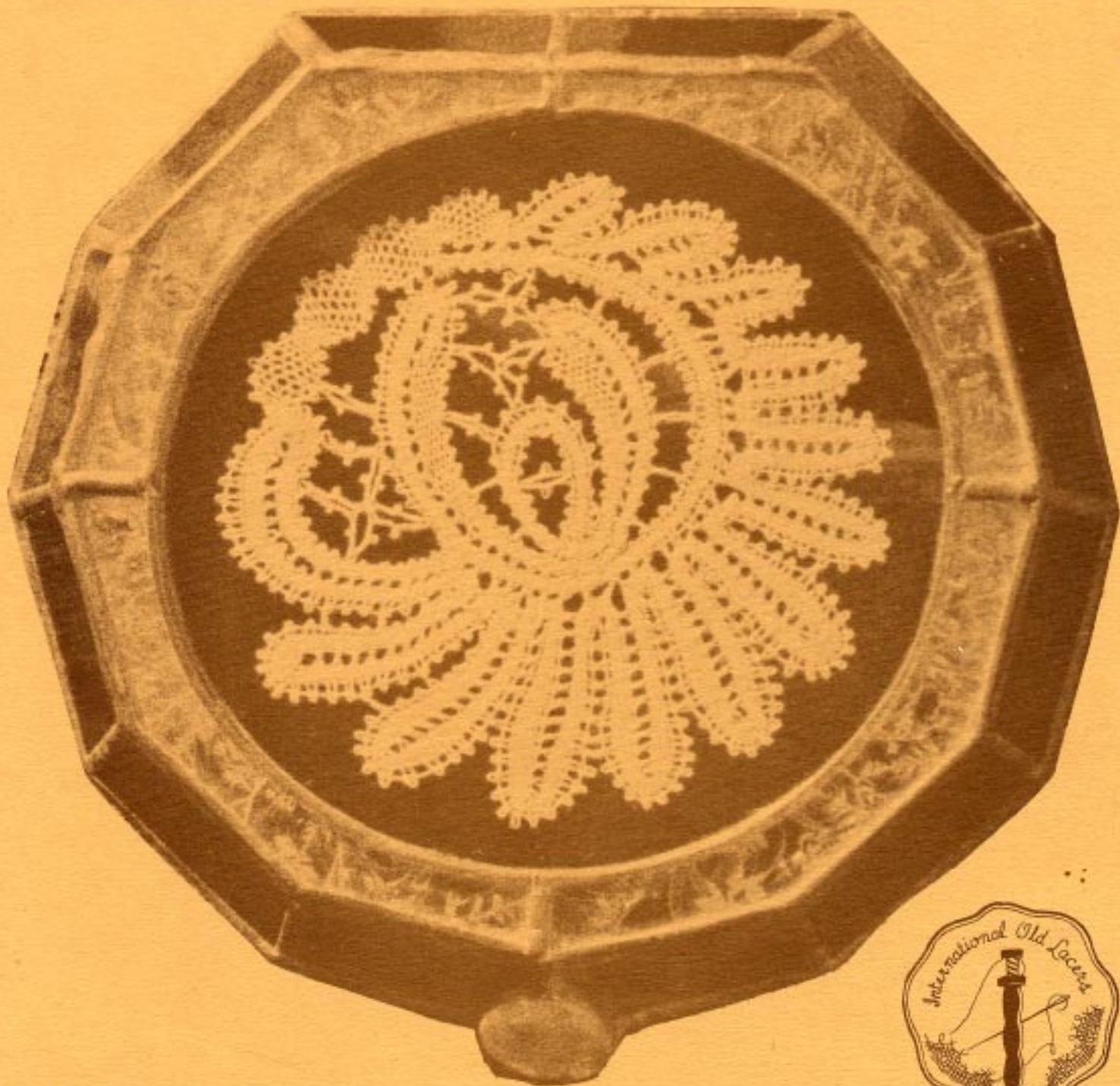


International Old LACERS



A Tiffany-style glass box with a piece of bobbin lace within the cover. Lace made by Evelyn Torrence of Portland, Oregon and stained glass box designed and made by her husband, Stan.



BULLETIN
1978 • 1979

International Old Lacers

OFFICIAL PUBLICATION FOR MEMBERS

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

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A stamped, self addressed envelope appreciated for replies.

International Old Lacers



BULLETIN
SEPTEMBER
1978



PATTERN designed by
MARTINE BRUGGEMAN

LACE CONTEST AWARDS

President's Message

Dear Friends: Our convention in Denver was a huge success thanks to the efforts of Tillie Ridell and the ladies of the Columbine Chapter of the I.O.L. Thanks also go to Jackie Friesen who served as contest chairman and her judges, Muriel Mitchell, Kaethe Kliot and Elaine Reichenbach.

We were all pleased with the large show of contributors to both the contest and exhibits from both the U.S. and abroad.

I am pleased to announce the election of three new officers:

- First Vice President - Tillie Ridell
- Second Vice President- Doris Ramstead
- Recording Secretary - Arlene Wilson

Please note that Mrs. Ramstead is also our new Slide Chairman, for any of you wishing to send for slides.

Beginning next year our dues will be going up to \$6.00. All members are responsible for sending in their own dues (except in England). This will help avoid confusion in bookkeeping for the treasurer. All dues should be sent in directly to the membership chairman, Helene Hedwall, 15318 S.E. 25th Street, Bellevue, Washington 98007.

If any of you have not been receiving your bulletins please let us know. Mistakes sometimes happen.

Mrs. Muriel Mitchell, our Lace Identification Consultant, does a very fine job all year identifying laces for those of us who would like to know what kinds of laces we have. Mrs. Mitchell very generously gives her time to this endeavor and does not charge us for her services. Therefore at our annual meeting it was decided that a fee of \$10.00 per 100 pieces of lace (that's 10¢ per piece) be charged for this service. The proceeds will be forwarded to the I.O.L. Library Fund, so please make all checks for this service payable to the International Old Lacers. Best regards,

Paula Spiller

IN MEMORIAM
 "Received word from Spain that
Mrs. R. H. Calderwood
 of Scotland has died."
 Elaine Reichenbach

PINS AND CHARMS

By vote of the I.O.L. Executive Board, August 8, 1978, the price of pins and charms was raised to \$5.50 each, effective September 1, 1978. Vada Belle Bledsoe

Old bobbin winder (English?) with hand carved bobbins with beads; also sheepskin parchment lace patterns for sale by Mrs. Harvey Beach, Box S, Mercer, Wisconsin 54547

CLASS A

- Single Thread -
1. Rufaye E. Blackwell Warren, Massachusetts
 2. Rachel E. Wareham Ludlow, Massachusetts
 3. Betty Alderson Pine, Colorado

CLASS B

- Multi Thread -
1. Jack Browning Sonoma, California
 2. Lia Baumiestter Jonker Amsterdam, Holland
 3. Elizabeth Groszberg Lake Worth, Florida

CLASS C

- Antique -
1. Carol Winandy Desplaines, Illinois

GRAND PRIZE - SILVER TROPHY

Rufaye Blackwell, Box 94, Warren, Mass. 01083

BRITISH COLUMBIA CANADA
CHILLIWACK LACE CLUB



ADMIRING THE LACE -- Chilliwack Lace Club past president Phyllis Smith (left) and Mary McWilliams, one of the original members of the group as well as a past president, admire hand-made lace samples at the annual luncheon of B.C. lace makers.

LACE MAKERS LOOK INTO PAST

(from CHILLIWACK PROGRESS May 31, 1978)

Lace makers from throughout the province stepped into the past last week when they looked at costumes from the early 1800s to the 1930s.

Chilliwack Lace Club hosted clubs from several communities at the annual lace makers luncheon held at Carman United Church May 24.

Guest speaker was Ivan Sayers of the Centennial Museum in Vancouver. Displaying several complicated dresses with bustles and many petticoats, he described their function as "beauty by impairment". In some periods of time, he explained, the more uncomfortable a woman was, the more beautiful.

Mr. Sayers brought along several pieces

of old lace to show the guests, including elegant headpieces from Edwardian and Victorian times.

One particular dress that featured many layers of skirts had ties at the hips and behind the knees, giving the wearer a waddly walk. "They considered it attractive at the time," he noted. One dress with an exaggerated bustle back was designed to give a "graceful, swan-like appearance." The dress also featured metal ribs that stiffened the upper part of the body.

An American designed gown of black webbed net had stars on the lacy sleeves and stripes sewn on the hem. The dress was likely worn during an occasion of state mourning, such as the death of a governor.

One item that brought a laugh to the women was an old-fashioned corset from the 1820s, described by Mr. Sayers as "quite a mean, vicious instrument."

A nightgown once belonging to Queen Victoria was recently purchased by Mr. Sayers from a woman in North Vancouver. When one of the guests commented that the nightgown was a fair size, Mr. Sayers replied that "Queen Victoria was a fair sized lady."

A dress from just before World War II was fashioned in the style of many Victorian gowns, featuring a bustle back and a full skirt.

With the first war came a more relaxed look using less material, Mr. Sayers said. The fashions then were more economical.

In the 1930s everything was cut on the bias and fashioned into softer styles. Stiff laces were not used then, and the dresses were intended to look sensual, Mr. Sayers said.

The beautiful bobbin lace on display included runners, doilies, table cloths, wall hangings, a skirt, a lamp shade. These were the show pieces of "lacers" from Denman Island and District, Campbell River, Valley Lace Club of Duncan, White Rock, Vancouver, Victoria, and Chilliwack.

Muriel Mitchell, a Canadian director, brought greetings from International Old Lacers. It was a pleasure to welcome Pat Harris and Vi Furness from the U.S.A. The event was convened by Wilda McMurdo, assisted by Hylde Law and Frances Duus.

Visitors at the luncheon were also greeted by lace makers from throughout the world. Past president of the Chilliwack club, Phyllis Smith, wrote to lace clubs in 27 countries during the winter and received replies, souvenirs, photographs and lace samples from many.

Through the replies the B.C. lace makers learned about lace enthusiasts and their work in many different places:

* A woman in Denmark has collected 2,500 patterns and now sells them, as well as other items used in making lace.

