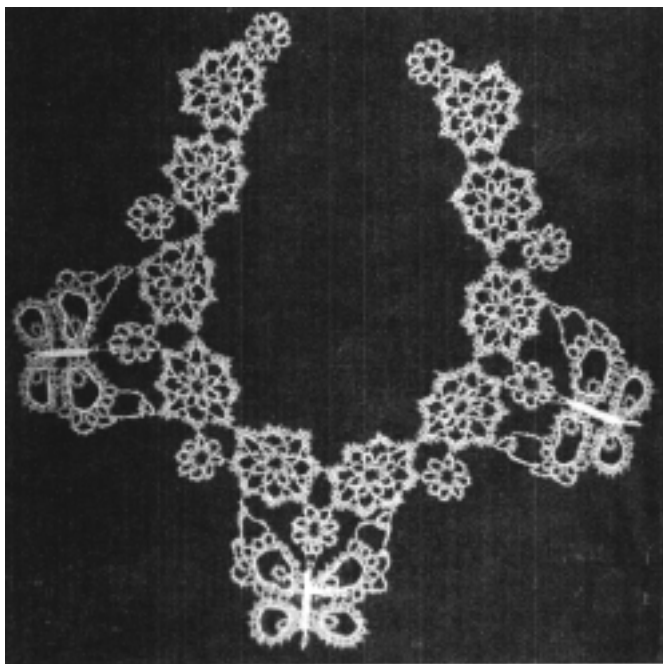


Photo by Sultana Charania

## TATTED BUTTERFLY COLLAR

"Plain & Fancy Needlework Magazine" 1917  
Contributed by Ranae Scott, Michigan

For the butterfly head: Make a ring of 4 ds, 2 very long p with 8 ds between and 4 ds. Ch 13 p with 3 ds, between, 12 ds, 1 p, which is end of tail; 12 ds, 13 p with 3 ds between. Continue with chain, no picots, to bottom of body and back up, a little over half way. This will make a double chain through thick part of body and a single chain at upper part; with fine needle and silk thread tack these together in the shape of a body.

For the large wings: Ring 11 p with 3 ds between, ch 29 p with 3 ds between, knot at base of ring, tie and cut chain thread. On shuttle thread work 4 r of 3 p with 3 ds between, fastening in every 2d p on chain and 6 r of 9 p with 3 ds between and 6 r of 3 p with 3 ds between. Knot at base of 1st large ring of figure. Knot threads to 5th p in 1st large r on ch, ch 5, p with 3 ds between r, 3 p with 3 ds between, ch 5 p with 3 ds, between, r 3 p with 3 ds between. Knot 1st p to last p of previous ring, ch 5 p with 3 ds between, r 3 p with 3 ds between. Knot center p to center p of 3rd large ring on chain, ch 5 p with 3 ds between. Knot to center p of next large ring, ch 5 p with 3 ds between, knot to next ring, tie and cut thread.

For the small wing: Ring 9 p with 3 ds between, ch 23 p with 3 ds between, tie at base of ring and cut spool thread. Work 17 r of 3 p with 3 ds between on the chain. Sew wings to body of butterfly by picots, using care to have wings in the proper position.

For the medallions: Ring \*2 ds, p\* 5 times, 2 ds, close. Chain \*4 ds, p, 2 ds, p\* 4 times, 4 ds. A ring as before, join-

ing by 2d p to 4th p of preceding ring, repeat for 8 rings and 8 chains, alternating. Join last ring by 4th p to 2d p of 1st ring and last ch at base of 1st r. This completed the wheel.

2d Row-Make a ring as in 1st row \*chain 5 ds, (a ring joining by 2d p to 5th p of preceding ring) twice, the 3 rings form a cloverleaf. Chain 5 ds, a ring joining by 1st p to 4th p of preceding ring, chain 6 ds, join to middle p of ch of last row, ch 6 ds, a ring joining by 2d p to 4th p of preceding ring and repeat from\*. Join last ring by 4th p to 2d p of 1st ring and last ch at base of 1st ring.

Ten large medallions, 9 small ones and 3 butterflies are used for this charming collar. Place all parts on a collar pattern of the desired shape and fasten together by picots and fine needle and thread; fasten to neck chain in same way. NOT SHOWN: Crochet a chain the desired length, turn, dc in 11th st from hook, ch 6, fasten in 5th st from dc, repeat the length and fill both sides with dc. NECK CHAIN IS OPTIONAL.

ds, double stitch      p, picot  
ch, chain                      r, ring

Use #30 thread only - it becomes monstrous if larger thread is used.

### MALAYSIA

"I have had classes in lace making continually and have local students as well as foreigners living here for a couple of years. We have a local carpenter that makes the bobbins for us. The best news came with the last issue of I.O.L., the factory in Belgium resuming the production of lace linen threads. I wrote and got a reply immediately with thread samples. A great source for fine threads and at reasonable prices.

In May I had a student from Thailand. She came especially to learn lace making for 2½ weeks. I will go there this month to do some more with her. The idea is to teach the local people and have a shop selling clothing and tablecloths, etc. using lace trim. Labor is still cheap in Thailand that is known for all its handicrafts, but lace would be a new addition. Very exciting venture indeed.

Can any members help us with some more useful ideas for laces on clothing and table linens? Some easy ways of attaching lace to the fabric? Other sellable items not too complicated to make?"  
Anthonetta Graulick, 7 Lorong San Al Wing  
Kuala Lumpur, Malaysia, 15-01

### NEEDLE LACE LESSONS BY MAIL

Nancy Evans, I.O.L. Needle Lace consultant will teach needle lace by mail FREE to I.O.L. members. All you need to do is write her. She would appreciate that you pay the postage for lesson packets.

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



Californian Kav Asahi (left) shows her own lace to Honiton's Pat Perryman

## EUROPEAN LACEMAKING

BY KAY ASAHI

I made my trip to England, Denmark and Belgium in the month of June specifically to learn more about the different types of lace and lacemaking techniques, to increase my skill in bobbin lace, to research and purchase some interesting patterns and to find new sources for lacemaking supplies.

My trip began to take form when I casually mentioned to my good friend Mrs. Elna Johannessen that I would like to go to Europe to learn the proper techniques used in making Honiton Lace and Belgium Lace. Before I knew what was happening Mrs. Johannessen and her daughter, Lisen, presented me with a folder containing information and correspondence from Mrs. Pat Perryman, a lace instructor in Honiton, England. I thank them both for their initial efforts in helping me make my dream a reality.

Six months ago a trip abroad seemed so out of reach it frightened me at the thought of it. But before I had time to think it was upon me. I found myself on a non-stop flight from Los Angeles to London's Heathrow Airport. The flight time was 11½ hours, and after three more hours of travel time I finally arrived in Honiton.

Honiton used to be called "Honey Town", since at one time they used to have an abundance of honeysuckles and honey bees. A question arose in my mind, "Was Honiton

actually the home of Honiton Lace?

"It is a myth to a certain extent," was the reply. "In fact a lot of people don't know how it got its name. But back in the coaching days when Honiton was on the direct route between Plymouth and London, the lace from the surrounding areas such as Beer and Branscombe, was gathered together and brought to Honiton. Here it was packed in a tin box and taken by coach to London. All the dealers would be waiting in London asking, 'where is the box from Honiton,' and that's how it got its name."

Mrs. Pat Perryman is a young instructor who lives in a modern home next to a typical English home with a traditional thatched roof. This year she made a lace commemorating the Silver Jubilee of Queen Elizabeth. The lace was accepted by Her Majesty at Buckingham Palace.

This summer was the first time Mrs. Perryman was not engaged in some sort of work, so I was very fortunate that she was able to take me as a student. I lived with the Perryman family, learning Honiton Lace around the clock in a "crash course."

The Honiton Lace techniques were difficult, let alone trying to adjust to using Honiton bobbins, using a needle instead of a hook, and using the Honiton pillow, which I was not accustomed to working on. Mrs. Perryman said that had I been a beginner there was no way she would have even considered taking on the task of teaching me as much as she could in just six days.

The experience of living with an English family was a valuable educational treat for me since I knew nothing of their way of life. The entire Perryman family were absolutely beautiful, loveable people. Mrs. Perryman and I both spoke English, but at times I couldn't understand her bobbin lace terminology at first. For example, "cross" does not mean "cross" (it is used in the singular form), and "twist" is the plural of "cross". "Down rights" means "passives" or "warp threads". What Mrs. Perryman called "netting" was a hexagon mesh. These are just a few examples out of many differences in terminology I had to learn to understand.

Mrs. Perryman is an excellent lace instructor, teaching at the primary school and also teaching adult classes. I would highly recommend her to anyone. For beginners she teaches 2 hours, once a week for ten weeks, then follows two more 10 week segments for a total of 30 weeks or approximately 7½ months of study. Even then, I am sure a student could not be entirely on his or her own. Honiton lace is made accurately, with no compromise on size of thread. It has to be just so, and uses a countless number of tech-



Designed by Mr. T. Griffiths and  
executed by Mrs. Pat Perryman.

#### HONITON LACE -- SILVER JUBILEE GIFT

"A ROYAL welcome" was how Mrs. Pat Perryman described her reception at Buckingham Palace on Tuesday last week when she and her husband delivered personally a sample of Honiton lace as a Jubilee gift for the Queen.

The couple were directed to the Privy Purse office, where they were received by Sir Philip Moor, the Queen's deputy private secretary.

Unfortunately they were unable to meet the Queen, who was at Windsor Palace for the Ascot races.

But Sir Philip assured them both that the lace, which was a honeysuckle motif (after the Honiton crest) with "1952 to 1977 ER" worked into it, would be taken to Windsor Palace in the next available "bag" to be opened personally by the Queen.

He later wrote Mrs. Perryman the following letter.

"The Queen has asked me to say that she was delighted with the beautiful Honiton lace which you made for her as a Silver Jubilee gift from the town of Honiton.

"Her Majesty greatly admired the superb work and was fascinated to learn that 100 hours work had gone into the making of the lace."

He added: "It was very good to meet your husband and yourself at Buckingham Palace and we are most grateful to you for taking the trouble to bring the lace to London in person."

niques. In former days it was taught strictly by memory, being handed down from mother to daughter, Nothing was allowed to be written down.

In the days when lace production was at its peak, workers received their pattern and threads from the lace dealers. The threads were weighed when given to the worker and re-weighed when the merchandise was received. The pattern was also taken back, so the workers had no way of reproducing it again.

When the worker received her meager wages she would go to the store owned by the lace dealer and purchase the necessary essentials for her family. These workers were so afraid of losing their jobs, or being suspected of fraudulent practices, that they left the money at the store until they needed more supplies.

The Honiton pillow is round, flat on the top and bottom (resembling a pumpkin), stuffed and packed solid with straw, and covered with a durable material. It is surprisingly light in weight. The entire pillow is covered with an ocean blue material. It is then ready to be placed on the lap for lace making.

The special bobbins used for Honiton Lace are pointed at the end to make sewing easier. Sewing does not mean with needle and thread. The technique of hand-

ling the bobbins does not resemble either the Spanish or the German method.

Instead of using a crochet hook for sewing, a needle which has been embedded into a thin wooden handle is used. This needle is also used to prick patterns. These are the three essential tools which are used to make Honiton Lace.

(Visit to Denmark and Belgium in Now.)



"My wife and I just recently returned from a visit to Denmark, While there we visited a Museum at Tonder, where Bobbin Lace is displayed and this year there were three ladies making Bobbin Lace on their looms. The Museum also showed the carding of wool into yarn, rope making, linen thread from raw flax and braiding.

What interested me most was the Bobbin Lace as I hope that craft is revived.

While I am just a beginner, I Hope to learn more about it. I had a display in our public Library for a month and have given a demonstration at a Lady's Guild in a University city. I hope the bulletins contain more information for the novice." -- Mr. Anders P. Axelsen

500 Pine St., Sparta, Wis. 54656  
.....

"How does one use wool to make Bobbin Lace or in Netting?" Viola A. Delmater  
Sidney Center, New York 13839

# HE DE BO LACE

By Mary Baldwin, Idaho

Made by the Danish people around 1860. This is mostly needlework. The cone part resembles the Armenian work.

A variety of patterns can be made by putting medallions and circles together.

## Material required:

D.M.C. Crochet thread size 50 for nicest work. Tatting thread for a more delicate work.

Size 13 or 14 crochet hook.

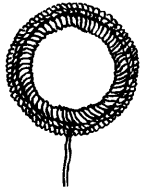
Small needle, but strong.

A 5/8" piece of smooth, sanded dowel, about 4" to 5" long, or any tube, like lipstick holder or lip-chap stick, can be used. The same item must be used throughout all rings for one project as rings and thread and dowel may vary in completion of article.

A variation of size of dowel and thread will only make patterns somewhat larger or smaller in shape.

Doilies of all shapes and sizes can be made; Pillow edges and insertions; Place Mats; Tablecloths and napkins; Luncheon cloths or edges; Card table cover edges.

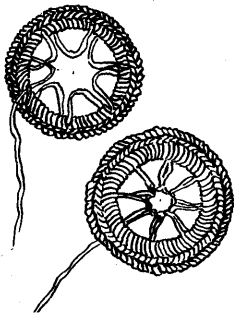
## INSTRUCTIONS



A circle is made first by winding the thread around the dowel 12 times. Then by slipping all the threads carefully off the dowel and holding threads

together, single crochet to fill ring over these threads, firmly, but not too tightly.

Wind thread around index finger to measure about 18 or 20 inches, or 9 times around finger at fingernail. Cut thread and bring through loop. (There will be some waste of thread here.) Some workers can use only 18".



Step 2. Using the thread, thread needle and bring thread up through the single crochet just made. Now make 7 small loops inside of circle. Bring thread and work from inside to outside of ring. Bring thread up through

last loop made and then down through (1st loop) on right. Continue going down through each loop around. End down through same loop or last loop made. Then go down through 1st loop again. Pull up tightly. There should be 8 spokes. There are 2 threads in each of the 7 spokes. Bring needle down along side of single thread in 8th spoke and to outside of ring. Pull slightly to even inside hub part of wheel and straighten ring nicely. Make a buttonhole stitch to fasten.

With some practice these wheels and spokes will be uniform in shape and looks. Do not make loops too large in

rings because a nice small ring in center makes a nicer medallion.

You must make 8 rings for a medallion.



## TO WEAVE THE CONE

Make 5 small loops in medallion where thread ended. These are on the outside of ring, to the right. Using the buttonhole stitch make a loop by sewing in-

to the ring about 1/16" to 1/8" apart. Bring thread up through loop and make a small loop. Make 5 such loops along the one side of ring. Now with needle and thread go back to left, going through each loop in an over cast stitch or up from under.

If held between thumb and index finger it is easier. Now make 4 loops into these 5 loops, as before. Continue doing the same until only one loop remains.

On last loop bring needle down through last loop as a buttonhole stitch. Leave thread to use later.

To finish each part you must leave needle on thread and turn piece over and weave or over cast into each loop up the right side to the single crochet. Be careful not to pull tight, so not to change shape of cone. Make a buttonhole thread stitch into side of ring. Each ring can be sewn together just above this point as shown in finished medallion.