* A lace maker in the Netherlands has 100 pupils and has written a book about the subject.

* In Germany a woman specializes in

covering eggs with lace.

* A bride in Hong Kong made a heart out of lace to give to her husband on the couple's wedding day.

* In Malta the government encourages lace making, and club members may take courses.



BETTY FERRIER of Kamloops, B.C. made the lace, used under glass, for the walnut tray which was raffled.

LACE FORUM

Kaethe Kliot, Berkeley, CA

I would like to share with you information from Lia Baummeister Janker of Holland. She writes that the "Het Kantsalet" was founded in 1925 by Mrs. Vander Meulen-Nullen. This lady also wrote several good books on lace, one of which was published in English in 1964 by University Book Inc.

This was one of my first introductions to the history of lace in the 60's. Mrs. Van Meulen-Nullen is 94 and still active. The guild's main interest lies in the collection and studying of laces. The guild has for the past 15-20 years donated its collections to various museums throughout Holland. Prior to this all donations went to the Rijks Museum in Amsterdam. One of these pieces was the Golilla Reticella Collar(1590-1620) which is on permanent display. It is so beautiful, and it is often seen in lace books.

The piece of Bonnet (page 4, top) was given at the 40th anniversary of the society to Rijks Museum. The Chantilly flounce (below) went to the Baymans of Beuninger Museum in Rotterdam for the 50th anniversary. What a nice way to preserve lace. The Lace Society should be proud of themselves. The illustrations are from New Year's cards sent to each member and were shared by Lia with us.

Lia writes that there is also an active lace circle that meets bi-monthly in members' homes and they share with each other those tricky problems in lace making. Sharing one's knowledge is so important

and rewarding.

Mrs. Spikermann and Lia Jankers demonstrated for the Good Handwork Society in the Hague last March. It is through demonstrations and exhibits that lace once again has become of interest. I cannot emphasize enough the importance of doing so; besides the time and labor it is also very rewarding to be a part of a reviving movement. Congratulations to each of us for such efforts. We are all doing our part all over the world--so who says lace is not in vogue?

Lia wrote also that she met an Hawaiian lady at her last demonstration who did not know of anyone else making lace. Lia gave her our IOL address along with Mrs. Bieger's which was a great delight to the lady. Lia of course was amused that she was able to help someone so far from home when the information is so close. This is not an uncommon occurrence, we see so much of it that it makes me think the IOL should promote its existence by placing ads in leading magazines or to write editorials. Let's face it, there are still not enough of us to cover all the areas and even if we work overtime we don't have the effect that one promotion could, placed in the right magazine. Two things can be accomplished by this: 1) more members will join us; 2) we are able to help more people by sharing ourselves.

If you have any ideas or thoughts these should be sent to our bylaws committee by February each year so it can be worked out and voted on during each convention. Much can be accomplished this way. Most members are happy just to receive the bulletin and don't want to be bothered. I wonder how many of our readers are aware that we are a guild and our purpose is to encourage the education, collection and identification of lace and lace making.

This is our silver anniversary and we should be proud of our existence. Congratulations to our founders and all those who put in so many years of devotion, especially Rachel Wareham who with such love and care still manages to do our bulletin after all these years, without a salary. It takes more than the handful of hard workers that keep it all together--we all must do our part to help and offer our services.



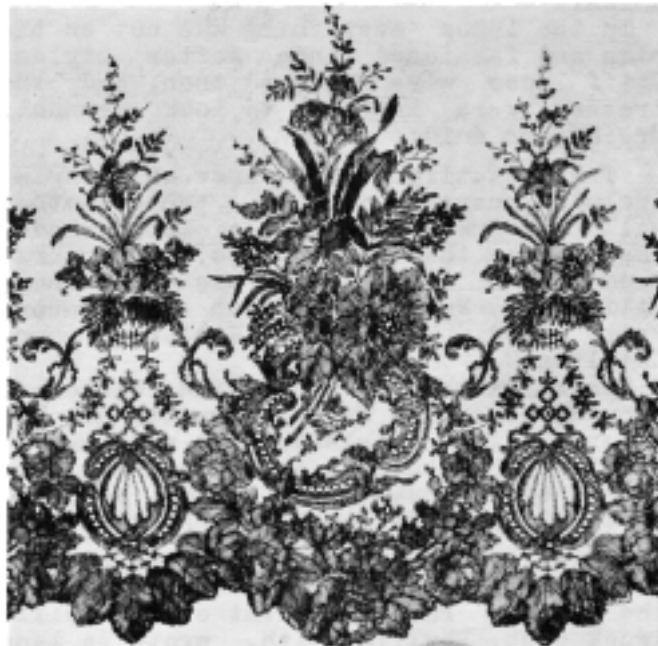
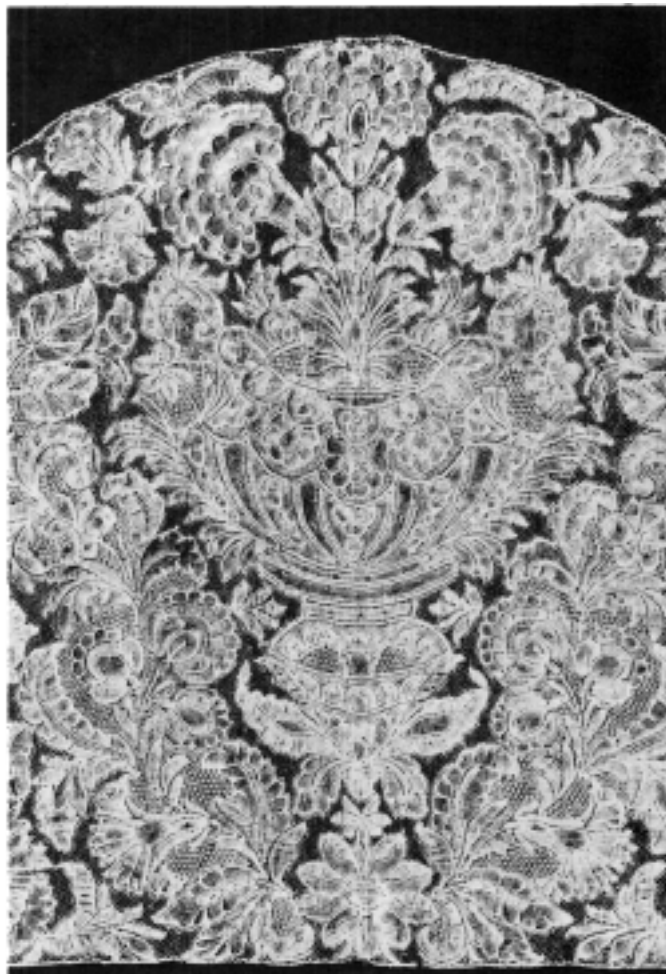
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 1975-1976 complete set of six . . \$6.00
 1977-1978 complete set of six . . \$6.00
 Singles of '73-'74, '74-'75, '76-77 1.00
 Meshes of Hand Made Lace 1.00
 Book Plates 10 for 1.00

Order from Editor: Rachel Wareham
 P.O. Box 346, Ludlow, Mass. 01056

NOTE: The officers are no longer numbering memberships, so, no number on cards.

NEEDLE LACE correspondence lessons by consultant, Nancy Evans, pay postage only

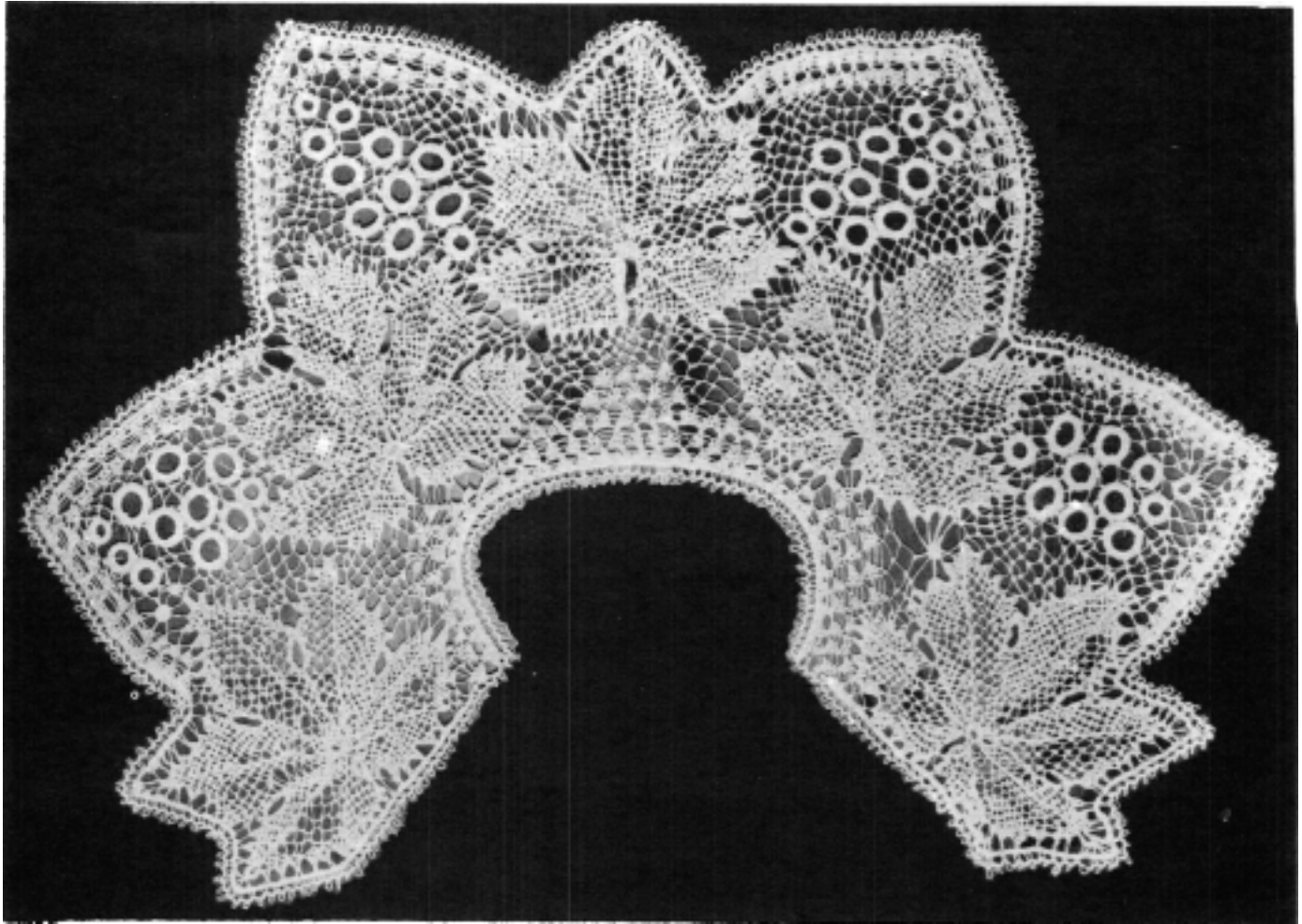


WEST COAST LACE DAYS

Sept. 14-15-16-17, 1978 at Corson Arms Motor Hotel, 809 S.E. King, Portland, Ore.

Portland Bobbinettes, hostesses.

LACE by Eunice Gifford Kaiser will be on exhibit from Sept. 2, 1978 to October 14, 1978 at The Center for the History of American Needlework. 2216 Murray Ave., Pittsburgh, Pa. 15217 Wed. Sat. and Sun. afternoons.



Needle Lace collar by Eunice Kaiser on tour with 1978 NEEDLE EXPRESSIONS.



C.H.A.N. NEEDLE EXPRESSIONS TRAVELING SHOW

Eunice Kaiser is the first Needle Lace student to receive a certificate in the Sampler Course offered by Nancy Evans. Since then Eunice has been busy with her needle and thread and has had a collar chosen for the 1978 NEEDLE EXPRESSIONS traveling exhibit.

Virginia Churchill Bath; Walter Nottingham, Professor of Art at the University of Wisconsin; and Wilcke Smith, a major fiber artist from Albuquerque, NM. were the jury who selected the pieces for NEEDLE EXPRESSIONS show. 506 entries were submitted by 230 artists from 39 states, Washington, D.C., Canada, England, France, and Korea. The 87 pieces selected represent 66 artists from 23 states. About half of these 87 pieces are in the traveling exhibit. The exhibit may be seen to Sept. 10 at Centennial Museum, London, Ontario, Canada.

Other dates:

- Sept.19-Oct.8 Famous Bar Department Stor
St. Louis, Mo.
Nov.14-Dec.3 Seattle Pacific University
Art Center, Seattle, Wash.
Dec.12-Jan.7 Grand Rapids Art Museum
Grand Rapids, Mich.

- Jan.16-Feb.4 Crescent City Needlework
Guild Headquarters
New Orleans, La.
Feb.11-Mar.4 Mississippi Museum of Art
Jackson, Miss.
Mar.13-Apr.1 Athenaeum Art Gallery
Alexandria, Va.

REGIONAL LACE GUILD

All lacemakers in the District of Columbia, Maryland, Virginia and West Virginia are invited to assemble on September 30th, from noon to 3 p.m. at the Bethesda home of Norma Papish for a meeting to complete organization of our regional lace guild. Meetings for the entire area are planned for twice a year, while the smaller local lace clubs will continue with their own more frequent gatherings. Mary Lou Kueker, IOL Librarian, will report on the Denver Annual Meeting and the Portland Lace Days, and important planning will begin for the 1980 Annual Meeting in Washington, D.C. We are hoping for suggestions and help from everyone, so remember to attend to be in on this exciting event. In addition, our hostess will present a slide-lecture on "Lace in the Washington Area" showing many beautiful items in local museums, and Nettie Graulich, returned from Malaysia, will display the silk threads and teakwood bobbins she had made in Thailand. All are welcome. --Mary Lou Kueker, Laurel, MD

Mignonette Wright...and old lace

(News-Journal, Record-Chronicle, Globe-News
Renton, Washington, Sunday, April 2, 1978)
Story by Lynn Johnson - Photos by Larry Abele

The thought beneath so slight a film
Is more distinctly seen
As laces just reveal the surge,
Or mists the Apennine.
---Emily Dickinson

Who made it? How old is it? Where did it come from? How many hours did it take to make? Who bought it and for what reason? All are questions Mignonette Wright, a perky and precise mother of 3 and grandmother of 2, ponders when she discovers a piece of hand-made lace.

Mignonette, a native of Auburn, is the great great granddaughter of Jacob Mapel for whom Maple Valley is named. She hastily explains, with a twinkle in her eye, that the name was changed by a bunch of good-for-nothings who put up road signs bearing the town's name incorrectly spelled.

She is a woman in pursuit of her favorite loves; teach-



Duchesse, 1800's



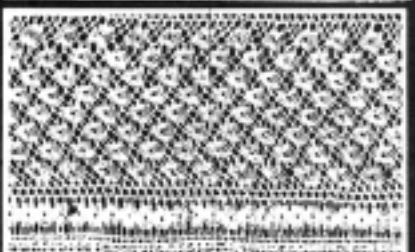
Point de Gaze, 1800's



Punto in Aria, 1800's



Duchesse, 1800's



Genoese Bobbin Lace, 1700's



Point de Gaze, 1800's



HISTORY

"Different stitches have different historical backgrounds," says Mignonette. She explains that hand-made lace was a treasured possession in Europe during the seventeenth and eighteenth centuries. Its value and scarcity elicited laws during periods of religious persecution forbidding certain religious sects to own lace. At one time, women were prohibited from wearing lace. Patterns were stolen from one country to another and lace was smuggled across borders as drugs are today.

With the introduction of the Industrial Revolution during the eighteen hundreds, machine-made lace replaced the treasured hand-made variety and the cottage trade---hand-made lace made by families---disappeared.

HOW IS IT MADE?

Lace-making using bobbins involves two basic movements from which all stitches are derived according to Mignonette, who teaches the art at the University of Washington Experimental College. Most lace is made with linen and threads are wrapped around pairs of bobbins. The artist can work with two pair or many hundreds depending on the size of the pattern or size of thread. The weaving of threads is always done on a pillow with stitches held in place by pins. Bobbins are usually made of wood, "However," Mignonette says, "the English often used fish bones for bobbins---thus bone lace."

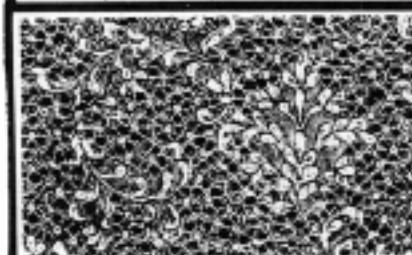
The art is being revived, due to many like Mignonette, who spend hours studying books and learning from each other. Mignonette belongs to Fibre Artisans, a group of women from Kent, Renton, Auburn, and Bellevue who work in fiber art including needle and bobbin lace. They are now engrossed in making lace and wall hangings for the King Tut Exhibit.



Point de Gaze, 1800's



Needle Lace, 1800's



Binche, Early 1700's

The above article was sent by Mignonette Wright, Auburn, Wash. She writes: "I teach Lace (Bobbin, Battenberg--a little Needle, and whatever else, except tatting, they want at the University of Washington Experimental College in Seattle. This is besides private lessons and small groups here and there.

"I will be demonstrating at the Des Moines Library on the 19th of July. I demonstrated at the Northwest Folk Life Festival in Seattle (4 days) in May. Elaine Reichenbach and Helene Hedwall were there also for three days.

"I sponsored a lace show at the White River Historical Society in Auburn in May. Bertha Cragun displayed her Netting and Nancy Evans was also there. We had all kinds of laces displayed and some demonstration and evaluation.

"I am on the Board of the Museum and have offered to help other Historical Societies in the state put on lace shows. I will be at the King County Fair, the Western Washington Fair, the Thurston County Fair and probably several others.

"My classes are planned for college level at approximately 20 hours per section. I divide the lessons into:

History of Lace -- Evaluation/Identification - Bobbin Lace: traditional, contemporary. Traditional: Braid Laces, Tape laces, Guipures, Torchon, Honiton.

"I will also be teaching at several Art Galleries later this fall."



HEIRLOOM LACE...Mignonette Wright admires a piece of Battenburg lace, dating back to the turn of the century. The lace is part of a collection of heirloom laces shown at a lace show sponsored by the White River Valley Historical Society at the White River Historical Museum, Auburn, on May 31st.

LACEMAKING IN BRUSSELS: ONCE DRUDGERY, NOW ART

By: Kirsten O. Lundberg

United Press International correspondent
Brussels

Lacemaking used to be a widespread home industry in Brussels but nowadays automation has taken over and only a few elderly women still produce the traditional patterns by hand.

In addition, Handmade lace has priced itself out of the market and most of the lace work filling Brussels shop windows now comes from Hong Kong factories.

But lacemaking is far from finished. Indeed, a new generation of lacemakers has sprung up -- a generation which regards the craft as an art form rather than a cottage industry.

"We have finished with lace as it was known -- edging handkerchiefs and trimming clothes. I see lace as an art form, made to be displayed, as one does with tapestries or paintings," said Mrs. Collette Van Steyvoort, president of the Belgian Specialized Lace Commission.

For four years Mrs. Van Steyvoort ran the only school for lacemakers in Brussels, offering instruction to some 60 pupils. The school now is defunct due to local political infighting. But she hopes to start it up again.

"Lace is too important to let the knowledge of its production die," she said. "I have faith the authorities will come to see the value of it. Our lace, Brussels lace, has a technique and a quality that the production from abroad does not!"

LACK OF CREATIVITY

But she had some hard words for tradition. "Lace production was financially possible only because it used women, poor women who had no means of defending themselves against the shopkeepers who bought their work for almost nothing and sold it often at 100 percent profit," she said.

She does not regret the passing of the production of such lace, not only because it exploited the women who spent back-breaking hours bent over frames, eyes trained on the tiny stitches. She also feels such lacemaking had no creative force behind it.

"The women worked from patterns; it was all basically the same. They had to --- they were trying to produce as much as possible in the shortest time."

She herself enjoys the luxury of being able to work at her own pace. Married to a successful lawyer, the attractive blonde in fact gave up lace for years to raise her two children. About eight years ago she turned back to her original passion.