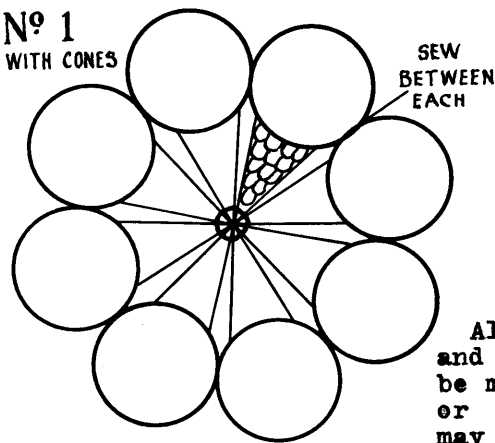
The last ring thread is used to weave the 8 cones together in the center and then overcast up to the ring. All thread ends are woven into single crochet for neatness.

To make single rings for edging use, cut threads about 9" or 10" long. Sew rings together as a straight edge.

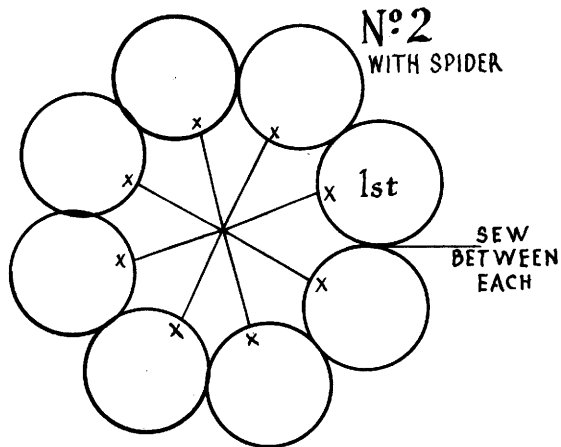
"Love to hear from any lacer who cares to write,"

Mary Baldwin  
310 - 5th Avenue  
Lewiston, Idaho 83501

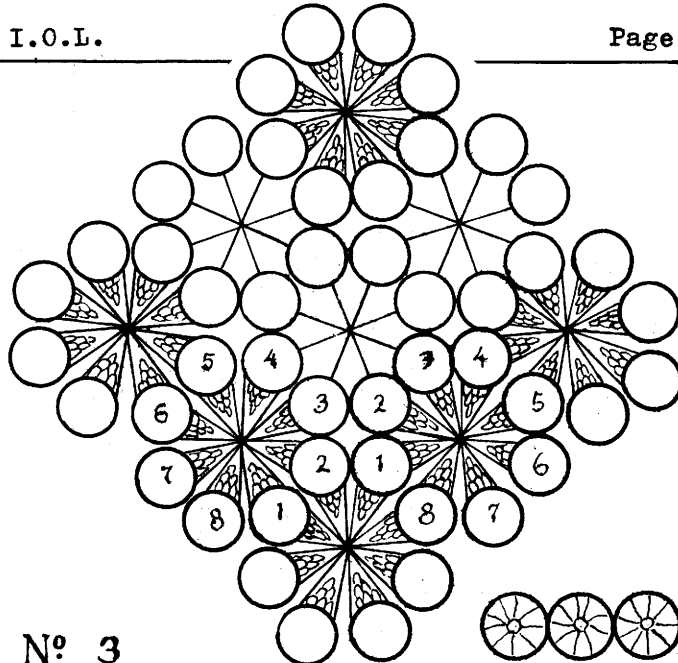
No 1  
WITH CONES



All 8 wheels and cones may be made first, or each one may be added as made and sewn together in place.



To make No. 2 with a form of spider legs: chain 6. Join into circle at X. Chain 12, join at each X around. Then chain 6 and join to 1 chain 6 to make 8 spokes or legs. Pick up loops as you go around. Finish ends in neatly.

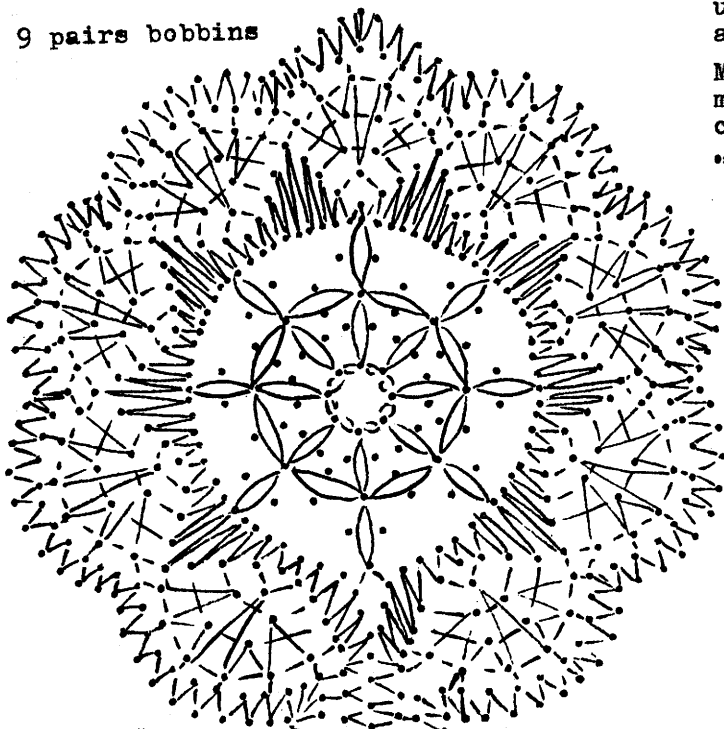


No. 3

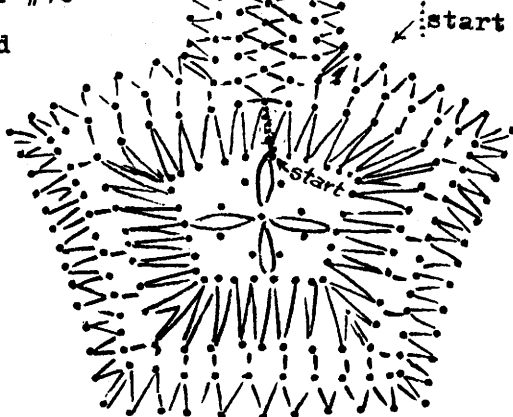
Pillow case edge or use on tablecloth, etc., as corner or insert. May be used as complete table cloth. Rings alone may be used as edgings.

Medallions (See Figures No. 1 - No. 2) may be all one style or mixed in any combination.

9 pairs bobbins



#90 or #70 thread



Pricking for lace on cover for the year. Original by Gertrude Biedermann 1986 - 10th Avenue San Francisco, Cal. 94116

LACE FORUM by KAETHE KLIOT

I would like to compile a directory of teachers and artists. I will need the following information:

**Teachers:** lecturers of lace techniques, what areas do you cover, techniques you teach. How many sessions, hours, what is the cost. Do you teach through schools, shops or home. Will you give workshops and lectures outside. What do you charge.

**Artists:** who will sell their work; do you work through galleries, or commission. Do you take part in shows and fairs. What do you charge. Do you work in traditional or contemporary and what techniques. Two photographs or xerox copies will give me an idea of your style.

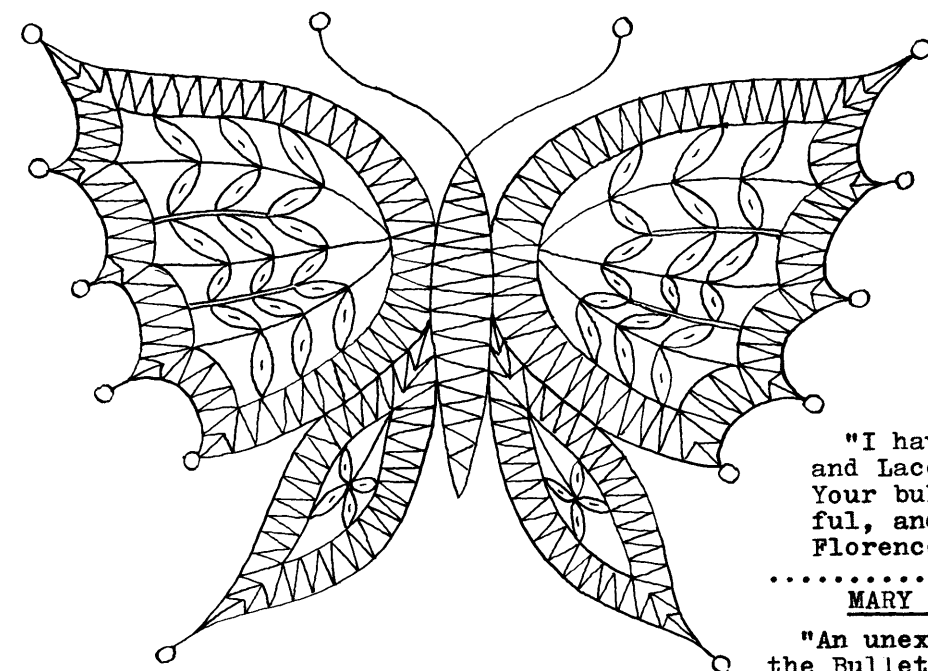
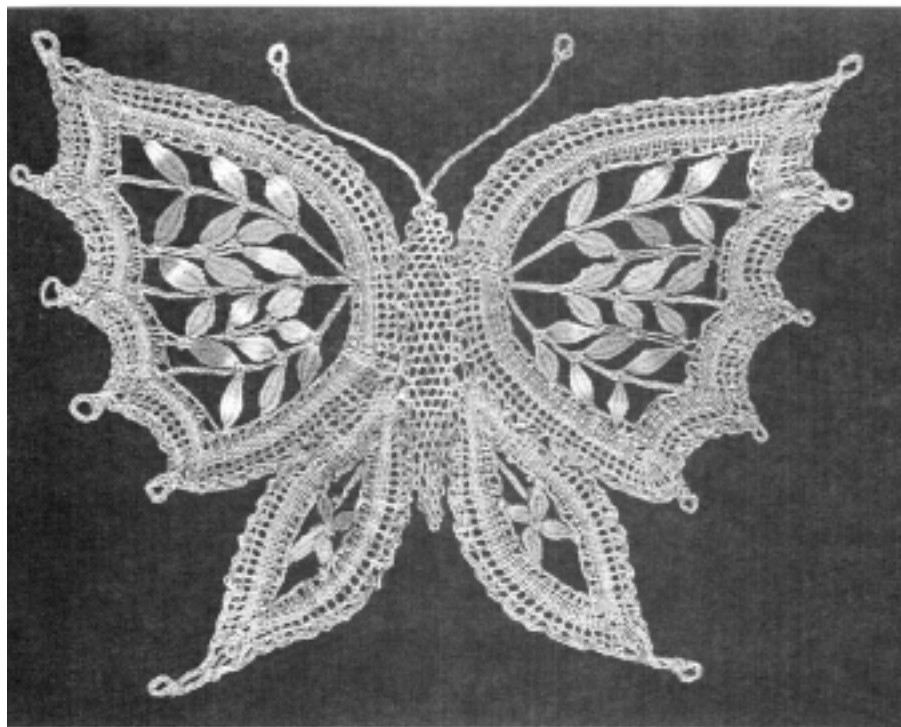
I would like to have detailed information, a biography on you, including your age, address and telephone number. Also how long have you been involved with what you do.

Your information will not be used for any other purpose other than that of forming the directory. You will be notified through our bulletin on how I am coming along and when we will be able to publish.

Kaethe Kliot, 2150 Stuart Street Berkeley, California 94703

Those shy lacemakers who do not think that they could teach, but fantasize on giving it a try, please write me too.





**BUTTERFLY RECEIVED 2nd PLACE IN I.O.L. TRADITIONAL BOBBIN LACE CONTEST**

Designed by Lia Baumeister-Jonker and was made in February 1977 of D.M.C. Fil A dentelle's No. 70

"The butterfly was a commission from my lace teacher. We had to make something for Russian Idria lace, but after I finished the drawing it was something completely different. I do not know what kind of technique I must call it now, but I like the butterfly very much."

"I have just returned to the U.S. from Belgium, where I learned lace making from 2 teachers in Bruges and I'M really enthusiastic about getting to know other lace makers here and starting to teach, as soon as the unpacking is done and school starts for the children."

Mrs. W. Richard Pierce, 5206 Olley Lane Burke, Virginia 22015

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City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

*Illinois Residents Please Add 5% Sales Tax*

"I have been doing research on Lace and Lace History for Ringling Museum. Your bulletin is fascinating and helpful, and also, I have been helped by Florence Sweetland." Mrs. Sauve, Fla.

**MARY McPEEK'S SAMPLER BOOKLET**

"An unexpected plus in advertising in the Bulletin is the interesting letters from persons not heard from in a long time and from members I would like to know better. It was a great temptation to include a note of appreciation and good wishes in each order. The response to the advertisement was so good that we had more copies printed.

When someone asked how the Sample Booklet could cost only \$1.00 I was explaining that that was the cost of the materials and printing only; that the blood, sweat and tears were cheerfully donated.

At that moment the darning needle used in binding gave my finger a vigorous stab, making the phrase ring true.

Through the hard way I learned that to be a Book, a publication must contain 24 pages of informative text, So the cheapest way these 20 pages can be sent is 28 cents. (I forgot to mention postage in the March advertisement."

Mary McPeek, 1257 Island Drive, Apt.201  
Ann Arbor, Michigan 48105



TATTED/ No. = stitches  
TRIMS/- = picot or join

Top Edge: Rings, 7-7  
 Chains: 3,7 ps x 2, 3

Triangle: Rings, 14-14  
 Chains: 6-4-4-4, and  
 reverse; and 4-4

Circle: Ring 8 ps x 1  
 1st row: chain 5  
 2nd row: chain 4-4  
 3rd row: 2, 7psx1, 2

LUNCHEON SET: in No.20  
 or Pearl cotton

Tumbler Doily: 3 rows

Salad Doily: 4 rows

Bread/Butter: 6 rows

Plate Doily: 7 rows

    Cen. Ring: 6 ps x 2

    Chains: 4-2-2-4

    All other Rs: 3-3-3-3

Note carefully where  
 rings are joined in  
 each row to enlarge.

Medallion: Rs, 9-9  
 4 in cen. then around  
 Chains: 2, 11 ps x 2, 2

Triangle: Center Ring  
 9 ps x 2, 4-4

1st Row: Rs. 4-4-4-4

    Chs: 8-4; 4-4; 4-8

2nd Row: Rs. 4-4, 6-6

    Chs: from top: 4-4,

    6, 6-4-4; 4-4; 2-2;

    4-4-4, reverse.