She calls her own production "noncommercial," and will sell her creations, each of which is unique and of her own design, only to museums or to collectors who appreciate their artistic value.

"I searched for a long time for a way to bring it into the mainstream of mod-

ern art," she said.

BREAKING WITH TRADITION

Her determination led her through what she calls the "modern lace" stage-stitching designs of people, figures or scenes which break with tradition in that they are intended for framing and display -- until in 1972 she arrived at "contemporary", or "monumental," lace, based on abstract designs.

These pieces include huge, intricate wall hangings which can take up to a year to produce.

Her craftsmanship has received increasing recognition worldwide. In 1974 one of her pieces was chosen as the only example of Belgian lacework at the World Craft Council exhibition of artists in Toronto, Canada.

One of her creations hangs in the Belgian Embassy in Washington, and recently Belgian King Baudouin gave an example of Mrs. Van Steyvoort's work to the Empress of Japan, herself an accomplished embroiderer.

Item contributed by Kaethe Kliot, Calif. Paula Saddler, N.Y. and Evelyn Misner, N.Y.

LACE MAKING BOBBINS: TOOLS OF A DELICATE TRADE

By Toni Dabbs

(Reprinted from "Tri-State Trader"
Knightstown, Ind., July 15, 1978)

There was a time when many a nobleman sold part of his land to buy lace. During the 16th Century, the rich were the only class that could afford the elegance of lace, and they used it lavishly on nearly every item of apparel. Hundreds of yards of lace might adorn a single costume.

However, the poor women of the countryside and towns were the principal manufacturers of this delicate luxury. They kept pillow and bobbins handy so that, after the day's chores were done, they could spend a few hours making lace.

Early laces were simple geometric designs made from fairly coarse threads, but as the skill progressed, threads became finer and designs quite elaborate. Floral patterns, trees, figures of people and animals, and religious motifs were among the designs depicted.

Lace making was a slow process and one that brought comparatively little financial reward, but times were hard and that little often helped stave off starvation.

As the demand for lace grew, more and more workers began to produce it. Men as well as women turned to lace making as a full-time occupation, and others worked at the lace pillow during slack seasons in their regular employment.

Nuns made exquisite laces to decorate altar linens and the robes of bishops and priests. Eventually, gentlewomen took up the art as a leisure activity.

Today, many people are unfamiliar with lace making, yet reminders of this once widespread cottage industry are to be found in antique shops across North

To produce lace, a parchment pattern of the design to be worked was fixed to a work pillow, which might be held on the lap or supported on a stand. Pins were used to pierce strategic points of the design, and a series of fine threads was looped and plaited around these.

Each of the threads used in this procedure was wound on a bobbin, and an experienced worker might use as many as several hundred bobbins to produce an intricate piece of lace. (It would take at least ten to make the simplest edging possible.)

Each lace making region evolved its own style of pillow and bobbins. However, the bobbins most commonly found in North America are of English origin.

English bobbins generally are made of either wood or bone but may occasionally be found in ivory. Woods used were usually the readily available hardwoods: apple, cherry, sometimes boxwood, rosewood or even ebony. Bobbins combining contrasting colors of wood also can be found.

Bone bobbins often are mislabeled as ivory, but genuine ivory bobbins are rare. Sheep shank provided a plentiful source of bone from which bobbins could be made.

Bobbin makers took great pride in making their bobbins elaborate, and there is no comparison between attractive antique bobbins and more recent utilitarian ones.

Fathers, sons, brothers and lovers frequently made bobbins as gifts for ladies, and many of these would bear appropriate inscriptions. Village carpenters could produce a variety of beautifully turned bobbins on their lathes and would add inscriptions to order.

Inscriptions might be popular sayings, reminders of historical events, or something more personal, possibly including a name or a birth date.

Wooden bobbins bore relatively few words, and these were usually carved into the shank of the bobbin with knife strokes. The bobbins themselves were either lathe turned or whittled.

When inscriptions were added to bone bobbins, they were burned in with hot wire, the burned dots making up letters that would spell out the message. The dots were frequently filled with pigment to make them easier to read.

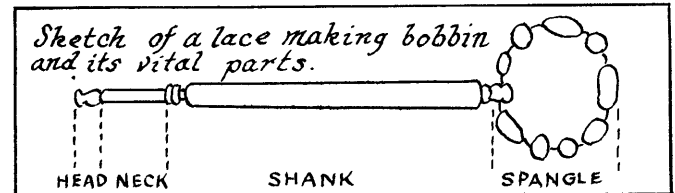
If many words were involved in a message, they would spiral around the shank of the bobbin so that it would have to be turned 360 degrees to read the message.

Among other types of decoration on bobbins were pewter stripes on bone, known as tigers; pewter spots on bone, known as leopards; and fanciful pewter shapes set into bone, known as butterflies.

Brass turns up in combination with both wood and bone, often in the form of wire spiralling the shank. Sometimes,

very fine wire was strung with tiny glass beads and then wound around.

The most distinctive feature of the English bobbin is the "spangle", a circlet of beads strung on a brass or copper wire that is threaded through a hole in the end of the bobbin shank. These added weight to give the proper tension to the thread as it was worked and also prevented the bobbin from rolling. Spangles may have such items as polished nuts or stones attached to them in addition to the beads.

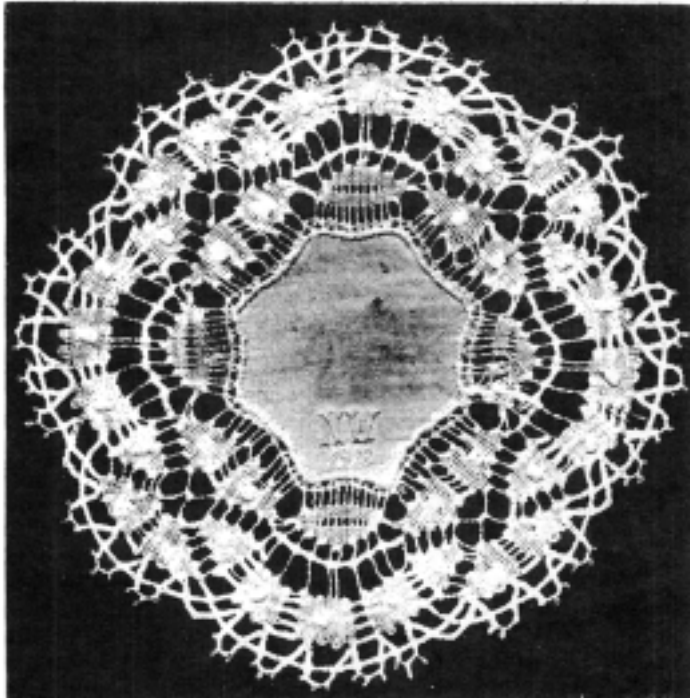


Antique bobbins are fairly easy to come by, but other lace making items are a different matter. A collector must keep a sharp eye out for early steel pins, parchment patterns, pillows and stands, and lace maker's lamps.

The latter are glass bowls supported on candlestick bases. The bowl was filled with water and was placed in front of a lighted candle. It had the effect of magnifying the candle's light several times over. Variations of the lamp allowed many workers to work long hours around a single candle.

There is also the whole range of bobbin lace itself: collars, cuffs, edgings, table pieces, even fans appear on the market from time to time. Since each country or region developed its own patterns and manner of working, it is possible to identify old pieces of lace as having originated in specific areas.

(Contributed by Mrs. D.W. Day, Ozark, Mo.)



BOBBIN LACE DOILY, 5 1/4 INCHES IN DIAMETER

Thoughts and Suggestions on helping the
Citizens' Stamp Advisory Committee
Decide that



**SHOULD BE A SUPER
SUBJECT FOR A STAMP**

It's been fun reading about and convincing fellow lace friends that there should be a LACE stamp. We are convinced! Now we must direct our main efforts towards Mr. Jack Williams, Co-ordinator of the Citizens Stamp Advisory Committee; but a few reminders to committee members might not be amiss.

Here are the members of the Committee, which is directly under the Postmaster General, Mr. Bolger: Chairman, Belmont Faries; Ernest Borgnine, (he is an avid stamp collector); Franklin Bruns, Jr.; Emerson Clark; Virginia Noelke; John Sawyer III; John Thomas; Dorothy Worcester.

In addition, there are up to eleven representatives of government agencies such as the Bureau of Printing and Engraving, and the National Gallery of Art. The job of the entire Committee is basically to recommend subjects and artists for stamps.

These folks are from various parts of the United States; the office did not tell me their home territories, but suggested that they could each be contacted at the following address, and the letters would be forwarded to each individual: 475 L'Enfant Plaza, Rm. 5700, Washington, D.C. 20260

I suggest that each member listed above be sent selections from Inez Rodefer's fine article on American lace in the previous International Old Lacers' Bulletin. For selection guidelines, see page 2 of the booklet on stamp selections: "Commemorative stamps are an effective method of focusing world attention on America's history...cultural assets, and a reminder of the heritage of the United States.

* * * * *

To help the committee visualize a LACE stamp as an accomplished fact, we might do the following:

1) send them actual stamps or pictures of lace stamps already issued elsewhere in the world, so they could get an idea of what a lace stamp would look like. We might suggest that their artists could take off from there and improve upon lace stamps issued in other times, other places.

2) send the committee information and pictures about Michael Auclair's exciting research into Ipswich lace, the lace with the most truly American history.

Perhaps several Ipswich examples could be photographed, both in negative and positive photos, and whole pieces and/or details blown up beyond life size, and also reduced to stamp size, to re-emphasize the beauty of lace to those unfamiliar with lace, and also to show how it would look on a stamp. This might give a different visual appeal and new perspectives to our topic, and perhaps suggest

design possibilities.

Second choices for American lace with American history would be the New York laces; can you think of third and fourth choices?

3) Try to determine where a lace stamp might be issued. We might consider more than one place at a time; it might turn out that a fine, upstanding IOL member (is there any other kind?) lives right next to the Post Office, and her daughter babysits for the Post Master's children and she might explain how that particular community would enjoy being the issue-point for a new lace stamp.....

* * * * *

In the meantime, here's a copy of the letter I have sent to Mr. Jack Williams, co-ordinator for the Citizens' Stamp Advisory Committee. I'm considering carrying it to his office, swathing myself in layers of lace.....

Dear Mr. Williams,

I think that a stamp which pictures LACE would be an asset to the public and to the annals of philatelic history.

LACE is timely; it is in the forefront of the resurgence of American interest in handicrafts and folk art.

LACE is historic; it was produced in the early years of the American Colonies, and is intertwined within our history, though it has never been commercialized in our country. The latter perhaps accounts for the low profile of lace as both an art and craft, and much of its charm, as well.

LACE is appropriate for use as a stamp design; the graphic journeys of the lace threads could lead to a variety of interpretations by accomplished artists.

LACE is beautiful. It is more popular in the United States than ever before; it is being made, collected, and appreciated by Citizens from Coast to Coast.

The United States public deserves, and would appreciate LACE as a timely, historic, appropriate and beautiful stamp topic. ...Sincerely, Norma Papish, MD.



DENMAN & DISTRICT *Lace Club*

Denman & District Lace Club held a luncheon for their last meeting before summer recess. Pres. Lisa Frederiksen, with the help of her officers and lacers, laid a lovely table decorated with roses and novel lace pattern napkins.

Prizes were won by C. Campbell, G. McRae, V. Windly, and A. Windly. Jenny Cleland was given a rose corsage for her 50th wedding anniversary. Three new members--Heather Martin, Kate West and Didi Van Der Brink -- were given their lace certificates. A display of laces and pictures of old time Dutch Lacers were shown also. --Sincerely, Lena Smith.

Have about 40 old magazines with tating and other old lace patterns. Am willing to sell: Jack C. Northrup, 46 River St. Hillsdale, Michigan 49242

LACE SOURCES IN BELGIUM

By Mrs. Thomas Coffield (Caroline)
Champ du Roussart 31,
1410 Waterloo, Belgium

After reading the European travel reports of Dr. Bultinck (Jan. '78) and Kaethe Kliot (May '78), I feel that some response is necessary to clarify their comments concerning lacemaking sources in Belgium.

Belgian linen thread, considered to be the best in the world, is easily available in the country where bobbin lace ranks supreme. Suppliers include the Kantcentrum (Lace Center) in Brugge, neighborhood yarn shops throughout Belgium, branches of the Pinquoin chain, lace and tapestry stores on and near the Brussels Grand'Place (city square), the F.F.R. Factory (see p. 12), and Manufacture Belge de Dentelles (see ad, p. 16). The latter two provide mail service to the States. The Manufacture Belge de Dentelles is a treasure trove for lacemakers. This firm not only carries a complete stock of new linen and cotton threads, it handles a cache of rare linen threads that are no longer produced (to #200 or finer). Also on sale are hand and machine-made lace articles, bobbins (new and antique, wood and bone), patterns and parchment prickings, winders, cushions (new and antique), stands, brass pins, and other products. A letter directed to M.B. de D. will produce further details.

Mrs. Kliot's account of her experience at the Kantcentrum was saddening. What bad luck that she chose Wednesday for her trip there, a day when the Center is normally closed to the public! Had she been able to inform these cordial people in advance of her arrival, or picked another occasion (summer operating hours are: weekdays, including Wednesdays, from 2 to 5 p. m., Saturdays from 2 to 4 p. m.), her visit should have proven worth while indeed. The Kantcentrum does welcome visitors---as many as 500 a day during peak periods --- and those of us who travel to Brugge regularly can attest that our reception there has always been friendly and productive. The statement that "The school...guards everything else against the tourists (invaders)" is puzzling, and cannot reflect the opinion of other American lacemakers, certainly not those of us living in Belgium who have become the recipients of a sharing generosity nigh on impossible to match in like kind.

Among many teaching institutions here where both traditional and contemporary bobbin lacemaking is offered (including that of Poperinghe, noted in Dr. Bultinck's article), the Kantcentrum in Brugge is the principal state-run school. Much of the two-story building is devoted to classrooms (which may or may not be in session at any set period), but two rooms on the ground floor are given over to what could be called a "living lace museum". In one, groups of up to 30 women

SEPTEMBER, 1978

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meet with a teacher-consultant to complete a variety of lace projects, from basic to complex, under the watchful eyes of visitors. The other serves as combination reception-exhibition-supply area. Its walls are surrounded by glass cases which are filled with exquisite lace pieces, old bobbins, cushions, literature, and other material. On the walls are hung examples of current and experimental work. Although the Center does not provide a mail-order business, one can satisfy almost every need for bobbin lacemaking, including pattern purchase, on the premises, at nominal cost.

Frankly, Mrs. Kliot's "very few and simple" description seems inappropriate for the extensive collection of lace patterns for sale at the Center. These must number in the hundreds, and cover all ranges of skill, including the most advanced. Selective designs, such as the Binche type that Mrs. Kliot specifically requested, might not be readily available, having been reserved for classroom study, however. Among the newest that one may purchase are the contemporary patterns of Martine Bruggeman, a young Belgian designer-lacemaker who is fast earning accolades for her thrilling work. The Kantcentrum has kindly given permission to send two of her patterns to I.O.L. for publication. (See page 1. A second pattern will be published in Nov. Bulletin)

A quarterly lace magazine (articles, patterns, designs, directions, book reviews, and other information) is the latest Kantcentrum innovation. Called KANT '78 (issue #1 appeared this past April), it is printed in the Flemish language, but would be useful to non-readers as well. An annual subscription costs 500 Belgian Francs, and the address is: KANT '78, Kantcentrum, Balstraat 19 8000 Brugge, Belgium.

Within my limited time and expertise, I would be happy to answer questions relating to bobbin lacemaking in Belgium.

NUMBER KNITTING?

Question regards number knitting. Has anyone ever heard of it or knows where information is available? I recently ran across an article entitled "Number Knitting - A New Way with an Old Art" by Louise Llewellyn Josecke from the Handweaver & Craftsman for Winter 1950-1951. An ad in another issue (Fall 1950) of H. and C. advertised Virginia Bellamy's "Number Knitting"---the only circular stretch fabric. Learn by Correspondence course.

For Full Details write:

Virginia Bellamy, Eliot, Maine.

After that article and ad, I've found no further mention of it anywhere, H. & C., the Library, old knitting books, but the idea intrigues me and I would like to have more information. Maybe a fellow I.O.L. has some. Thank you,

Dorothy Schmidt
13927 Edgewater Drive,
Lakewood, Ohio 44107

LINEN LACE THREAD?

Of course we make it!!

by W. Baetsle, Mill Manager

It is now about a year since Mrs. Kay Asahi made us a member of I.O.L. We have read many interesting articles and made several new contacts, thanks to her very good report on her trip to Europe. We also realize that some controversy exists as to the availability of linen lace thread (and cotton) and we are very grateful to the I. O. L. for publishing this article.

Let us start with some information on our firm, N.V. Filature et Filteries Reunies, Dendermondse Stwg. 75, 9300 Aalst, Belgium---better known by its initials F.F.R.

The French title for the company, standing in the middle of the Flemish speaking part of Belgium, goes back to the days of its creation in 1899 when the French speaking minority ruled the Flemish majority. By the way, Flemish is written exactly like Dutch but spoken slightly differently.

On the present millsite, sewing thread has been made since 1824. Filature means Spinning Mill but on the present premises spinning was never done. A relationship with a nearby spinning mill was the basis for the name whilst we did the Filterie, i.e., the twisting, or in general terms, the production of sewing thread.

In those days linen was the main part of the raw materials used but slowly cotton pushed it aside until the time came (ca. 1964) when the volume and outlet for linen became too small to justify industrial manufacturing. Cotton and synthetics replaced the linen---or the market had just disappeared. Think of shoes, horses, wagons, etc.

Aalst and a nearby small town, Ninove, were the center for sewing thread mills. Meanwhile the Scottish mills, J. P. Coats, had become a world concern and came to Europe to take a major interest in nearly all sewing thread factories in different countries. In the whole Aalst-Ninove region F.F.R. was the only one which remained---as a member of the Coats group. In the U.S.A. they are represented by Coats and Clark.

Strangely enough, there was only one mill in the group which produced linen thread---just as we are the only one producing elastics. It was therefore a sad day when nearly all the typical linen machines were put to scrap in 1964. Ten years later we started to get personally involved in demands for lace thread. We were only too glad to put our experience behind this subject. After all, we live in a day and age when even the youngsters realize that it is perfectly possible and worthwhile not only to preserve but revive a craft, even on a hobby basis, whilst 70 years ago it was a con-

dition sine qua non to live and survive for thousands of women, young and old.

Between the beginning of the production revival and the present situation lies a mountain of letters and visits.

Indeed it was, and still is, not easy to find suitable quality linen yarns. It is the same problem down the line, for the farmer as well as for us. Volume is low, top quality linen is not rewarding enough for the farmer so he grows that quality which is more profitable, and that means coarser fibers. The production line has been sped up and shortened. This is fatal for the linen fiber by its very nature. A long hard fiber like linen needs slow gentle treatment before it reveals its best quality. We, the thread makers, can do nothing about that.

We do what we can to present a thread as it was in past years and we assure you we treat the thread as it used to be treated but we start from a different material. However, we are happy and proud to say that many a lacer, even the very old ones, have complimented us on what we sell. In the two and one-half years we have taken up the production of linen thread we can count the complaints on one hand. Even these complaints could be rejected as we have the thread tested by an expert lacer. We then are faced with the delicate job of informing the lady that perhaps the distance between pin and bobbin should be a maximum of six inches and that bobbins must not be rolled.

But let us come back to what we make. We found, after a long search, the necessary yarns to present a range of eleven counts in four shades:

- gray (or unbleached)
- cream
- off-white (broken white)
- white

As in the good old days we have a soft (mat) and a mercerised version (brillante). At the end of this article we give the full list, as certain combinations cannot be found. Linen was traditionally made up in hank form and no doubt many of you have managed to get hold of some of this.

Today, for cost-price reasons, this can no longer be done, hence our make-up on cones of approximately 100 gr. (3.5 oz.). This is one of the reasons why people have the impression the present thread is not so supple as before. Indeed, linen in hank form can pick up the moisture from the air much more easily and consequently the "touch" is better.