#### BUTTERFLY

Start lg. r top of  
 body, 3-2-2-3-5-5

Other rs: 5-5-5-5 and  
 9 ps x 3, 7-7; 5-5

Chs: 5-5; 5; 10/tail

Top Med. Rs; 3, 7psx2, 3

    Chains: 5 ps x 3

Row around: Chs: 3-3-3

Extension:

    Rings: 5 ps x 3

    and: 7 ps x 3

    Chs: 3-3-3-3

Bot. Med. rs; 3, 7psx2, 3

    Chains: 5 ps x 3

Outside row:

    Rings: 7 ps x 3

    and: 5 ps x 3

    Chains: 3-3-3-3

    Opposite tail: 3-3-3-3-3

Feelers: Chain 15

    Rings: 2-2-2-2

Narrow Edge:

    Rings: 5-3-3; reverse

    and: 4-4-4-4

Chains: 5-15; reverse

    and: 8

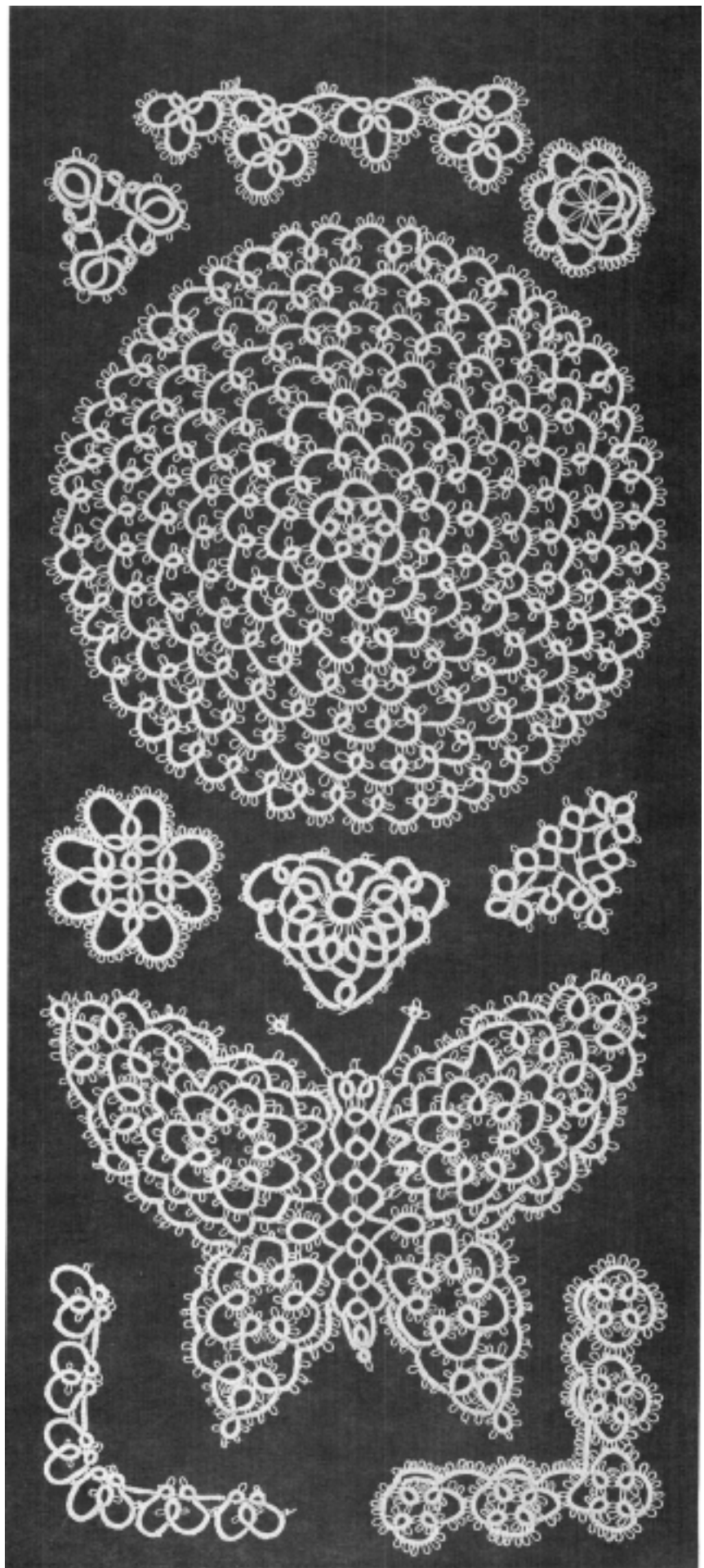
Wide Edge:

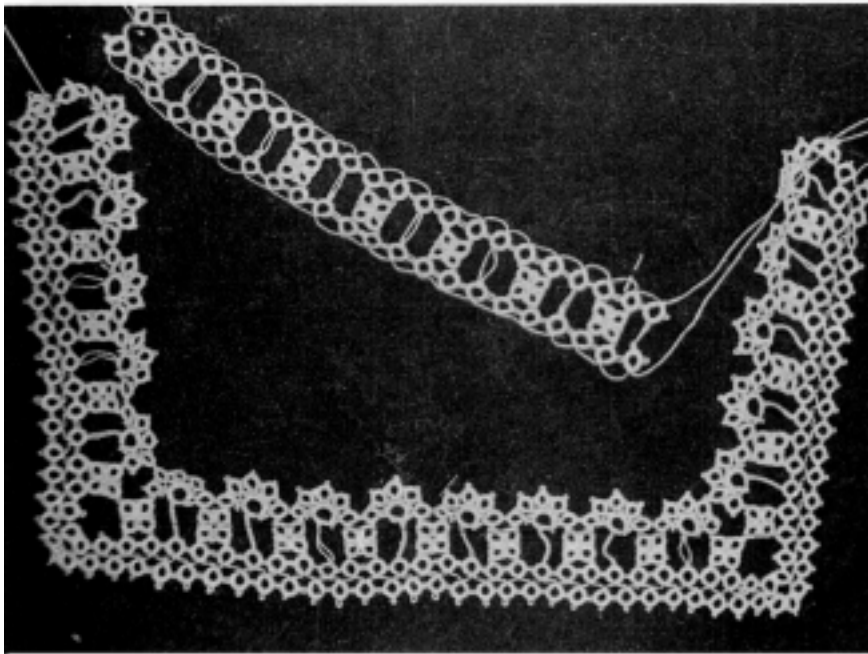
    Rings: 6 ps x 2

Chains: 6 ps x 2

4th chain of circle, 10  
 except at corner

Thanks for interest in  
 tatting page. R. Wareham





### CHILD'S YOKE AND CUFF SET

"Woman's World", January 1921  
Contributed by Ranae Scott, Michigan

#20 thread is recommended

May be larger as shown - for adults - just add more motifs. Directions are for smaller size than shown. The medallions of the upper edge are made first, joining them as the illustration shows.

Ring 1 ds, p, 4 ds, p, 4 ds, p, 4 ds, p, 4 ds, p, 4 ds, p, 4 ds, close, tie thread and fasten securely. Join the thread to the first p, ring 4 ds, p, 4 ds, p, 4 ds, p, 4 ds, close, draw the thread through the p again, leave thread the length to next p, draw through and repeat the rings, joining the last and first p's and making 5 rings.

The four leaf clover forms are made next and joined to the first row, joining one ring to the last p made in one medallion and the first p on the next medallion, ring 4 ds, p, 4 ds, p, 4 ds, p, 4 ds, close, repeat three times, joining each ring, tie and cut thread.

The last row is ring 5 ds, p, 5 ds, p, 5 ds, p, 5 ds, close, leave one-eighth inch thread, ring 5 ds, p, 5 ds, join to flower form, 5 ds, p, 5 ds, close, leave one-eighth inch thread, ring same as first only join to first ring, leave one-eighth inch thread, ring like first one, join to other p on flower form. Leave one-eighth inch thread, ring like first, join, leave one-eighth inch thread, ring like first and join to long p, repeat around, making the corner ring with 6 ds, instead of 5.

For the child's yoke 4 flowerettes are made on upper edge going across top (inside) and 3 flowerettes on sides -- inside top edge, or add more as shown for adult size.

Photo by Sultana Charania

\*\*\*\*\*

#### SUMMER BOBBIN LACE CLASSES

Brigita Fuhrmann of Williamstown, Mass. taught bobbin lace making at the Hoosuck Institute in North Adams, Mass. for two weeks from July 25 to August 5th. Basic stitches of straight, tape and motif lace making and their combinations and a variety of grounds and stitches in gimp, colored and metallic threads and croche-

tage were introduced the first week. The second week was given to concentration on design and interpretive work with the techniques. The Hoosuck Institute is a non-profit corporation that is building an active business center for environmental art in North Adams, Mass. and the Berkshire Mountain region of New England.



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# International Old Lacers

## BY-LAWS

as Revised August 3, 1976



### ARTICLE I -- NAME

The name of this organization shall be:  
INTERNATIONAL OLD LACERS

### ARTICLE II -- PURPOSE

The object of this organization shall be to promote interest in fine old laces and preserve them for posterity; to form local branches and to study the history of lace, learn the names of lace, make lace and hold lace exhibits; request museums that have lace collections to hold exhibits using identification cards.

The organization shall publish a bi-monthly bulletin which shall contain information pertinent to the organization business, list members, new members and include informational and/or educational articles on the subject of lace.

### ARTICLE III -- MEMBERSHIP

The membership of the International Old Lacers shall be divided into the following classifications:

#### Section 1. - Membership at large:

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

#### Branches:

Members of the International Old Lacers may form Branches in their local areas, giving the Branch an appropriate identifying name.

#### Honorary:

Honorary membership may be conferred upon individuals who have contributed significantly to the development of lace collecting, of lace making, or have rendered distinguished service to the International Old Lacers, only upon approval of the members of the Executive Board.

### ARTICLE IV -- DUES

Section 1.--The annual dues of this Organization shall be five (5) Dollars per member payable annually.

Members outside the United States will add postage costs to this amount.

Section 2.--Upon such payment the bulletin will be sent for the annual period.

Section 3.--Dues shall be paid to the International Treasurer for the fiscal year.

Section 4.--Dues must be paid within three (3) months from the beginning of the fiscal year or membership will be forfeited.

Section 5.--The fiscal year shall begin September 1st, following the Annual Meeting.

### ARTICLE V -- MEETINGS

Section 1.--The Annual Meeting of the International Old Lacers shall be held at such date and place as shall be decided upon by the President, and approved by the Board of Directors.

Notice of such meeting shall be sent out in the Bulletin at least thirty (30) days prior to the meeting date.

Section 2.--Persons entitled to vote at the Annual Meeting shall be the International Officers and Paid up members.

Section 3.--The Annual Meeting shall be for the purpose of receiving reports of the International Officers, Directors, and Chairmen of Committees; for the election of Officers, and any other business in harmony with the interests of the International Old Lacers that may arise.

All such reports shall be filed with the Recording Secretary.

Section 4.--At all meetings of the International Old Lacers one-third (1/3) of those registered as persons entitled to vote shall constitute a quorum.

Section 5.--A registration fee of two (2) Dollars must be paid by each person attending the annual meeting.

### SPECIAL MEETINGS

Section 1.--The Board of Directors shall meet at the call of the International President, provided the matter cannot be resolved by mail.

Section 2.--These special meetings shall not be expensed to or against the Treasury of the International Old Lacers.

Section 3.--The Board of Directors shall meet just prior to the convention and immediately after the adjournment of the convention, and conduct such business as may be pending and such business in the interim between conventions and shall render a full report of such action to the convention. Five (5) members of the Board of Directors shall constitute a quorum. The Board may conduct business by mail in an emergency and an affirmative vote of five (5) members shall be necessary to adopt.

### ARTICLE VI -- OFFICERS

Section 1.--The Officers of the International Old Lacers shall be a President, 1st Vice President, 2nd Vice President, Treasurer, Corresponding Secretary, Recording Secretary, Auditor and Historian. These Officers shall be elected at the Annual Meeting of the International Old Lacers for a term of two (2) years and shall not be re-elected except the Treasurer, who may be re-elected for an additional term of two (2) years.

Section 2.--Directors from different geographical regions shall be elected to the Board of Directors for a term of three (3) years, so arranged that each term, two (2) new members are elected. At least one (1) member shall be from the Canadian Branches or a member residing in Canada. A majority vote shall constitute an election.

Section 3.--Voting shall be by ballot unless there is only one nominee when voting shall viva voce.

Section 4.--The term of office of all International Officers shall be for two (2) years except that of the Treasurer, who may be re-elected to serve a second term; and there can be no reelection to the same office until an interval of at least one (1) year has elapsed.

Section 5.--A candidate to be eligible for International Office must have been a member of this organization for at least one (1) Year.

Section 6.--The Nominating Committee shall consist of two (2) members from different regions who shall be elected at the annual meeting together with a third member selected by the Executive Board, who shall serve as a Chairman.

Section 7.--The Nominating Committee shall not offer any candidate for office who has not given her consent to serve, if elected.

a. There may be nominations from the floor of persons who may have given their consent to serve, if elected.

b. Should a vacancy occur in the Nominating Committee it shall be filled by a member chosen by the President.

c. The Committee shall send a report of the selected slate of officers to the International Corresponding Secretary who shall send a copy to each member of the Executive Board at least thirty (30) days prior to the date of the Annual Meeting. Notice of such slate of officers in the Bulletin shall constitute such report.

Section 8.--Vacancies in office, except that of the International President, who shall be succeeded by the Vice Presidents in their order, shall be filled by the Board of Directors for the unexpired term.

Section 9.--Newly elected Officers shall assume office at the close of the Annual Meeting at which they were elected.

Section 10.--The Executive Board shall consist of the International Old Lacers Officers, the 6 Directors and all Past Presidents.

a. The Presidents of local Branches may be included in the listing of International Officers.

#### ARTICLE VII -- DUTIES OF OFFICERS

Section 1.--The President shall preside at all meetings of the International Old Lacers. The Board of Directors and the Executive Board, and shall perform such other duties as are specified in the Parliamentary Authority adopted by the International Old Lacers. She shall be ex-officio, a member of all committees, with the exception of the Nominating Committee. She shall sign all official documents approved by the Board of Directors.

Section 2.--The Vice Presidents, in their order shall in the absence of the President, or at her request, perform all the duties of the President.

a. The 2nd Vice President shall be in charge of the Slides and Museum activities.

Section 3.--The Recording Secretary shall keep the minutes of all meetings of the International Old Lacers and of the Board of Directors and the Executive Board.

Section 4.--The Corresponding Secretary will answer all official mail of the International Old Lacers. She shall sign all official documents of the International Old Lacers with the President and shall be the custodian of the official documents of the International Old Lacers, and generally perform such duties as pertain to her office.

Section 5.--The Treasurer shall receive and take charge of all funds and securities of the International Old Lacers. She shall collect and receive all monies due to the International Old Lacers and deposit same to the credit of International Old Lacers, in an approved Banking Institution. All orders upon the Treasurer for disbursements of funds shall be signed by the President or in her absence, by the Vice Presidents in their order. She shall file vouchers for all expenditures and shall render a complete report at the Annual Meeting. The report as audited, shall be published in the Bulletin. Her books shall always be open for examination by the Board of Directors.

Section 6.--The Auditor shall review all financial statements of International Old Lacers and render her approval of such statements. She shall send to the Editor of the Bulletin such statement to be printed not later than thirty(30) days before the Annual Meeting.