Do you know that linen can easily absorb 13% moisture? Cotton takes 8.5%. So do not keep your linen thread too dry!!

As we are discussing technique, shall we tell you how the count is established? We use the English linen count system. The basis is this: when 300 yds. of a particular linen thread weigh one lb. (453.6 gr.) we call it No. 1. The English count is always a relation between

Length (L) and Weight (W) expressed by the formula: $N = \frac{L}{W}$

The result is that when a thread goes finer the count increases for a given weight. Example: when 3000 yds. weigh one lb. we call it No. 10.

Lace thread is mostly a 2-ply. This means that the real count is half the given figure. Example: No. 30 is a 30's 2 ply, i. e., a real No. 15. It means that 15 x 300 yds. = 4500 yds. of this thread and should weigh approximately one lb.

Tolerances in linen counts are rather high. The linen fiber as it grows is very irregular and contains many products which must disappear during the various processes. Depending on the origin of the linen, there can be much variation. So do not treat us too harshly when you feel the thread is slightly irregular!!

Shall we now tackle a sensitive area? Delivery time and system. You will realize that building up a world trade from scratch is not easy. Lace thread was, is, and is bound to remain, a small volume business---small in comparison to other similar articles. Sales have been taking important but very irregular jumps.

As we did not want to get "stuck" with slow moving or dormant stocks, it happened frequently that certain items were out of stock. Dispatching to foreign countries is an expensive business for you, because you pay for it. So most of the time we waited till the full order was available before shipping. Because our orders to the spinners are "peanuts" we could not blame them for shipping to us at their convenience; within reason, of course.

The big dock strike in the U.S.A. has caused a lot of delay to those people who happened to have thread on order around that period. At the moment stocks are good and an important quantity is on its way to us. But our market grows! More and more letters flow in from all over the world and we become one big family. It is obvious that unexpected orders will still push us into a tight corner, but we love fighting back and we assure you that every letter, as always, will get our full attention and prompt reply.

Many of you know already that we ask advanced payment. We hope you will understand why we must do this. The amounts are very often too small to start a legal action in case of a dispute and the time lag could play into your or our disadvantage because of the exchange rate.

What else can we tell you?

We also have lace bobbins and are waiting for a particular one which was the traditional bobbin for "Duchesse" and "Bruxelles". Minimum of 50 per order.

We have pins (brass, but nickle-covered) and crochet hooks of which No. 0.60

is the finest and most used by lacers. Box of 10 minimum.

Let us finish this article by telling you something of the present lace activities in Belgium. We shall be repeating, in fact, what some of your members have seen on trips to our country.

Lace making to earn a living is virtually gone, but it is mushrooming on a hobby basis. Some of the clubs have made enormous progress and have long waiting lists for new members. Bruges and Brussels are still the main centers as far as trade and museums are concerned.

Bruges is best known for its Kantschool (lace school) but there are other places where one or more lace types are a specialty. Binche, e. g., is one of them with very fine cotton lace. In Beveren there is a flourishing club where the Beveren lace which was exclusively used in Holland for the famous caps is being revived. Needle lace (Venetian) has a club in Zele now and another club is beginning in Dendermonde. In Mechelen there is much enthusiasm in making of Mechelen Lace. Modern lace also is catching on in St. Ubriks Kapelle-Grimbergen and Tervuren.

Finally we ask you not to be too hard on the people who jealously guard their knowledge and designs. It is indeed true that much imported copy-work is to be found and it hurts them by the prostitution in this way of a genuine craft. We are convinced that this will slowly change and that in the course of time an exchange of know-how and designs will come.

The beauty of linen is not different from any other beauty. And do we not love to show beauty but try to keep it to ourselves?

COUNTS AND QUALITIES

No.	20	30	40	50	60	70	80	90	100	110	120
1	X	X	X	X	X			X	X	X	X
2					X		X	X	X		
3	X	X	X	X	X	X	X	X	X		
4	X	X	X	X	X	X	X	X	X	X	X

Soft and mercerised

Colors

1. Grey 2. Cream 3. Broken White 4. White

No.	100	120	150
1		X	X
2			
3			
4	X		

Cotton

Cotton:
150 is 3½ times finer than 120 linen.

To the Editor:

You have probably already had some letters about the "Comment About Thread" from Gladys Goodwin of Texas that appeared in the July issue. It was hotly discussed at the meeting of our Maryland lace group on the 19th, since most of us have used the thread and think it is great. I tried to explain to the group the Bulletin policy on printing members' letters, but in this case I have to agree with the majority that it should not have been published.....Mary Lou Kueker.

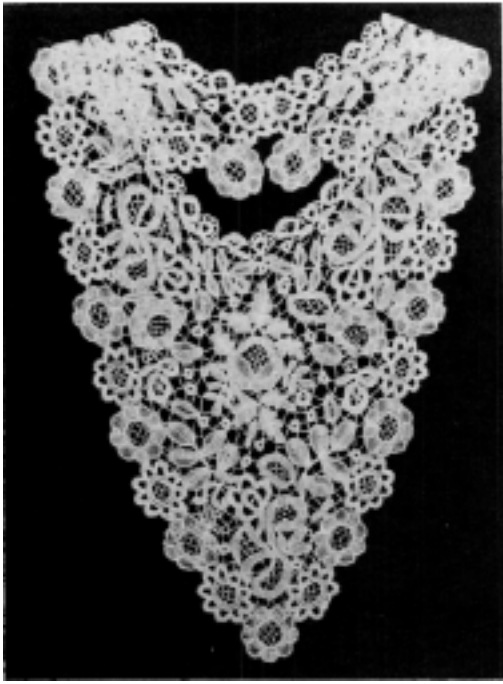


Photo by Neil Wells, Mich.

HONITON LACE COLLAR

This Honiton collar I was lucky enough to find in an antique shop in Devon when I visited my parents this spring. The detailed photo, page 17, shows the raised work on the center leaves with the diamond fillings and pearl bars.

The visit became a real 'lace holiday'. Commissioned to find some treasures for my Honiton class we went from one antique shop to the next but there is little to be found; however, I did find some old bobbins.

My parents arranged a visit to Exeter Museum. After seeing the lovely Honiton lace on display we were locked in a store room for the rest of the day with permission to look through a number of large boxes of Honiton lace and one of patterns. So much to see and so little time, we hardly got over the excitement of it all but, I did take a few slides and copy some patterns.

I helped my parents on their day of duty at Fairlynch Museum, Budleigh Salterton, demonstrating in the room that holds their Honiton lace collection.

My friend, Nan Cox, took me to Pat Perryman's Honiton class. It was interesting to see all the lovely work being done under her guidance. (You will remember Kay Asahi's story, Sept. 1977, and the lace Pat made for Queen Elizabeth on her Silver Jubilee). The next day I spent at Pat's home. I saw all her beautiful work and then she looked at mine and spent the rest of the day teaching me so many things, things you don't read in books but that make all the difference to your work. I owe her a big debt of thanks for all her time and kindness and how I envy Nan going to her class each week.

Sheila Wells, Mich.



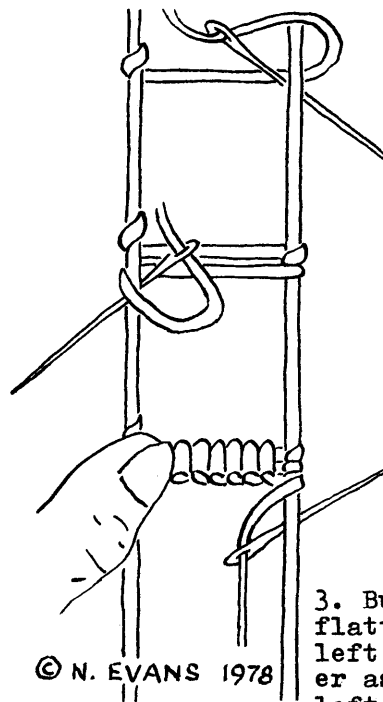
Photo by: Bayley Miller, Kent, Wash.
Congratulations go to Delores Locke, of Henryetta, Okla. for receiving her Needle Lace Sampler Course Certificate.

Needle Lace with Nancy

© NANCY EVANS 1978

Many of you, who are involved with my sampler course, have had a problem with bars (brides) twisting. So, this column will be devoted to you.

HOW TO KEEP BARS (BRIDES) FROM TWISTING



© N. EVANS 1978

Make sure that you have a good base foundation of threads. Always use two or more threads pulled tightly from point to point to make up the base.

1. After you have made your first base thread for the bar, wrap the needle around the couched outline cord once to secure it.

2. Return to the other side with another base cord and wrap again.

3. Buttonhole your bar, flattening it with your left thumb or forefinger as you go. (If you're left handed, use right thumb or forefinger.) Keep your tension medium. If you pull your stitches too tight, you will stretch the base threads. When you come to the end of the bar, whip down the couched outline cord to secure the end.

Tatting is easy with the ...

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LACE MAKING KIT

Enlarge traditional lace patterns with new jumbo shuttle. Shuttle, heavy thread, basic tatting instructions and numerous ideas all included in this contemporary lace making kit. Create your own garment trim, coasters, place mats, jewelry, and much, much more!

Lace making is back in a BIG way!

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Enclosed is my check or money order for:

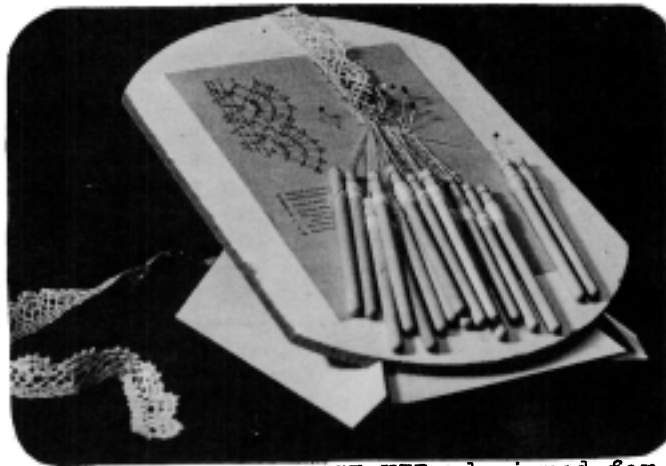
TATSY KIT \$5.95 each ppd.
Check thread color choice White Ecru
 TATSY SHUTTLE only, with basic tatting instructions \$4.50 ppd. (4½" x 1½")

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A new BOBBIN LACE KIT, designed for the beginner, is now available for both personal and classroom use. This kit includes 24 waxed hardwood bobbins, an adjustable pressed board stand, a pinnable board, lace pins, basic instructions, a beginner's pattern and thread, all the tools and materials necessary to complete a traditional edging.

The complete kit is \$7.50 plus \$2.00 Postage with quantity discounts available for teachers, institutions and shops. For additional information write: Some Place, 2990 Adeline St., Berkeley, CA 94703.

THE BOOK SHELF



Anybody interested in the beautiful book "Elena Holecy", colorful monograph about Czechoslovakian lacemaker written by Pavol Michalides, please write to: Dessain et Tolra, 10 Rue Cassette, 75006 Paris, France, and urge them to publish the book as soon as possible. There are quite a few people waiting and the publisher should know. --Brigita Fuhrmann.

.....
There are two exciting books on the market on costumes which should be of interest to those of you who are into making period clothing for yourself or dolls. THE EVOLUTION OF FASHION deals with men's and women's garments from 1066 to 1930 with good patterns. PATTERNS OF FASHION, in two volumes concerns itself only with women's garments. Patterns are laid out on graph paper and are easily adjusted to different sizes.

Both books are superb and complementary to each other. If you are not experienced in adjusting patterns, the latter title might be more advantageous.

These titles can be ordered from: Some Place, 2990 Adeline St., Berkeley, CA 94703.

THE EVOLUTION OF FASHION: Pattern and Cut from 1066-1930. Margaret Hamilton Hill and Peter A. Bucknell. \$30.00

PATTERNS OF FASHION: English Women's Dress & Their Construction. Janet Arnold. In 2 volumes. \$20.00

Add \$1.00 for postage and handling.



LACE

BOBBIN LACE KIT: Adjustable easel, pinnable board, pins, 24 hardwood bobbins, practice patterns and instructions. \$9.50 plus \$1.85 P & H

BOBBIN LACE SAMPLER: "Milanese Floral" (illustrated) designed as a learning tool for use with kit above. \$4.00 plus 50¢ P & H

NEEDLE LACE KIT: Includes a 15" x 20" pattern for Battenberg Lace, the necessary thread, tape and needle to execute the pattern and the book, "Battenberg and Point Lace." \$11.95 plus \$1.50 P & H

BOBBIN LACE PATTERNS (add 75¢ P & H for each set)

BIEDERMANN & ANDERSON

Patterns in Torchon, Guipure & Idria. 53 patterns. \$6.50

Pictorial Patterns. 12 patterns. \$10.00

LE PUY (printed on heavy stock)

Set 1: edgings, 45 patterns. \$20.00

Set 2: edgings and doilies, 35 patterns. \$20.00

Book 1: inserts and medallions, 103 patterns. \$22.00

Book 2: edgings and corners, 33 patterns. \$11.00

BOOKS (add 50¢ P & H per title)

LE PUY METHODS. Petiot. \$8.00

LE PUY METHODS. Chaley. \$8.00

Brussels Collections. M. Risselin-Steenbrugen

THE LACE COLLECTION. \$6.50

LES DENTILLES ITALIENNES. \$22.50

DENTELLES BELGES, 19-20 Siecle. \$9.00

BATTENBERG AND POINT LACE. Kliot. \$3.50

BOBBIN LACE: Form By the Twisting of Cords. Kliot. \$7.95

STITCHES OF BOBBIN LACE. Kliot. \$3.50

KNUPFEN-KLOPPFELN (Bobbin Lace and Macrame). \$3.60

FILET (Netting and Tatting). \$3.60

HAKELN (Crocheted Lace). \$3.60

TATTING PATTERNS. Sanders. \$1.50

HISPANIC LACE AND LACE MAKING. May. \$8.00

LACE AND BOBBINS. Huetson. \$7.95

DURCHBRUCH (Drawn Work). \$3.60

For a complete catalog of lace-making, weaving, spinning and rugmaking tools and materials, send 50¢

SOME PLACE

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REAL LINEN THREAD FOR MAKING LACE

Size	Meters	Blanc	Blanc Casse	Ecrû
20/2	500 M	170 F	160 F	160 F
30/2	1000 M	235 F	225 F	225 F
40/2	1000 M	200 F	185 F	185 F
50/2	1500 M	255 F	235 F	235 F
60/2	1500 M	225 F	210 F	210 F
70/2	2000 M	275 F	260 F	-----
80/2	2500 M	345 F	300 F	300 F
90/2	2500 M	355 F	345 F	345 F
100/2	3000 M	460 F	450 F	450 F
110/2	3000 M	490 F	-----	475 F
120/2	3500 M	600 F	-----	565 F

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32 Pages \$3.75 postpaid

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Pillow Lace Books 1 and 2
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BOOK 1 Directions and four patterns of English Maltese lace.

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NETTING INSTRUCTION & PATTERNS*Book, mesh sticks, steel needle-**
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I collect old needlebooks - small cardboard folders that came with needles inside. (OK if needles gone) Will you sell me yours? Please send description to Mrs. J. Beckman, 13981 Mercado Dr., Del Mar, CA 92014 Thank you.

Lace Maker Note Paper.

Charming Victorian woman with her lace pillow in an ivy-covered cottage.



For your special stationery needs. Black & white, 4x5 inches, 10 notes with envelopes. \$3.00 (postage paid).

TREASURES

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1987 Hunters Ridge Dr.
Bloomfield Hills, Michigan U.S.A. 48013

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55/2 (No. 90)	1000 yd. tubes	3.30
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100/2	800 yd. tubes	2.70

40/2 70/2 1/2 lb. tubes

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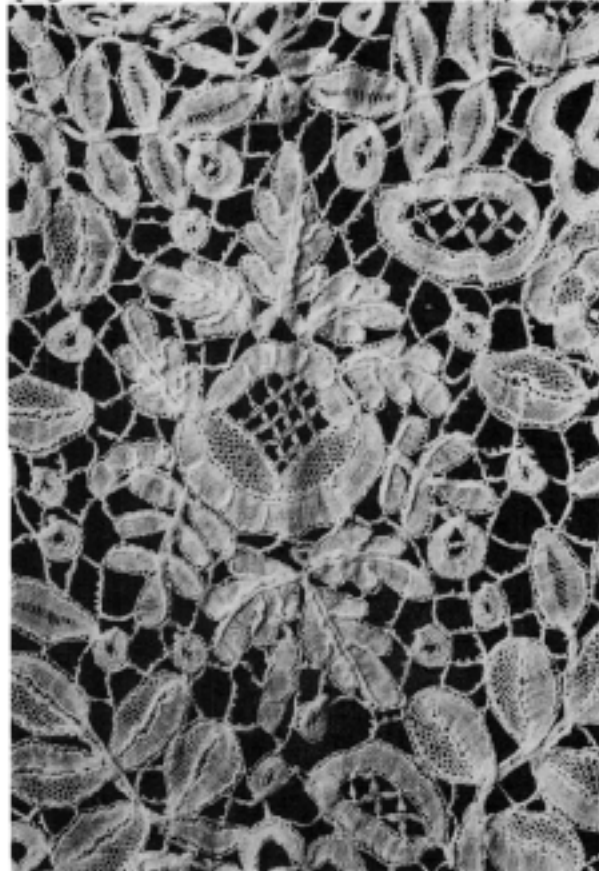
(213) 334-3643

The members of our group have finished the lace for the fans we started at the first of the year. We have had the pleasure of seeing them exhibited when Arvilla Sweeney and Mildred Evans gave a show at the Fifth Annual Heritage Festival July 1-4 at Marymoor King Co. Park, near Redmond, Wash.

The I. O. L. Bulletin has given us a link with lacers across the miles. In June one of our members, Mildred Evans was in the East on business and had the pleasure of meeting and visiting with Mrs. Eva Quinn of Orleans, Mass., who recently had a picture of her lovely fans in the I.O.L. Bulletin.

--Sincerely, D. L. Forsman, publicity.

Detail of Honiton collar pictured on page 14. Photo by Neil Wells. Mich.

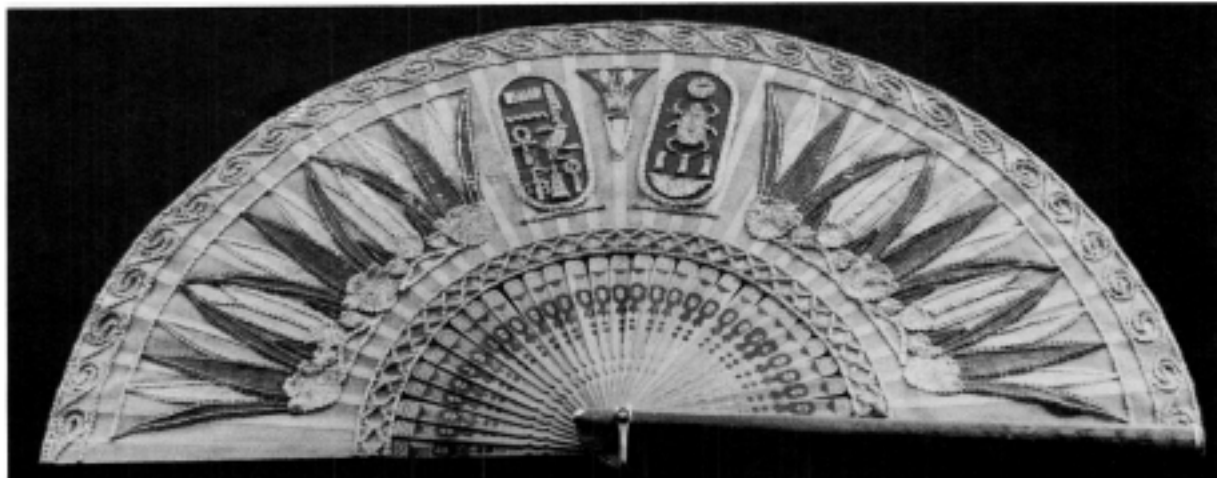


OLD MACRAMÉ PURSE PATTERNS

"I have several old macramé lace purse patterns from 1913-1914 Modern Priscilla. If any member is interested will send to bulletin to be printed!" Mary Lou Reichard

LEFT: Mrs. Mildred Evans demonstrating Bobbin Lacing.