Section 7.--The Historian shall keep a record of events pertaining to lace as reported to her by members, and shall be custodian of the International Old Lacers scrap books after they have been completed by the Publicity Chairman.

Bulletins shall go direct to the Historian and a file kept of them. Also all "Round Robins" will be her charge.

Section 8.--The Directors will foster in their areas, branches to stimulate the growth of lacemaking; provide programs of teaching to interest the novice in lace making; arrange programs with museums having lace to teach identification of lace and to further the aims of the International Old Lacers.

An annual report of work accomplished to be read at the Annual Meeting shall be sent to the President thirty (30) days prior to the Annual Meeting. These reports shall be placed on file with the Recording Secretary.

Section 9.--The Directors will oversee the formation of new branches in their areas and when another branch within a radius of forty miles desires to institute, permission should be requested to form such branch to keep harmony with all members, of the prevailing branch. There is to be no conveying of members from the prevailing branch or branch-

es.

#### ARTICLE VIII -- CHAIRMAN - APPOINTIVE

Section 1.--The Editorial chairman shall edit the Bulletin to be published bi-monthly, and be responsible for mailing such bulletin to each member.

Section 2.--The Membership chairman shall receive all new Applications for membership and will inform the President, Treasurer, and Editor of such new members as quickly as possible. She shall keep a complete and accurate record of all members and their addresses and she should be informed immediately of any change of addresses or resignations. She shall prepare a membership list to be published annually.

Section 3.--The Publicity chairman shall write the International Old Lacers publicity and shall be kept informed by the President as quickly as possible all matters for the press. She shall put clippings and pictures pertaining to Branches and the International Old Lacers in a scrapbook, and when filled, the scrapbook shall be turned over to the Historian at the Annual Meeting. Each term shall be kept apart and separate in the book by two fill sheets.

Section 4.--The Program chairman will, in conjunction with the Board of Directors (see Article VIII - Sec. 5) provide a program for the Annual Meeting. She will inform the President of possible lace showing of museums in the area, and other interests in lace for such program. She will also seek out points of interest in such area for trips for members to take advantage of in knowing more about the area. She will be responsible for such notice of program to be printed in the Bulletin at least thirty (30) days before the Annual Meeting.

Section 5.--The Board of Directors, through Committees appointed by the President, will arrange the Programs, Entertainment, Transportation, Hotel Accomodations and Reservations for the same for the Convention.

#### ARTICLE IX -- PARLIMENTARY AUTHORITY

Section 1.--The Parliamentary Authority shall be Roberts Rules of Parliamentary Procedures, newly revised, in all cases not otherwise covered in these BY-LAWS.

#### ARTICLE X -- AMENDMENTS

Section 1.--These By-Laws may be amended at convention by a majority vote of the delegates present and voting provided previous notice has been included in the Call to Convention printed in the Bulletin at least thirty (30) days prior to the Meeting.

These BY-LAWS may be amended without notice by a 99% vote of the voting delegation present and voting at convention.

#### ARTICLE XI -- PERMANENT COLLECTION

The E. Lolita Eveleth Collection shall have a permanent custodian as named in the will of the donor. Miss Britta Jeppson, so named in such will, is at present such custodian.

This collection will accept donations at any time to help defray expenses of the upkeep of such collection and such donation shall be sent to the International Treasurer to be placed in this Special Fund known as The E. Lolita Eveleth Fund.

An annual report of such fund shall be made at the Annual Meeting.

Such sample books of laces to aid in identifying lace is to be loaned to members of the International Old Lacers provided the expense of such loan is entirely undertaken by the Branch or member requesting the loan.

At no time is this collection to be disturbed or changed in its arrangement without the knowledge or consent of the custodian.



# International Old Lacers Library

## RULES

1. Books circulate for the cost of postage and insurance both ways. One-way amount is shown below for each book. In addition, a deposit of \$5.00 is required for each borrowing. Make deposit checks payable to I.O.L.; they will be returned when the book comes back safely to the Library. However, please make checks for postage payable to the Librarian, Mary Lou Kueker.
2. Loan period is two weeks for individuals, three weeks for groups, exclusive of mailing time. Further instructions will be sent with books. Borrowers assume responsibility for loss and damage and MUST insure books on return trip.

## BOOKS

Abbey, B., Knitting Lace, 1974, 143 p. ....	.80
Andes, F., Far Beyond the Fringe (macramé), 1973, 160p. ....	.80
Attenborough, B., The Craft of Tatting, 104 p. ....	.70
Auld, R., Tatting, 1974, 128 p. ....	.80
Bath, V., Lace, 1974, 320 p. ....	1.05
Blomqvist & Persson, Tatting: Patterns and Designs, 96p. ....	.80
Brooke, M., Lace in the Making, 1923 (reprint 1976), ....	.80
Close, E., Lace Making, 1970, 112p. ....	.70
Dillmont, Th. de, Complete Encyclopedia of Needlework, enlarged 1972, 787 p	.95
Dillmont, Th. de, Les Dentelles aux Fuseaux (Bobbin lace first series with English translation), 1974 reprint, 184 p. ....	.95
Eaton, E., Etonia Battenberg Lace Patterns, 1972 ....	.70
Eaton, E. & Denton, E., Story of Battenberg Lace, 1970 ....	.70
Erkelens, L., Kant uit Koninklijk Bezit, 1966, 251 p. ....	.95
Freeman, C., Pillow Lace in the East Midlands, 1958, 51 p. ....	.70
Graff-Hofgen, G., Schlesische Spitzen, 1974, 66 p. ....	.70
Groves, S., History of Needlework Tools and Accessories, 1966, 136 p. ....	.95
Harvey, V., Color and Design in Macramé, 1970, 104 p. ....	.80
Head, Mrs., The Lace and Embroidery Collector, 1922 (reprint 1971), ....	.80
Huetson, T., Lace and Bobbins, a history and collectors guide, 1973, 187 p.	.80
Jackson, Mrs. F., A History of Hand-made Lace, 1900 (reprint 1971), 245 p..	.80
Johanson, S., Traditional Lace Making, 1974, 84 p. ....	.80
Jones, M., The Romance of Lace, 172 p. ....	.95
Kielberg, S., Laer at Kniple, 1972, 125 p. ....	.70
Kinzel, M., First and Second Books of Modern Lace Knitting, 1972, 92 pages and 117 pages, ....	.70 each or both for .80
Kliot, J., Sprang; Language and Techniques, 1973, 16p. ....	.70
Kliot, J. & K., The Stitches of Bobbin Lace; Structure and Classification, 1973 ....	.70
Knupfen, Kloppeln (macramé & bobbin lace), 63 p. ....	.70
Krevitsky, N., Stitchery: Art & Craft, 1973, 132 p. ....	.80
Laury, J., New Uses for Old Laces, 109 p. ....	.80
Malmberg & Thorlin, New Designs in Lace Making, 96 p. ....	.70
Melen, L., Knotting and Netting, 1972, 88p. ....	.80
Milroy, M., Guide to Lace-making, 1934 (reprint 1975), 69 p. ....	.70
Nichols, E., Tatting Techniques, 1976, 119 p. ....	.80
Nelson, V., The Nelson Book of Netting, 1949, 22p. ....	.70
Niewwhoff, C., Contemporary Lace Making, 1975, 71 p. ....	.80
Nottingham, P., Complete Book of English Bobbin Lace, 1976, 222p. ....	.95
Nulle, L. W., Lace, 1964, 78 p. ....	.70
Olsson, I., Knypplerskan, Del I och II, 28p. ....	.70
Palliser, Mrs., A History of Lace, 1875 (reprint 1971), 454 p. ....	.80
Phillips, M., Creative Knitting, 1971, 119 p. ....	.95
Pond, G., An Introduction to Lace, 1973, 76 p. ....	.70
Sharp, M., Point and Pillow Lace, 1905 (reprint 1971), 202 p. ....	.80
Southard, D., Bobbin Lacemaking, 1977, 216 p. ....	.95

Walker, B., The Craft of Lace Knitting, 128 p. ....	.70
Wardle, P., Victorian Lace, 1969, 286 p. ....	.80
Warren & Pullan, Treasures in Needlework, 1973, 448 p. ....	.80
Wiczuk, A., A Treasury of Needlework Projects from Godey's Lady's Book, 1972, 320 p. ....	.80
Womans Institute Library of Dressmaking - Volume one, Textiles, laces, etc. 1924, 267 p. ....	.80

INTERNATIONAL OLD LACERS LIBRARIAN

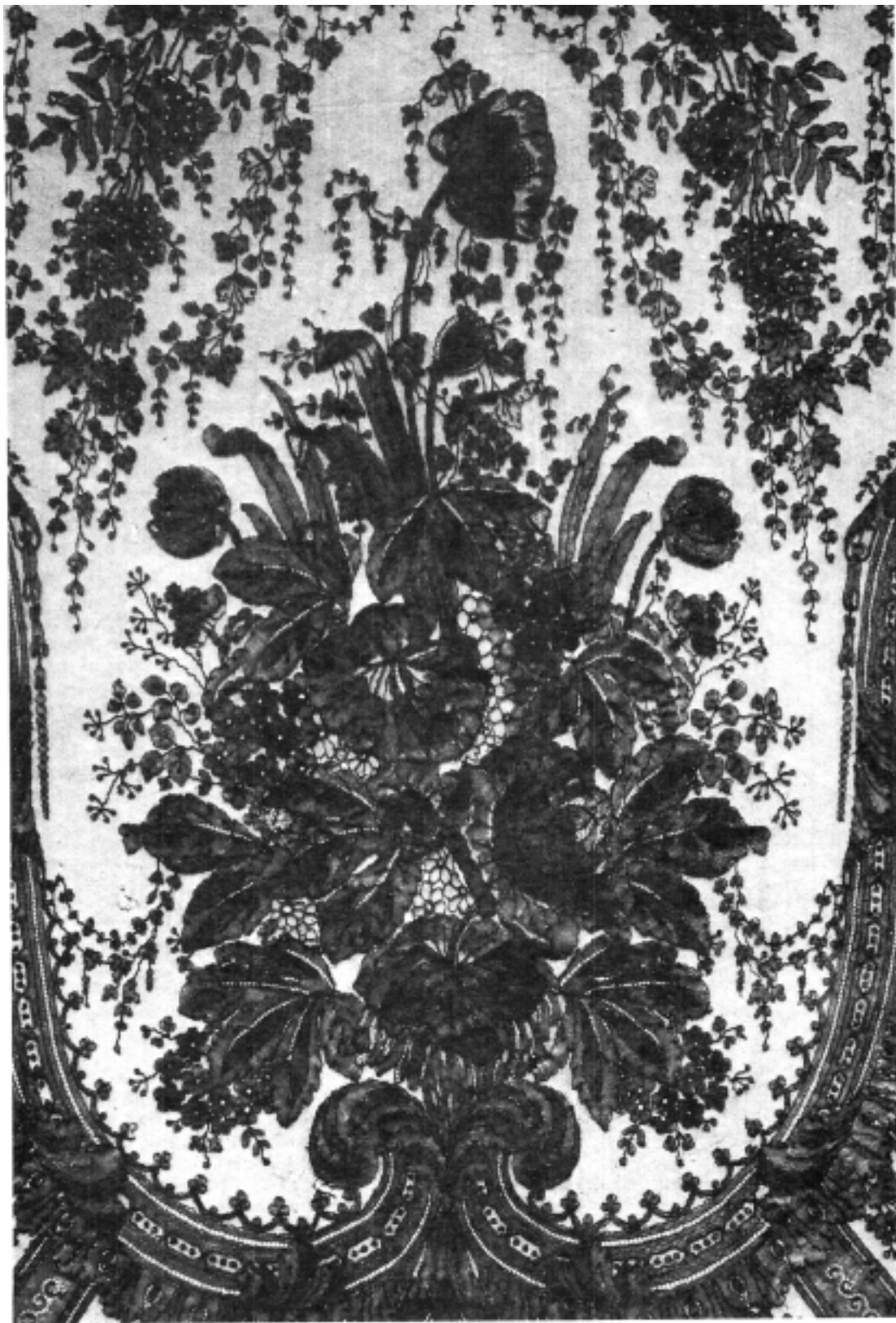
Mrs. Mary Lou Kueker  
15658 Millbrook Lane  
Laurel, Maryland 20810

November 1, 1977





**CHANTILLY  
LACE**



FLOWER BOUQUET in the center of a triangular shawl in article about Chantilly Lace by Gisela Graff-Hofgen, West Germany Page 28. Photo by: Angela Musil, Hamburg Translated by Renate Springsted, Mich. All photos with friendly permission of Museum fur Kunst und Gewerbe in Hamburg.

**NOVEMBER EXHIBITS**  
Nov. 5 - Dec. 21, Holiday show and sale.  
Center for the Hist. of Am. Needlework  
2216 Murray Ave., Pittsburgh, Pa. 15217  
Nov. 25, 11 A.M. Museum of Fine Arts,  
Lecture Hall, Boston, GRAND OPENING  
Esther Oldham's Fan Collection,

into the cover for the year, to keep all lace news and addresses handy for reference.

Lithographed in the United States of America



# President's Message

GREETINGS, FELLOW LACERS, I would like to inform you all of our upcoming convention schedules; for 1978, our 25th Anniversary convention will be held in Denver, Colorado. The convention chairman is Tillie Ridell. For 1979, our convention is being planned for New York City. Our convention chairman is Jo Bidner. I hope that members in these areas will get in touch with their local clubs to offer their assistance in preparing these conventions.

In this issue of the bulletin we are including an updated copy of our by-laws. I hope you will take the time to look them over.



The I.O.L. has available to its members pins and charms in sterling silver with the design shown, for a nominal fee. Contact our supply chairman if you are interested in purchasing either of these items!

Mrs. Vada Bledsoe  
Star Route, Box 151  
Underwood, Washington 98651

Best regards

*Paula Gaddler*



## Financial Report

INTERNATIONAL OLD LACERS  
STATEMENT OF INCOME AND EXPENSE  
JUNE 30, 1977

BALANCE IN BANK, July 1, 1976	\$5,444.45
INCOME:	
Dues	\$6,061.58
Back Bulletins	651.50
Lace Identification	263.50
Book Plates	20.00
Meshes booklet	16.00
Ads	192.55
Pins & Charms	158.50
Postage	11.75
Late Fees	41.13
Bank Credits	5.88
Miscellaneous	167.56
Total Income	<u>7,589.95</u>
AVAILABLE FUNDS	\$13,034.40
EXPENSES:	
Printing-Bulletins	\$2,571.78
Envelopes	359.72
Directory	51.45
Editor, postage	2,000.00
Treasurer, postage	250.00
Pins & Charms	97.38
Bank Charges	19.76
Miscellaneous	622.18
Total Expenses	<u>5,972.27</u>
BALANCE IN BANK, JUNE 30, 1977	\$7,062.13

Bette Wilson, Accountant  
544 N.W. 21st Street  
Homestead, Florida



During month of Sept. 1977 a Film & Story hour was held at the Museum of Fine Arts, Boston entitled "Tales of Beatrix Potter" shown here at age 30, 1896.

Note the Irish crochet lace collar, also brooch, locket and chain.

"It interested me to see the lovely Irish crochet collar as I collect Irish laces and some others. I've had many programs on 'Irish Dolls and Treasures'. Among the treasures are a variety of Irish laces. Many laces were illustrated in an article I did for 'Spinning Wheel'.

Elizabeth M. Donoghue  
Curator of Dolls at Wenham Museum  
132 Main Street, Wenham, Mass. 01984

## The KANTCLUB DILBEEK

The Kantclub Dilbeek exists as an active organization of bobbin lacemakers in central Europe, although there are no officers, by-laws, or regular meetings. Its members are former students of Mevrouw Jan Volckerick who offered instruction in her Dilbeek, Belgium home over a period of years before her recent death.

One claim to fame of this group is that it is the first American women's class of bobbin lace-making in Belgium, taught by a Flemish master of the art, in the English language. The instructor's distinguished reputation here earned for her pupils a special invitation to participate in a "Lace-In" planned with the events to celebrate the 25th year of the reign of King Baudouin in 1976. It was a rewarding experience to talk and work with many of the Belgian bobbin lacemakers, and to see the King and Queen firsthand as the royal couple visited the exhibition.

An outgrowth of Mevrouw Volckerick's classes, the Kantclub Dilbeek was formed then. From that occasion the group received a subsequent invitation to demonstrate bobbin lacemaking in conjunction with a "Brussels is Love" promotion held this past winter. Future plans include an exposition of its own.

The enclosed pattern was given to us by Mevrouw Volckerick. It is our pleasure to share it with I.O.L. (See page 46) Contributed by Caroline Coffield, for The Kantclub Dilbeek, Shamp du Roussart 31 1410 Waterloo, Belgium





## SCOTIA LACEMAKER

From: "The Schenectady Gazette" Scotia, N.Y.

For Mrs. Nielsen, learning to make lace was the realization of a lifelong dream, something which she had longed for since her teens, yet something which she was not introduced to until much later in life. Although born in the states three months after her family moved from Denmark, the accomplished lace maker considers herself native to that country and it was there that she learned her art.

In 1964, while on an extended visit to Denmark with her husband, Kaj, also a Dane and retired manager of the historic and well known Nicholaus's Restaurant at State Street and Erie Boulevard, Mrs. Nielsen met Helene Johansen of Copenhagen, whom she describes as an "expert lace maker", a "teacher after my own heart" and a "good friend".

Their meeting, however, took place during the latter part of the visit, and Mrs. Nielsen had only a few short weeks to learn the intricacies of this delicate art, commenting, "Then I was stuck with what I could remember."

What she remembered, though, must have been a lot, for the Scotian's lace work could only be described as outstanding and representative of a beautiful but, unfortunately, dying art. Mrs. Nielsen began demonstrating her lace work locally in the hopes of meeting another lace maker, and, although she has not yet, she is still hoping.

\* \* \* \* \*

Lace making, as well as many other forms of needlework, have been dying arts, yet Mrs. Nielsen believes they are gradually on the upswing. She especially loves to demonstrate to children, for it is this group only who can revive and carry on these native arts. For sure, there will at least be two other local lace makers in generations to come, for Mrs. Nielsen has shared her love of this art with two granddaughters, Susan Rundell, 17, and Diane Rundell, 13, also of Scotia. Both are competent lace makers and have, at times, participated with their grandmother in demonstrations and exhibits.

When it comes to lace making, Mrs. Nielsen works only in Danish and with the finest Danish or European threads and linen, and, likewise, she makes her own patterns from original Danish and European designs. In addition to bobbins from Belgium, Holland, Germany and England, she has a magnificent collection of antique bobbins, carved from ivory, bone and wood, and collected from shops in Denmark. In fact, when it comes to any needlework, and Mrs. Nielsen is skilled at many, European materials are the rule, for the quality, she said, cannot be duplicated in the United States.

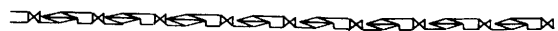
Mrs. Nielsen specializes in making the Danish Tonder lace, created from extremely fine, fine thread and popular from the late 1700's to 1850. At the show, she plans to show this and other Danish laces, as well as Swedish laces.



Gazette Photo by Jim Cassin

### LACE MAKER AT WORK

Visitors to the annual antique show and sale at Calvary Episcopal Church in Burnt Hills on Saturday will have the opportunity to see a demonstration of the intricate and delicate, yet rare, art of lace making. Mrs. Lillian Nielsen, an accomplished lace maker of Danish descent, works at her lace board to create a border in the oak leaf design. To make this oak leaf lace design, Mrs. Nielsen uses 98 separate bobbins and threads. The Scotian learned lace making in Denmark only 13 years ago; she makes her own patterns from original Danish and European designs and works only with the finest Danish or European threads and linens.



The Boston Chap. of Embroiders Guild of America held an exhibition at the Prudential Center from September 19-30, which was extended through October 13 and featured bobbin laces made by Michael Auclair of I.O.L. who demonstrated the craft on Sunday, October 9.

# The Chantilly Lace

By Gisela Graff-Hofgen

From: TEXTILKUNST - Verlag M. & H. Schaper,  
Hannover, West Germany, December 4, 1976

Translation by Renate Springsted, Michigan

Black laces from the peninsula of Iberia have for a long time been a favorite of the women's world.

Ladies in other European countries discovered in the middle of the nineteenth century how becoming these laces were, especially when worked in silk. The Empress Eugenie, of Spanish birth, was very influential in fashion trends and contributed a great deal to the popularity of this fashion.

The lace manufacture found its way into the surrounding area of Paris at an early time. Schools of Chantilly lace were founded at the beginning of the seventeenth century and along with lace of white linen blond and black silk lace was done in bobbin lace in the eighteenth century. The Chantilly lace industry experienced a difficult time after the French Revolution. Although lace of the very best quality was still produced, production was transferred to Bayeux (Normandy) in 1830 because of better and less expensive possibilities in production. The manufacture of black silk lace was started in Grammont (East Flanders) and Enghien (Belgium) around 1840. Other areas followed, for instance Buckinghamshire (England).

At the middle of the nineteenth century demand for black laces grew tremendously and stimulated producers, especially in view of competition in machine-made lace, to more cunning patterns and techniques. One of the many lace manufacturers of world fame and distinction in the nineteenth century was the firm Auguste Lefebure. It was originally located in Paris, later in Bayeux. Their aim was to produce a handmade lace of great technical detail that could not be imitated and would therefore have an advantage to the machine-made goods.

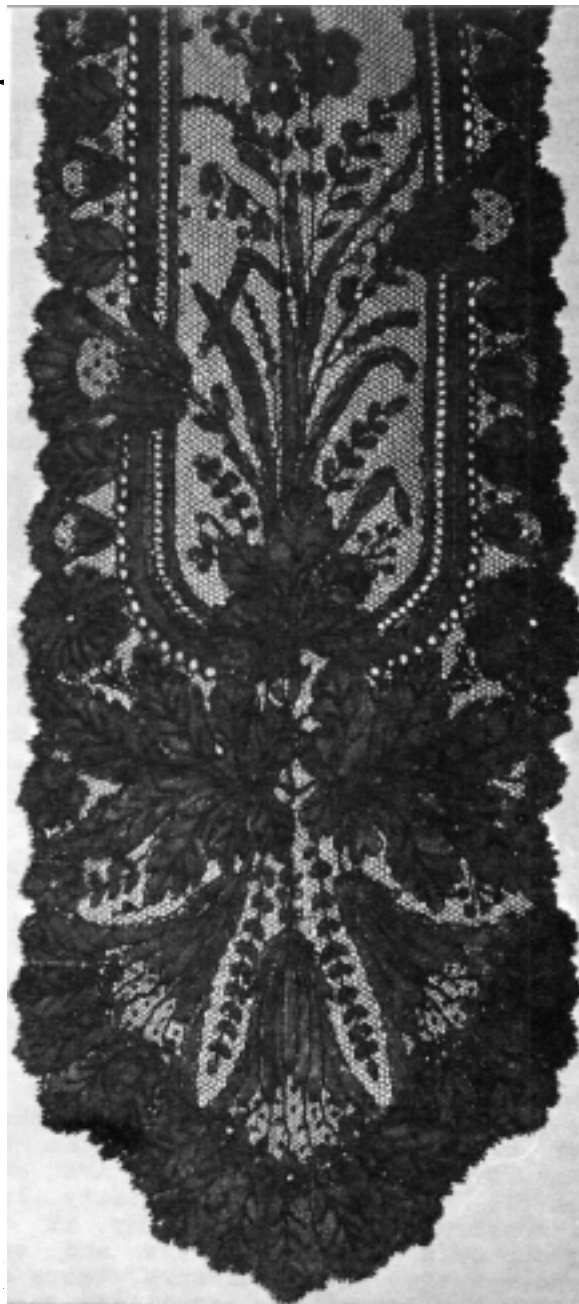
Empress Eugenie ordered in 1854 from the firm Lefebure a Chantilly lace stole. Its design was victorious in a competition.

Technically speaking Chantilly lace is one of the most interesting ones. It belongs to the group of laces with a continuous thread.

Within this group are Point de Paris, Lille and Mechlin, which have a contour thread of twisted silk which gives the product a firmness, not to be known in the so-called blonde laces. Seldom do we see cotton or linen being used in bobbin lace material.

The round net ground is mostly the same in Lille lace, namely the so-called fond clair or fond chant (short for Chantilly). The filling is not, as customary, cloth stitch, but net and gimp stitch, which gives the lace a greater lightness and softness. Filling patterns were worked with holes, decorative netting and rose ground. A distinguishing mark is the thick silk contour thread which is worked around every pattern and is also used for greater clarity of the drawing.

It is worked in a width of eight to nine



Barbe in black Chantilly lace,  
silk, width 12-14 cm, length  
cir. 135 centimeter.

Photo: Karin Bernhardt

.....  
centimeter with 50 to 75 pairs of bobbins. The strips run without regard to the pattern, small motifs are preferably not taken apart. One can compare this method with the practice of a cartographer who oftentimes runs a part of a map beyond the edge of the map. A prerequisite for this technique is a perfect knowledge of bobbin lace making. Oftentimes ten lace makers work on one piece, therefore utmost care is essential. Admirable is also the excellent knowledge of the pattern maker who has to keep in mind the bobbin lace maker at designing and producing of the pricking.

The individual strips are connected with point de raccroc, a needlework by which two working threads are being led through the edge mesh-



Detail of triangular shawl. Clearly visible are the various patterns as well as the sewing at restoration. Especially clear is the technique of a fleurs ombries.

.....  
 es and crossed to give the impression of a bobbin laced stitch. Even a magnifying lense does not help in the detection of a perfect execution. These places are susceptible to damage, identification is therefore simple.

Time and again one reads that a lady bobbin lace maker from Normandy around 1833 invented the connection of the lace strips (aboutissage). Contradictory to this, Mechlin lace was thus connected in the eighteenth century and the Droschelground in Brussels as well.

It is certain, though, that a technique known in the Rococo period, namely the

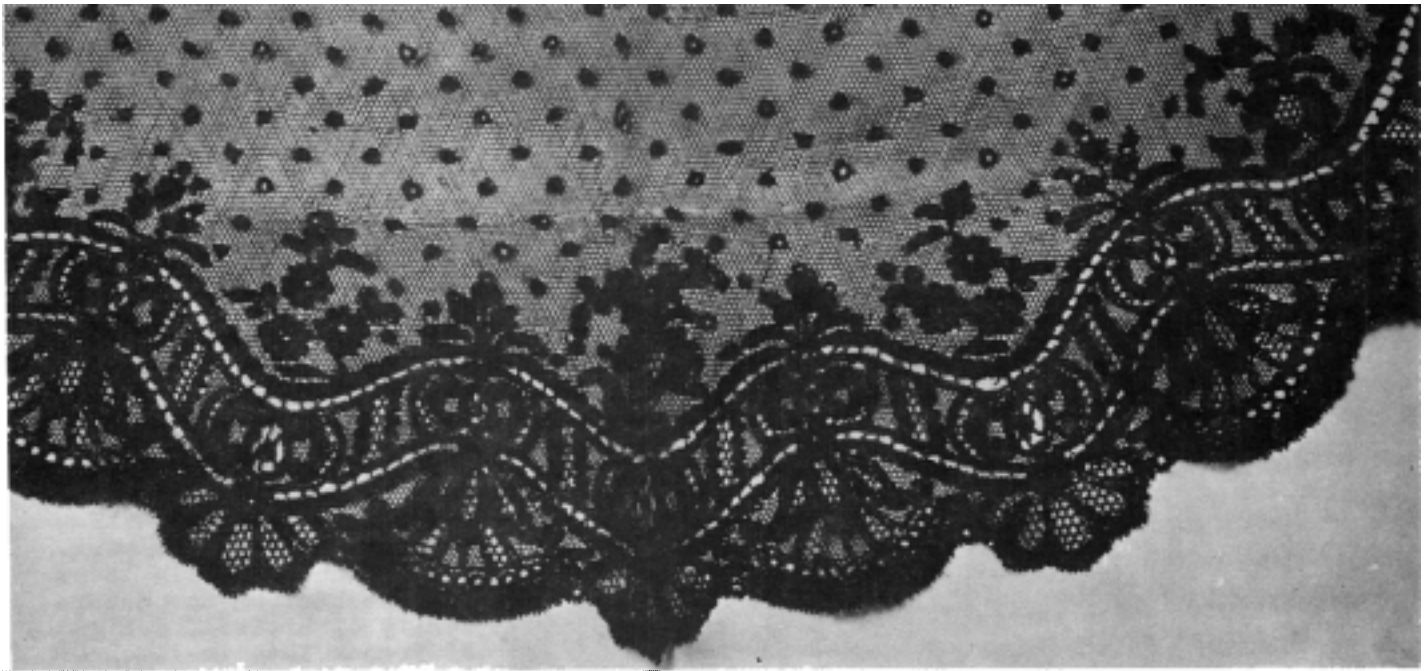
shading (ombré) came to its perfection in the Normandy. A new procedure was invented in Bayeux in 1867: the Chantilly with shaded flowers (à fleurs ombrées). To obtain a new shade in the tone of the filling pattern, which gave the lace an almost graphic appearance, one took thicker threads which were inserted, almost unnoticed, into the finer lace parts (to be compared with needle painting).

Even outstanding lace experts avoided most often the question of difference between Belgium and French Chantilly lace. If agreement on the superiority of artistic design of French lace is reached the controversy of technical detail persists. The only one who defines a technical difference is Ernest Lefebure, son and partner of Auguste, a man of world fame as lace manufacturer and author of trade literature. He sees the difference in the working-in of the contour thread into the half-stitch in Belgium lace, whereas in French lace the thread runs into the mesh ground, which gives the lace a more lively look.

Of the many pieces of clothing and accessories made in Chantilly lace, which were in fashion around 100 years ago, here are three introduced from the collection of the Museum fur Kunst and Gewerbe (Art and Industry) in Hamburg, Germany: a triangled shawl whose kind, because of a connection to a certain fashion trend, is often

characterized as crinoline. A head veil often worn under a hat in the nineteenth century and a Barbe, which is a kind of lace band used in the nineteenth century for decoration of a hair-style. It also served as a cap or hat.

Centerpoint and symmetric axle of the huge triangular shawl (top width cir. 2.80 meter, side length cir. 2.00 meter) forms a naturalistic bouquet of flowers --seen often in Chantilly lace, which is only to a certain extent symmetric. Next to roses one will detect poppy, forget-me-not, tulips and different leaves and grasses can be identified. Leading to the upper edge are small flower arrange-



Lower edge of veil in black Chantilly lace (reduced). A small damaged part shows a horizontal course of the bobbin lace. Photo: By Karin Bernhardt, Lubeck. Photo of detail of triangular shawl, page 29, by Angela Musil, Hamburg

ments and garlands where especially the lovingly executed and through ombré technique and roseground, excellently formed tulips are conspicuous.

The side edge follows a scaffolding whose strength is subdued in the center with a garland of flowers and leaves in a half-circle. The elegant scroll-like ornament, which interlaces at the meeting point, as well as the straight column is time and again dispersed with leaves which seem as if just fallen. A closing element of the edge is a fan-like form, part in curve, as at the top and back, and part a straight edge, as on the sides (which probably has practical reasons).

Cheery are the flower branches which are between the decorated columns. And even the arch-like ending in the back panel is losing all its weight because of the blossoms.

Neither veil nor Barbe can reach in design and execution this elegant shawl. Its mesh ground is not only so much fin-

er, it also exhibits all signs of lace made in Bayeux: its contour threads do not build the edge of the motif but are in tiny distance from it "imbedded" in the mesh ground. Design and shading technique are particularly distinct in the tulips. The crinoline disappeared completely from the fashion world in 1870, and therefore the triangular shawl. It is therefore assumed that this is one of the last examples, and probably one of the few with shading technique. One can say without exaggeration that this creation is a masterpiece of textile art of the nineteenth century. It is said that according to news from Paris the Chantilly lace is approaching a comeback, although not in hand-made bobbin lace. The fact that around 1850 in Normandy 60,000 lacemakers were working in the French fashion world can hardly be repeated.



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We are reproducing several beautiful old patterns and hope to have an instruction manual ready in a short time. For details see the SOME PLACE ad.



Old Danish Lace Making Equipment ▲  
preserved at the Museum  
Mr. Mollenbaek and his Bobbin ◆  
Making Machinery



## My Visit to Denmark and Belgium

by Kay Asahi

### COPENHAGEN

The flight from London to Copenhagen took 1-1/2 hours.

Once again, I renewed my acquaintance with Miss Maud Daverkosen, in the town of Horsham, Denmark. Miss Daverkosen is one of the last three remaining instructors from the "Old School" in Denmark. The terminology "Old School" means the old traditional, conformed system of making bobbin lace.

It was a short, enjoyable, one day visit at Miss Daverkosen's quaint apartment and she was kind enough to teach me a few techniques with which I was not familiar.

Miss Daverkosen teaches at many different schools, keeping the art of bobbin lace alive for future generations.

It was here in Denmark that I learned that Ms. Nyrop Larsen was not the originator of the color coded diagram, but that she had learned it in Belgium. I made up my mind to investigate this fact further.

### DANISH BOBBIN FACTORY

From Copenhagen I went by train to see the bobbin factory on the Island of Fyn. In order to cross the channel the entire train was driven onto a special ferry boat. The train was completely engulfed by the boat. It was a spectacular sight and an experience that I shall not forget.

Mr. Mollenbaek, the operator of the entire bobbin factory, showed me the entire plant. It turns out that bobbin making is only his sideline and not the main item of production. It was Saturday, and the entire operation was shut down, but I enjoyed seeing all of the various items made at the plant, items such as table legs, chair legs, wooden plates, etc.

### KOGE

Next on my agenda was a visit to Tove

Ulricksen in Koge, Denmark. It was drizzling when I arrived. I spent practically all day going through close to 4,000 lace patterns. I was indeed dizzy after looking at so many patterns.

### AALST, BELGIUM

Departing from Copenhagen, I enjoyed a lovely 11 hour train ride through the beautiful countrysides of Denmark and Germany, my destination Brussels, Belgium.



Mr. Baetsle

At this point I would like to take time to thank Mr. W. Baetsle, Mill Manager for a linen thread company, for all of his help. I had never met Mr. Baetsle and knew him through correspondence only.

Mr. Baetsle was heaven sent, and I thank him for his generosity and his helping to find me a private instructor, Madam Van Bever, and arranging living quarters for me with his friend, Madam Lea De Wilde.

Mrs. De Wilde was the most lovely and gracious hostess, and it was a privilege to reside at her home. I am also grateful that I could experience a bit of Belgium home life instead of living in a hotel. The only thing I regret is not being able to speak the language. There were so many things I wished to talk with Madam De Wilde about, but I had to rely on her son Rene or Mr. Baetsle as translators.

Getting around in Belgium wasn't easy for me, since I spoke no Flemish, French, or German. I must have constantly asked the wrong people for information and directions. In fact, returning to Aalst from my lace lessons I got lost three consecutive days in a row looking for my residence. I finally purchased a map of Aalst, and had no problems after that.



Kantcentrum Lace Class

## WETTEREN

I had originally planned on enrolling in the adult class of the Kantcentrum Lace School in Brugge, but upon learning that there was only one teacher to 20-30 students, I realized that I could not learn much in the time that was allotted to me.

Mr. Baetsle was kind enough to introduce me to Madam Lorre Van Bever, a bobbin lace instructor in the town of Wetteren. Wetteren was not a village, but a fair sized town. However, since it was not a tourist town, hotels and restaurants were practically non-existent.

I resided in Aalst with Madam De Wilde, as mentioned above, and commuted by train every day to Wetteren to learn bobbin lace from Madam Van Bever. Being accustomed to sitting behind a steering wheel, I must say that I have never walked so much in all my life!

Madam Van Bever was kind enough to ask me what type of lace I wanted to learn, so I replied "Binche", since to me it seemed the most difficult to learn. Madam however, could not teach me Binche Lace. It seems that there are now only a few people left in Belgium who know how to make Binche Lace, and they guard their lace making techniques jealously, and will not part with any bit of their knowledge or lace making secrets.

Madam Van Bever specializes in Brugge, Brussels, Duchesse, Brugge Duchesse, and Brussels Duchesse Laces. She speaks enough English to be understood, but is not fluent. At times her son would help us by translating for both of us. (A word of advice: if you plan on learning bobbin lace in Europe, be sure you speak the same language as your instructor, otherwise you will further compound your difficulties.)

Although I received private lessons, Madam Van Bever does not teach private lessons to her local students. In addition to private lessons I was also invited to attend her evening class which was conducted at her home. There were eight students in the class (I was told that

some were absent), and all were making the same lace.

For first year beginning students Madam Van Bever teaches Torchon Lace, four hours every two weeks. The second year she teaches Cluny Lace, the third year Russian and Brugge Lace.

After the third year she teaches the student four hours once a month, the student having a choice of which lace to make. The reason why one year is spent on one lace is to make the student thoroughly understand each lace technique distinctly in her mind, knowing which technique belongs to each lace. I can appreciate this method of teaching since I received a "crash course" in as many different techniques as possible. Not really comprehending the distinctions of one lace from another, I found the techniques quickly blending in my mind. For that reason I bought as many lace samples as I could, realizing that I could always refer back to them to refresh my memory.

I purchased some Brugge Lace patterns which were already pricked, but in the case of the Duchesse Lace patterns the design only is printed, there are no pricked holes. The lacer must use her judgement and "lace sense", constantly watching her pattern as she makes her lace. If a lacer has poor judgement and lacks "lace sense" the final result in the using of this type of pattern will be "one mess of a lace"! Despite this, Madam Van Bever says that it's much easier to make lace on a pattern without holes, since the lacer is then free to do as she wishes and is not confined to specific holes. She asked me if I had seen lace patterns so full of holes that they were practically mutilated. I replied that I had, and she went on to tell me that it was because the pattern had no previously pricked holes, so the lacer had repeatedly jabbed the pins into the designed pattern wherever it was most appropriate at the time.

Belgium lace techniques are in some ways similar to Honiton Lace, but for the most part are quite different. The main reason for this difference is the type of pillow used. Some of the Belgium lace techniques could not possibly be done on the Honiton type of Pillow. Madam Van Bever asked me how anyone could make a contemporary design without knowing all these techniques. "Well, just do the best with the knowledge one has", was my reply.

## TYPE OF EQUIPMENT USED

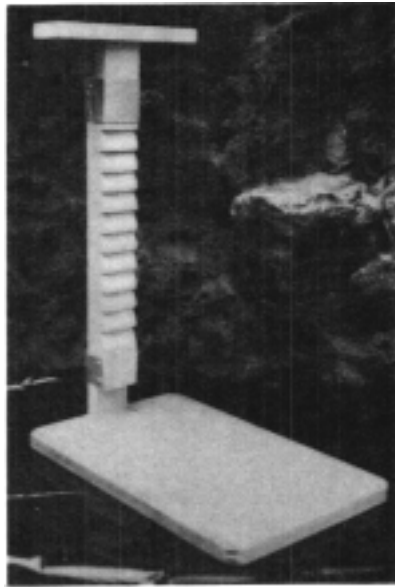
The Belgium lace pillows that Madam Van Bever uses are flat and round and come in different sizes. They are covered with a durable material and the pattern is placed in the center. A clear round plastic sheet with a small hole cut in the

Madam  
Van Bever

center is placed under the bobbins, enabling the lace maker to see her design and at the same time avoid snagging the pin heads.

The lace maker sits in a chair and the pillow is set on an adjustable stand. (This so impressed me that when I returned home I had my husband duplicate the stand for me. It is an ingenious piece of equipment!)

Adjustable  
Lace  
Stand



The lace maker also uses a needle that is bent at the tip (at a 90° angle) in place of a crochet hook to attach or to "sew". When the thread is very fine this bent needle comes in very handy, since there is no crochet hook made that is small enough to go through the holes. This needle is embedded into a slender wooden handle similar to the one used in Honiton Lace. Unfortunately you cannot purchase a ready bent needle, but must make it yourself.

## LACE WORKERS

### AS TOLD TO ME BY MADAM VAN BEVER

"There are still some lace workers left in Belgium producing laces to sell to lace dealers, but these workers are gradually dying out. The new generation is not interested in making lace for a livelihood, but rather as a hobby. When a professional lace maker is no longer able to make lace they will burn all their patterns and the secret ultimately dies with them."

After learning this from Madam Van Bever I realized that if anyone purchases a masterpiece of lace they are buying for investment like diamonds or gold because shortly there will be no one to teach the complicated laces or make it. If a person inherits a collection of patterns and equipment from a lace worker's family it is probably because the lace worker died unexpectedly. I myself can understand greed in its many forms, but not to the extent that one destroys one's own work and possessions. It is beyond my comprehension.

All of my students have seen my volumes of notebooks with patterns, samples of laces deciphered into color coded diagrams, which are the result of twelve years of research and labor on my part. What if I decided to burn it all up? I really don't think I could. On the contrary, I would like to leave my work and my name behind, feeling I had contributed something during my short stay on this earth, and for others to make use of for posterity. For this reason I do not want to donate it to a museum, since it will be "entombed". You would be able to see it, but it would be behind glass. You would not be able to touch it or even take a picture of it. I would like to see my work in a library, where everyone can see it, touch it, duplicate it and improve on it from where I left off.

I heard another interesting story from Madam Van Bever:

"A boy saw the price of a lace sold at a shop and asked his mother to make it. He told her he would then take it and sell it to the shop owner. After his mother made the lace the boy took it to the shop owner and tried to sell it, but the shop owner would not buy it from him. So powerful and wealthy were these top lace dealers that they had exclusive control over the workers as well as the shop owners, and there was nothing anyone could do about it. It took so long for one worker to make lace, that it was impossible to supply one shop with enough lace to sell. If a lace worker tried to sell her lace to someone else, she risked the possibility of never receiving patterns or threads to make lace ever again!"

"When a lace maker makes a mistake or the thread breaks, she does not unweave her work, but continues on, mistakes and all. Therefore, when you purchase a lace, even though it looks identical to another, one may be better made than the other. So the price of the lace is determined according to the quality of the finished product."

I asked my instructor, "In Belgium, when a worker makes one lace all her life, is the lace named after her?"

"Of course not," she replied. "Dealers are so powerful they can call it by any name they desire."

"In Belgium, a student would go to lace school once a week for eight years and still not be able to make a decent lace."

"Why?" I asked.

"It's like the student who graduates from mechanic's school," replied Madam Van Bever. "He knows the theory but he lacks experience. The way lace is taught in school differs from worker's techniques, and this is understandable. Lace workers must find various short cuts, the easiest and fastest way to make lace in the shortest time possible, in comparison to the traditional proper way of lace making taught in the schools. Because of the long tradition that has existed in Belgium, students have accepted their

methods, equipment, systems, and techniques, without question."

## LINEN THREAD FACTORY

With Mr. Baetsle, the Mill Manager, as my guide I was able to see the entire thread factory. The factory makes cords for macramé, sewing threads, crochet threads, elastic of all kinds, synthetic threads, threads on cones and spools for power machines, and linen and cotton threads for bobbin lace makers.

I observed all phases of thread making, starting with the raw materials, spinning the threads into 2-ply strands, the bleaching process, dying, gassing, and finally the finished product.

The factory had discontinued making linen threads 10 years ago, but now Mr. Baetsle has personally launched his "Baby" as he calls it. Heeding the outcry of all lacemakers, he is once again making linen threads available. Monopoly and scarcity have caused the prices of linen thread to skyrocket as you may have noticed, but I am glad to inform you that the brand name known as "BOUC" is being resumed once again.

They are now producing #20/2 up to #120/2 linen threads in gray (natural linen color), cream, broken white and white. They are also producing fine white cotton thread #100/2 white, #102/2 ecru, and #150/2 ecru. I asked Mr. Baetsle if he planned to make #200 linen (comparing it to #600 cotton it would be #700, finer than #600). He told me that to make that thread requires a special machine to spin the linen to that particular fineness, and that unfortunately the machine is no longer made, or available.

I also asked Mr. Baetsle if it were possible to assemble a kit composed of samples of all the thread sizes on small tubes. He replied that at the present time it was not feasible for his company to do so, because of the added cost of changing over to a tube, packaging, labeling, and a whole new assembly procedure.

For the time being they will continue having linen threads available at a reasonable price. If the project fails due to non-support, we'll be right back where we started. There will again be a scarcity of linen thread, and we will be at the mercy of the domination of the few mills now existing, not to mention higher prices. Good stiff competition never hurts the consumer. If you wish to purchase any linen or cotton threads, please write to:

Mr. W. Baetsle  
Dendermondse stwg. 75  
B 9300 Aalst, Belgium

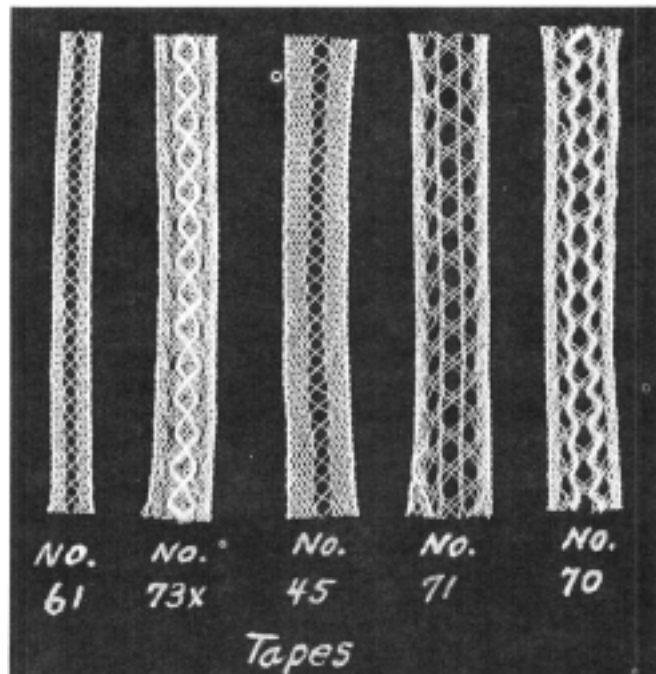
## BRUSSELS EXHIBITION

Mr. Baetsle took me to the Brussel's Exhibition, presented by all the lace merchants. I can find no words to describe what I saw. It was magnificent, absolutely fantastic, and unbelievable. I don't have enough years left in my

lifetime to even undertake one out of all the pieces that I saw. After all, in some cases it took over 1,000 workers to complete just one of those superb masterpieces.

## MACHINE LACE FACTORY

I also went with Mr. Baetsle to the machine lace strip factory operated by Mr. M. De Leenheer and family. It may have been a small factory, but I was very pleased since I had never seen such a factory before. These strip laces are the types of laces commonly seen around your neighborhood stores. I also found 5 different types of tapes that can be used for Battenberg or Renaissance lace. They also produce tape lace, made into Belgium lace, which is very popular with the tourists.



## SEMI-HANDMADE LACE FACTORY

Madam Van Bever took me to the semi-handmade lace factory operated by two sisters, Madams Anis and Martha De Vos. The type of lace they make is called "Belgium Lace", and is made strictly for the tourist trade. The sisters and their workers also make a machine Duchesse called "Princess Lace". This type of lace is composed of bits and pieces made by the workers, which are then applied to a machine net. This lace is then sold to the various couturiers in New York, to be made into a complete garment.

Madam Anis designs all of her laces, transfers them onto waxed paper, and operates the pricking machine. Black ink is then applied and rubbed over the pricked holes, which automatically transfers the design onto a flexible, heavy wrapping paper. This is the same method originally used to transfer embroidery designs to fabric. These designs are issued to the 110 women currently work-



ing for them in their own homes. When the bits and pieces are completed, they are returned to Madam De Vos, where the final assembling onto linen or cotton fabric is done with the use of a hemstitching machine.

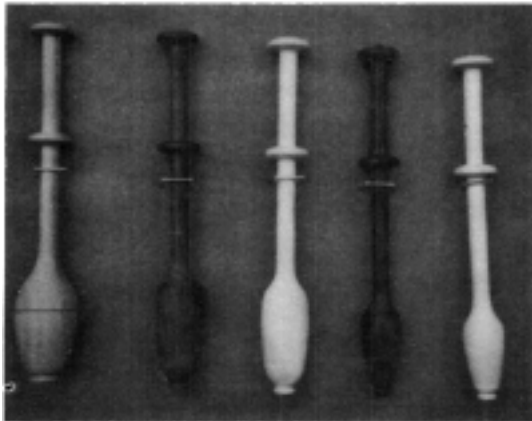
When the piece is completed, it is placed on a special ironing table. It is an ordinary dry iron, but when the table switch goes on, a vacuum is created which sucks the heat downwards, creating a beautifully ironed piece. It was amazing and worthwhile to see.



Above: Madams Anis and Martha De Vos

## BELGIUM BOBBIN FACTORY

Madam Van Bever took me to the bobbin factory operated by the Marc De Maertelaers family. The lathes that were used were up to date modern equipment, and with a few zips and zaps a bobbin was finished. All it needed was to be trimmed on both ends. They have several shapes and sizes made from different types of wood, sold 50 to a pack. This is the minimum purchase.



These bobbins are currently manufactured and are used by the Belgium lace makers.

## THE COLOR-CODED DIAGRAM

I was able to track down, with the help of Madam Van Bever, the origin of the color coded diagram, which was published in the Belgium magazine "Ons Heem", June 28, 1977 issue. Madam's sister-in-law, Madam Lorre Fernanda, who is a primary school teacher, translated the article into English for me. The following is her translation:

"In the beginning of 1911, E. H. Logghe (a priest), received a letter from Z.E.H.

Camerlynck, who asked him to collect all the information about lace work. He was also asked to inform the ministry and the school of St. Josef and also E.P. Rutten. Even Queen Elizabeth of Belgium supported the new start of the lace school after the World Exhibition of 1910 in Brussels. In the town of Turnhout, a Model Lace school already had started with the help of a foundation, "Les Amis de la Dentelle", the Friends of Lace. How did they teach it? Most of the time it was the mother who taught it to the children.

E. H. Logghe went to Germany to learn lace in the town of Mulhausen and there he met Therese de Dillmont, who had a little shop. She was the author of "Encyclopedie des Ouvrages de Dames". In that book she explained how to do lace work. But it was put in such a complicated way that Mr. Logghe came home without anything. Then in the town of Iseghem, Belgium he met E. H. Machiels, who had lessons from Miss De Schrijver. She drew the threads of the lace work on the black board and used different colors. The lace works were first analyzed and so they came to the conclusion that every process however complicated, could be restrained to one main process. The way how to do it existed. They had only to correct it and that was what they did at the school in Brugge. But there was still a lot of trying and retrying before they found the new method. It was in the school of St. Josef that Logghe succeeded, being helped in his success by Miss Depoorter from the town of Gerardsbergen and Miss Diane Van Houtte, who became head mistress of the school. E. H. Maertens analyzed the way lace was made by untying a certain number of lace works and found the method himself. Every main process was marked with a different color. When making bobbin lace these main processes were always reappearing. By marking it with a certain sign and the right color, they made the lace work into a colored picture. The drawn picture was first shown on a blackboard and the way of working it out was shown on a pillow."

After my findings on the origin of color coded diagrams I realized that Madam Van Bever also follows the same system. She uses 8 colors: green, purple, red, yellow, orange, blue, brown and black. I am only surmising at this point, but I believe Ms. Nyrop Larsen (now deceased) felt there were too many colors, which made for confusion. Therefore, I presume she condensed it to 5 colors: green, purple, red, orange, and black.

I may be prejudiced, but I also follow this system, preferring it to written instructions. One glance at the colors tells me exactly what throws or stitches to be used. However, with written instructions, one has to know the precise meaning of each word, or you'll be doing everything incorrectly. For example, an

English author uses the word "sew". That does not mean to use needle and thread. So many times you literally get bogged down with instructions full of meaningless words, not being able to understand them at all.

From all that I have seen so far, I believe the color coded diagram is the easiest method of making bobbin lace for the present day lace makers, as well as for the future ones and for generations to come.

If you had noticed in the last I.O.L. directory, there was not even one lace maker from Belgium listed. It was like a closed door. From Denmark, we have all constantly seen and read about the color coded diagram. Henceforth, I am sure,

more people will see and hear it mentioned as coming from Belgium.

\* \* \* \* \*

I would like to sincerely thank the following people for making this trip possible:

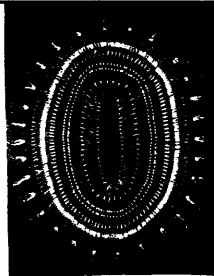
Members of my family and relatives  
 Mrs. Elna Johannessen  
 Miss Lissen Johannessen  
 Mrs. Rachel Wareham (Editor of the I.O.L.)  
 Mr. W. Baetsle (Mill Manager in Aalst, Belgium)

Mr. Robert Sanchez  
 Mrs. Savetta Livingston  
 Mrs. Doras Culbertson  
 Mrs. Marie Berggreen (my first Danish teacher)

Mr. George Jarolim  
 Miss Kathy Yamamoto  
 Miss Linda Moore (who edited the article)



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For samples please send \$2.00. Please send International Money Order for the appropriate amount with your order to:

**JANYA SUGUNNASIL**  
 2 Rajavity Rd.  
 Chiangmai, Thailand



Katrina Standaert, 5, shows the tools she uses to make intricate lace. "It's so hard to do," she says. "But I do it a lot. I like to do hard things."

Free Press Photo  
By Taro Yamasaki

(Lace-In by the Southeastern Michigan Lace Group at Michigan State Fair) "Detroit Free Press" Aug.30 '77

ELDERLY HAVE THEIR DAY -- SO DOES A 5-YEAR OLD

By Jean Marbella - Free Press Staff Writer

The Michigan State Fair, the oldest in the country, opened its gates Monday to the elderly. -- -- Though the seniors had their day, a five-year-old was causing almost as much a commotion.

Katrina Standaert, a west Detroit pre-schooler, is doing her part to carry on a more than 500-year-old tradition -- Belgian bobbin lace making.

Katrina won an honorable mention for a lace handkerchief she entered in the adult division of the lace-making competition.

Katrina, who was ruled ineligible for the youth competition because she has not yet entered school, demonstrated the intricate process Monday at the Community Arts Building, where she was surrounded by mostly middle-aged lace makers.

Her grandmother, Mrs. Eleanor Standaert, taught Katrina how to make lace about three months ago. "It took her about 10 minutes to pick up the basic stitches," Mrs. Standaert said proudly.

Katrina took 18 different threads connected to bobbins and twisted them around pins to make a piece of lace.

Some expert lace makers use up to 1,200 threads, said a member of the Southeastern Michigan Lace Group, a club of about 55 lace makers that sponsored the demonstration.

"It's so hard to do," Katrina said, wrinkling her forehead, "but I do it a lot. I like to do hard things!"

Katrina's father and grandfather are from Belgium, where lace making is believed to have originated.

The art all but died out when lace-making machines were made.

Women in Belgium, however, still make lace the time-consuming way, and an international club of lace makers has about 1,000 members keeping the craft alive.

And Katrina, who also sews and decorates cakes said she plans to make lace for the rest of her life.

(Contributed by Elsie Bentley, Michigan)

## Great Lakes Lace Group

(formerly Southeastern Mich. Lace Group)

We had a nice meeting at the Ella Sharp Museum in Jackson, Michigan on Monday, September 26 with 23 members present. We saw many lovely pieces of lace, all types of lace in dresses, camisoles, petticoats, bonnets, doilies, tableclothes, etc. We helped with some identification and many Museum Friends and docents were in the audience.

Our business was a change in our name. We are now GREAT LAKES LACE GROUP, and invite members in out state Michigan, Ohio, Ontario, Wisconsin, Indiana, Illinois to join us. Others welcome too!

Write to: Eleanor Safford  
22724 Nowlin,  
Dearborn, Michigan 48124

Elsie Bentley, President  
Jessie Bush, - Vice President and  
Program Chairman  
Mary Lou Reichard, Reporting

## Bobbins

### FOR A NECKLACE

A couple days ago I finished a book mark made over a Swedish pricking. Have now begun my first contemporary piece of bobbin lace. A necklace with pendant. My husband's sister visited and seeing my little Danish bobbins said "Gee, I could use them to wear on something around my neck. Her remark gave me an idea for her Christmas gift. I'm making an ecru and dark brown chain like ribbon or tape to go around the neck and my husband is making one pair dogwood bobbins and a single walnut. The walnut is regular Danish size. The dogwood pair a little shorter. The dogwood pair will be wound in the ecru and the walnut in the dark brown dontour thread. These I use for the pendant and I'll play with arrangement ideas as I work the necklace part. Maybe paint a flower on bobbin, with oil paint.

Inez Rodifer, Virginia

# macramé

MARY LOU REICHARD

The photographs of the macramé lace patterns are ones that I knotted this year for the Detroit Public Library exhibit that the Southeastern Michigan Lace Group sponsored in May. I also had them exhibited in the room show at the conference at Dearborn Inn.

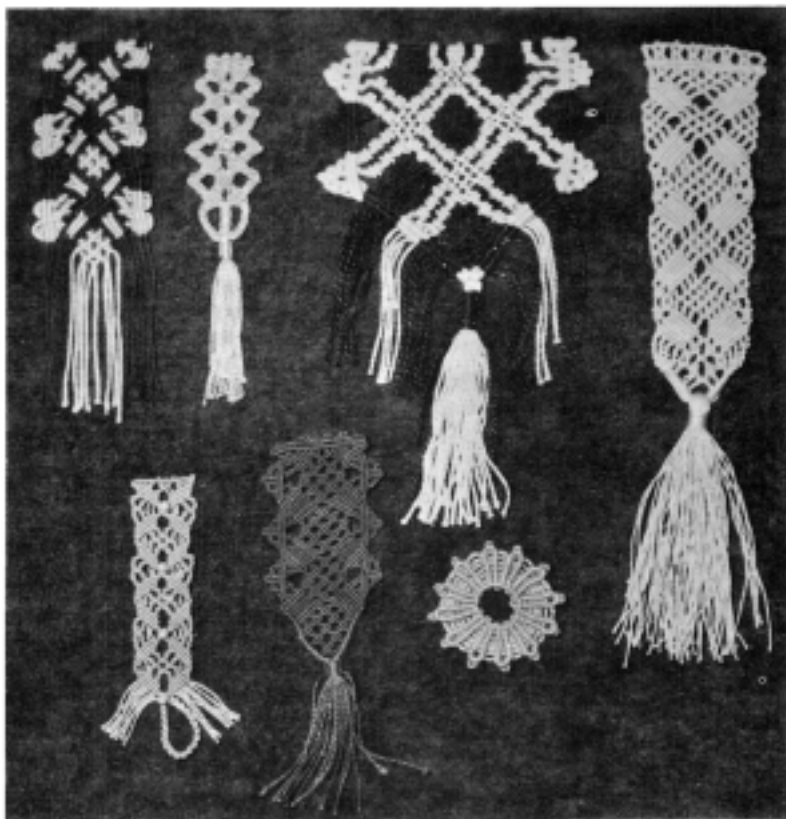
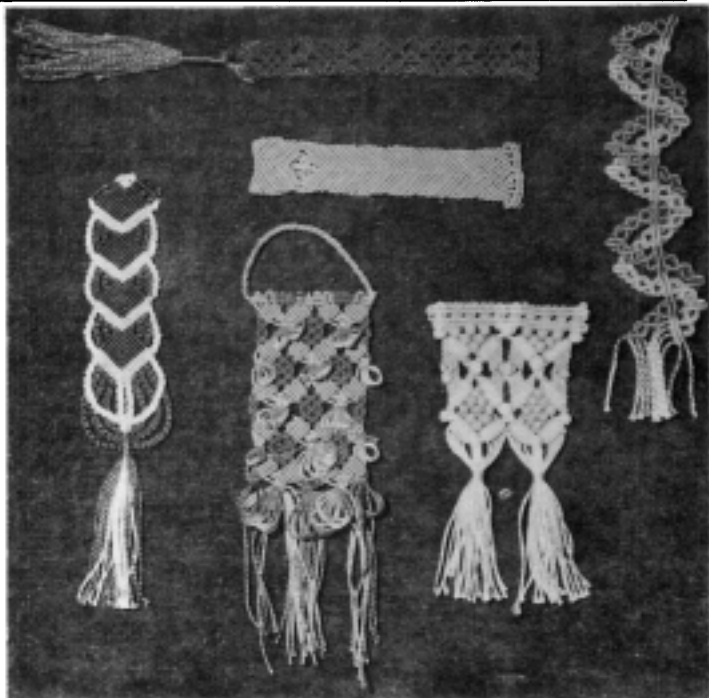
Some of the patterns are originals of mine, and some of them are reproduced from pictures of old patterns. Some of them you will find in the DMC macramé booklet. There are no written directions for these, but those of you who are experienced in knotting will have no trouble in visually reading the patterns.

I have used mostly DMC threads, (perle cotton in 3 different sizes) in executing these pieces. Since I am a teacher I present my students with patterns and hopefully they will use the patterns as springboards for their own designing. These patterns could be incorporated in purses, wall hangings, jewelry pieces or any other items you might want to create.

The blouse with the lace macramé trim will show you how I developed one pattern into a trim for a blouse that I wore at the conference.

Since I am the macramé consultant for the I.O.L. please consider this an invitation to write to me with suggestions or questions. Maybe if there is enough interest, we could consider having a column in each issue. Write to me at:

Mary Lou Reichard,  
1694 Progress  
Lincoln Park, Mich. 48146



From: "S.F. Sunday Examiner & Chronicle"  
August 21, 1977

## TEXTILES AND OLD LACE

The city of Brussels, Belgium, has finished restoring several 17th century houses in the Rue de la Violette, in which the Lace and Textiles Museum will be built. A lace maker will make lace on the premises. Funds for the new museum are being provided by the city administration.

(Contributed by Gwendolyn Kritner, Neb.)

# Needle Lace with Nancy

It gives me great pleasure to start out another I.O.L. year with a new column. I would like the column, however, to be your column, so I'll need your help. What would you like to see in a Needle Lace column? Would you like: history, identification, "how to" information, design ideas, etc?

Please write to me: Nancy Evans  
26001 - 174th, S.E., Kent, Wash. 98031  
In June, I taught a Needle Lace workshop for the Southeastern Michigan Lace Conference. It was so well organized and a real pleasure to be invited to teach a class in Needle Lace. My appreciation and compliments go to the Southeastern Michigan Lace Group, who worked so hard to make the conference such a tremendous success!

One of the publications that I gave my students at the conference, was an article by Christa C. Mayer, (reprinted from Antiques magazine, February 1965) which is readily available from the Cooper-Hewitt Museum of Design, now affiliated with the Smithsonian Institute. Some of you know about the Cooper-Hewitt and its publications, but many of you don't. So, I thought I'd share a list of articles on lace, which you can order through them for a very small amount.

"Two Centuries of Needle Lace". .25

"Three Centuries of Bobbin Lace".25

"Lace and the Male Ego". . . .50

"Comparisons in Lace Design" .1.00

They are available from:

Cooper-Hewitt Museum of Design  
Smithsonian Institution  
9 East 90th Street  
New York City, New York 10028

## "LACE REBELS"

The LACE REBELS of Calif. Bay Area sponsored a Lace exhibition by members entitled: "Wings of Lace"

September 30 - October 23, 1977  
at the Olive Hyde Community Center Gallery. Work was exhibited by Martha Anderson, Gail Barnard, Mary Ellen Bennett, Gertrude Biedermann Rhea Bowles, Jack Browning, Mary Rita Browning, Holly Hart, Dottie Horne, Jules Kliot, Kaethe Kliot, Evelyn Kloning, Vera C. MacFadden, Roberta Mack, Maria DeLourdes Melicharek, Geraldine Ganun-Owens, Evelyn Stapleton, Ann Tal, and Gudrun Warrich.

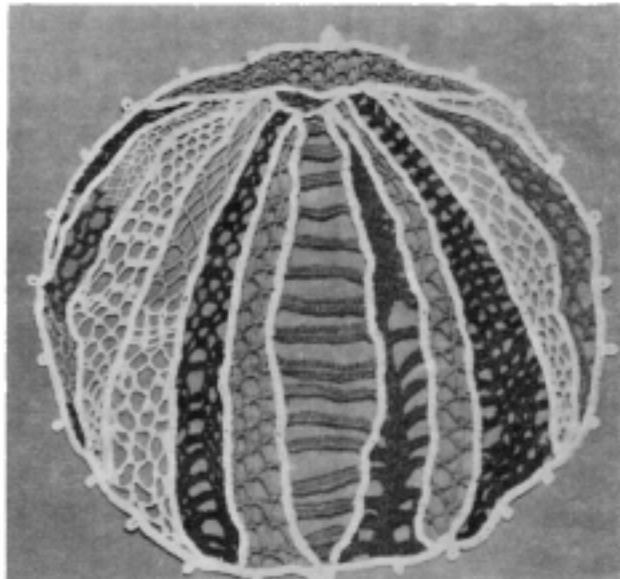
A Special Exhibition of contemporary lace work by Jules and Kaethe Kliot will be held at Fremont City Government Building through November 15, 1977.

## NEEDLE LACE CONSULTANT'S SAMPLER COURSE

My congratulations go to:

Elinor Steingaszner of Toronto, Ont. Can. and Myrtle Almquist of Wayzata, Minn.

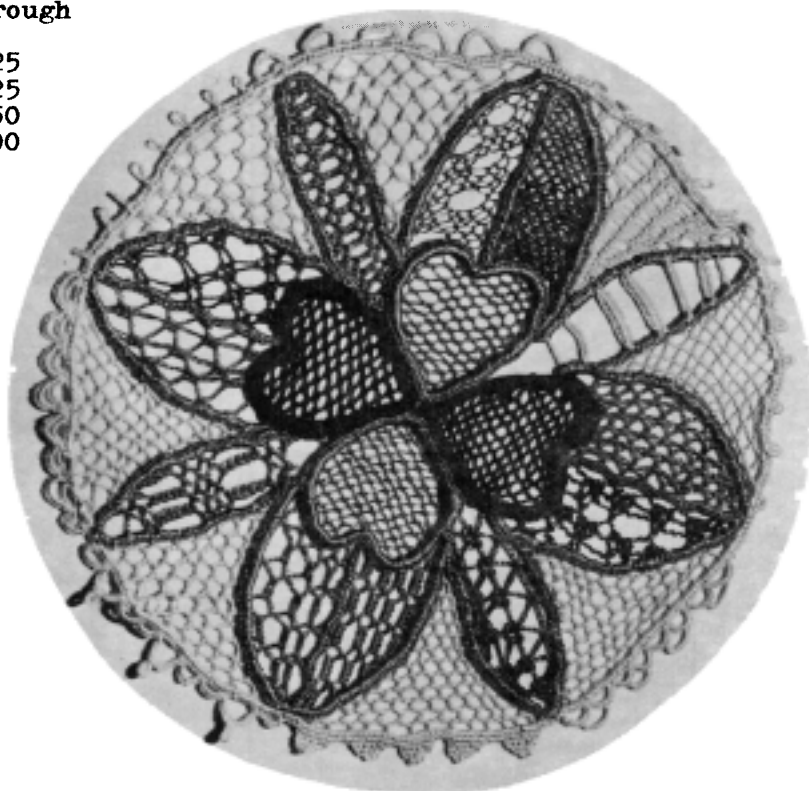
They've each received certificates for the Needle Lace Sampler Course. Nancy.



### NEEDLE LACE SAMPLER

By: Myrtle Almquist  
Wayzata, Minn.

Photo by: Elaine Reichenbach  
Bellevue, Washington



### NEEDLE LACE SAMPLER

By: Elinor Steingaszner,  
Toronto, Ontario, Canada

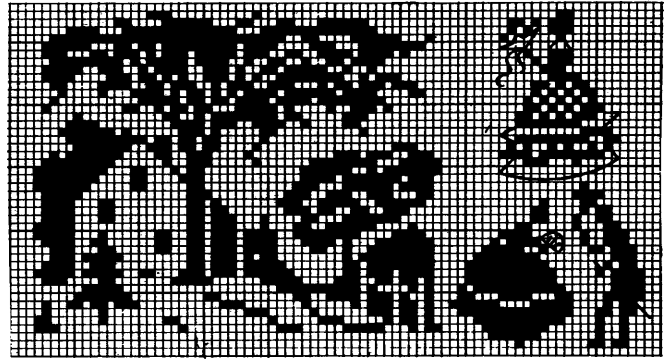
Photo by her husband:  
Mr. S. A. Steingaszner

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- Single issues.....each \$1.00
- "Meshes of Hand Made Lace"..... \$1.00
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## SOME PLACE

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



*Lover's Knot*

DIRECTIONS FOR CROCHET

Size 30 thread and No. 11 or 12 hook.  
 Chart #1, Ch 96, work 1st dc in 4th st from hook, 1 dc in each remaining st, ch 3, turn and work back and forth according to diagram. Work 99 more motifs.

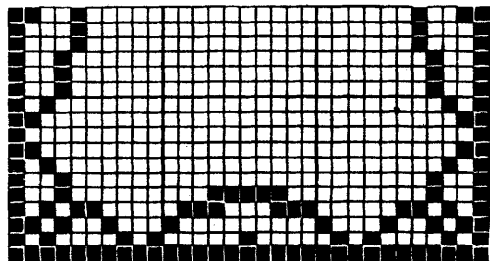


CHART No. 1

.....  
 "I am sending a poem and a picture of a table cloth called "Lover's Knot". The poem has been a favorite of mine for some 25 years."  
 "While the "Lover's Knot" is written for crochet I am sending it for those who do NETTING with the suggestion that they can easily convert it for Guipure Netting either with machine made squares or hand made mesh. I have not tried to do it yet, but I feel that with a little experimenting I could also work it out doing it by plain netting and the cluster stitch. It is such a simple and yet effective design." Bertha Cragun, Wash.  
 .....

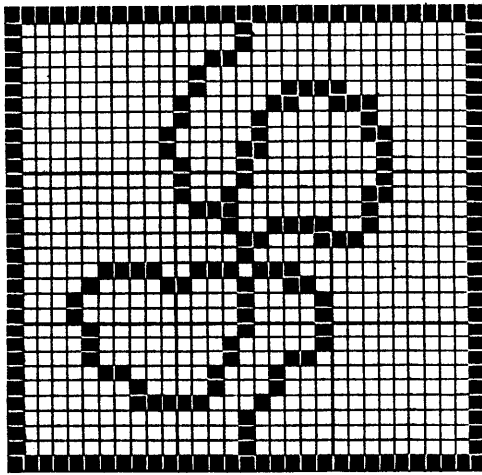


CHART No. 2

Chart #2, Ch 96, work 1st dc in 4th st from hook and continue back and forth according to diagram. Work 44 of these motifs for the sides of cloth. For the ends of cloth work 24 motifs beginning in the same manner but working up and down according to diagram #2.

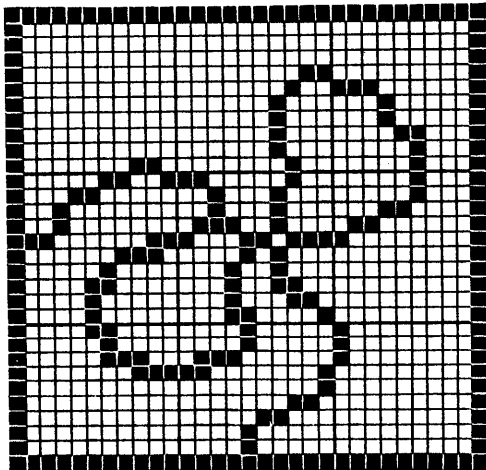


CHART No. 3

Chart #3 is worked for the 8 corners --working 4 corners up and down according to diagram and 4 corners back and forth according to diagram. Squares are sewed together matching the rows and all crochet sts going in the same direction.

Sew together 3 x 8 motifs of design #1 for the center, around this place one row of Bow Knots then 2 rows of design #1 and 1 row of Bow Knots.

Edge. Join thread in corner, 1 dc in each of the next 12 dc, ch 5, turn, s c in 6th dc from hook, ch 5, s c in 1st dc made, ch 1, turn and make 9 s c over first loop of ch 5 and 5 s c over second loop, ch 5, turn, s c in center st of 1st scallop, ch 1 turn and work 5 s c over loop, picot, 4 s c over same loop, slip st in top of 2nd scallop and finish that scallop with 4 more sc, slip st to the dc in previous row and repeat from beginning all around cloth.

## OLD LACE

Yellowed with years and musty,  
A bit of rare old lace --  
Nobody knew its history  
Nor had found its hiding place.

Til deep in the darkest corner  
Of a battered oaken chest,  
Wrapped in a silken kerchief  
It had secretly taken rest.

Among sassafras and lavender  
And daguerreotype of old  
This tiny scrap of ancient lace  
Had a story to unfold.

\* \* \*

Great-great grandmother, now a memory,  
Had silently laid it there  
With dreams and reminiscences,  
With heartaches and with prayer.

She had journeyed from her England  
To that land of the pilgrim band,  
Enduring all the hardships  
Of sailing boat and land.

Later her daughter had traveled  
By ox team and handcart too,  
Across the burning desert  
And the plains where the blue sage grew.

Times had been hard on the desert.  
Over segoes they said their grace,  
So she gave in return for a pan of shorts  
This piece of rare old lace.

\* \* \*

The man had a sense of pity,  
A heart not wholly cold,  
So he snipped in two the bit of lace  
and handed it back unrolled.

"Take this as a memory, will you?"  
He gazed at the worried face  
And placed in the hand of the lady  
Half of that rare old lace.

\* \* \*

She folded it up long years ago  
And with tears had tucked it away;  
Until we had opened that sacred chest  
It had lain as she wished it to stay.

Some people laugh at the memories  
That cling though the centuries roll;  
But some there are who yet believe  
That old lace has a soul!



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

will have a year scheduled with Silver Jubilee celebration. Lace Displays and Lace-Ins will be held throughout the metropolitan area by the 63 members.

Officers are:

Chairman: Mrs. Virginia E. J. Funk

Vice Chairman: Mrs. Leah J. Chick

Sec.-Treas: Mrs. Matilda S. Black

Recording Sec: Mrs. Martha Ryan

Corres. Sec: Mrs. Eva Reiss

Historian: Mrs. Therle W. Oldenburg

Weld County will be the Lace Art Center during October and November.

Theme for 1977-1978 "Lace Butterflies".