BELOW: Tape lace fan by Mildred Evans. This fan and others laced by members of Bobbin Belles will be shown at the 1st Bi-Annual West-Coast Lace Days being held in Portland, Oregon, September 14-17.



TATTING

TATTED No. = stitches
TRIMS - = picot or join

Left motif: 3 clovers one side, four on other; rings 5-5-5-5; chs: 7-7-4; reverse; outside 8-8-5; long side, cen. extra 4 on 1st row and extra 5, 2nd.

Gen. top: inside rs: 3-3-3-3, and 3-3; outside rs: 3, 6 ps x 2, 3: chs. 5-5 and 5.

Joined medallions: center rs. 4-4-4-4; 1st row chs. 7-7; 2nd row: rings 5-5: chs. 5-5; 3rd row: chs. 7-7

Square motif: rings 4-4-4-4, chains, 7-7.

Insertion: cen. two rows joined. rings 6-6; chs 6-6; 1st row on edge: rings 6-6; chs 7. outside row: chs 5-5

Medallion: center 12 ps x 2 1st row: sm rs: 4-4, lg rs. 4, 7 ps x 2, 4; 2nd row: rs. 4-4, chs. 8-8; 3rd row: rings 6-6; chs. 6-6.

Left cen. rs. 6-6; chs. 7-7 except end chain 6-3-3-6-6; outside row rs. 6-6, chs 7-7, except at end chs. 10 and 5-5.

Motif: cen. 10 ps x 2; 1st row rs. 3-3, chs. 8-8; 2nd row chs. 4-5-4.

Center insertion: double row of rings 3-3-3-3 and 3-3 joining 2nd row to 1st by small rings. Outside row chs 5.

Clover insertion: rings 5-5-5-5 chs. 3-10-10-3; at end 3-10-10-10-10-3.

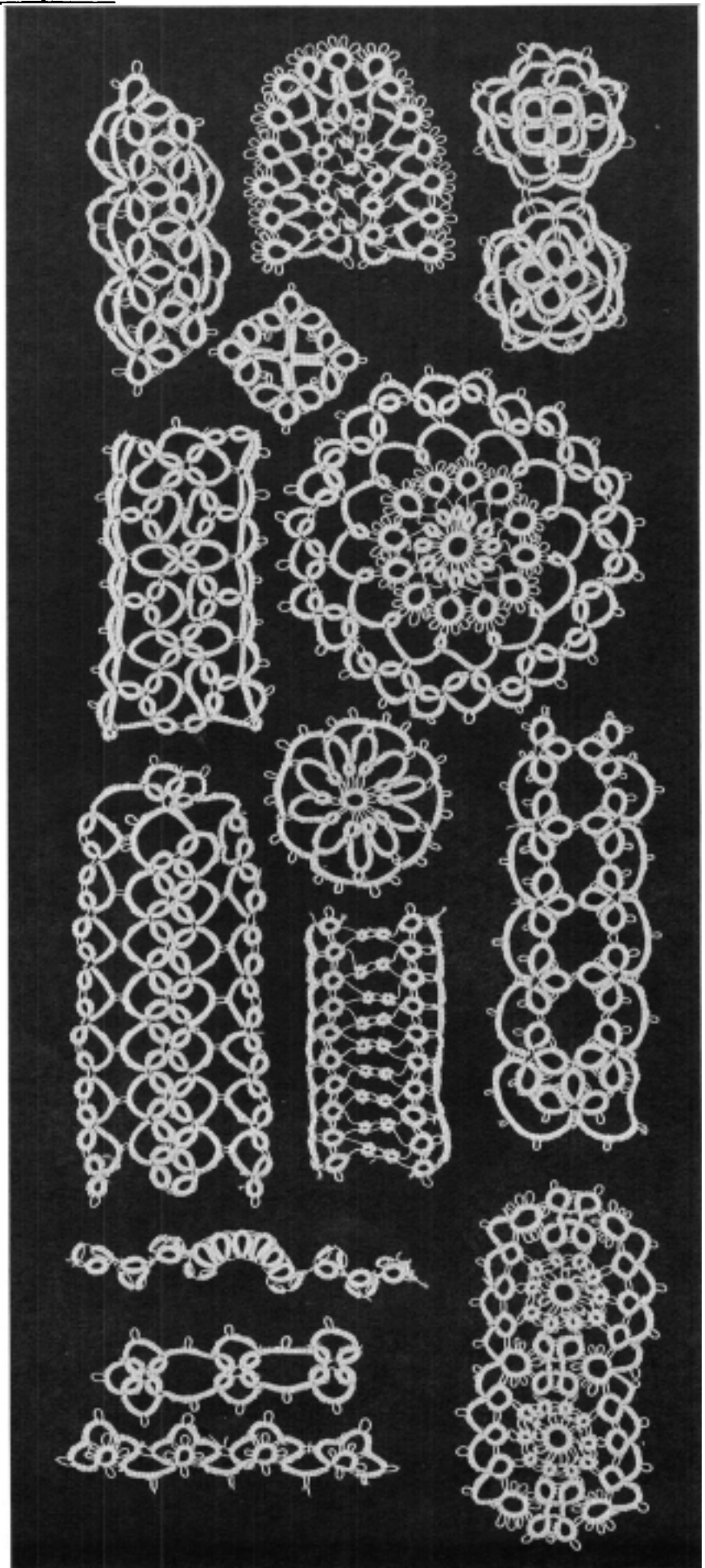
Edge: rs. 7-7 with 2 partially closed rs. of 5; group of rs. 7-3-7; 2 groups of rings 5-5 before and after large rings.

Insertion: rs. 6-6; chs. 6-6,

Edge: rs. 7 ps x 2; chs. 5-5.

Insertion of motifs: round motif cen. 10 ps x 2; row around rs. 2-2-2-2; square motifs rs. 4-4-4-4; chs. 2 Outside row: r: 9 ps x 2 and 3 rings, 3-3-3-3; chs. 5-5.

These patterns made from pictured samples in Lady Hoare's "The Art of Tatting", 1910.



FRIVOLITE



Note, please insert pages in cover

Lithographed in the United States of America



An exquisite piece of 19th century Flemish lace in Point de Gaze forms the background for this portrait. Titled "Portrait of a Lady," by the English artist, Cornelius Johnson, the Elder, the oil on panel dates between 1593 and 1661. She is wearing both a ruff and a flat collar of reticella lace. The portrait, owned by the Cleveland Museum of Art, was a gift of Mr. and Mrs. Noah L. Butkin. The Flemish lace, also owned by the museum, was a gift of Mrs. Robert Plaisance.

This picture is one of an article about lace in the Cleveland, Ohio Museum starting on page 28.

* * * * *

COMING ACTIVITIES

- Nov. 12, 1978 -- CRAFT FAIR 3-9 P.M.
Yucca Valley Community Center, Calif.
- Nov. 25 - Dec. 30 HOLIDAY SHOW AND SALE
Center for the Hist. of Am. Needlework
2216 Murray Ave., Pittsburg, Pa. 15217
- May 5, 1979 REGIONAL LACE MEETING
Dulin United Methodist Church
Falls Church, Virginia

CRAFT FAIR - NOV. 12, 1978 - 3-9 P.M.

YUCCA VALLEY COMMUNITY CENTER

All Purpose Room

All tatters and Lacers, everywhere, are invited. Donation will be \$2.00 a person and all proceeds will go to the Hi-Desert Playhouse Guild Building Fund.

I will be staging a six-hour tatting exhibit and craft fair, with music, entertainment, fashion show with lavishly tatted gowns; sandwiches, coffee, etc. available. Many tatting friends from all over the U.S. are loaning me their best exhibit pieces for the occasion. Mrs. Mildred Clark will show slides.

Yucca Valley is on the Hi-Desert, about 30 miles north of Palm Springs, 150 miles East of Los Angeles.

Lorena Copeland, P.O. Box 3836

Landers, California 92284

REGIONAL LACE MEETING

Falls Church, Virginia,

On May 5, 1979, our group will be in charge of another regional meeting for lace makers in Virginia, West Virginia, Maryland, Pennsylvania and the District of Columbia. Registration will be \$2.00 per person, and the meeting will be from 10:30 A.M. until 3:00 P.M.

at Dulin United Methodist Church

Falls Church, Virginia (Social Hall)

We hope to have exhibits of different laces, a workshop on lace Christmas tree ornaments (various types of lace, etc.), with other activities to be announced.

All lacemakers in the areas are invited to attend. More information from:

Mrs. John S. Lowery, 209 Noland Street
Falls Church, Virginia 22046

Please register in advance. Also, coffee and tea will be provided, but bring your own lunch.

16 DAY STUDY TOUR OF
20TH CENTURY LACE

in Czechoslovakia, Yugoslavia
Austria and Hungary

Sponsored by Kaethe and Jules Kliot and crafts artist Edna Kuhta. Departure from San Francisco, May 20, 1979.

More details in January bulletin.

In Memoriam Amy Dawson

Amy Dawson died suddenly whilst on holiday in Tonquay, England. She was a well known and much respected teacher. Amy was taught to make Lace by Clara Laverton at Leeds College of Art. She also held city and Guild certificates.

Amy devoted much of her life teaching handicrafts to the mentally handicapped. It was she who opened one of the first centers in Ore, north of England. Amy retired to Ore, north of England and taught Lace Making in Adult Education. She had many students, I being one. The lace world will be indebted to Amy for her book,

"Bobbin Lace Making for Beginners".

Jean Pegg, England



1978 CONVENTION RESUMÉ

The 25th Annual International Old Lacers Convention had 84 members participating at the events held at the Denver Hilton. The workshops seemed to continue to draw interest for Bobbin Lace, Netting and Tatting. The Columbine International Old Lace Club of Denver wishes to take this opportunity to thank everyone who came, participated or contributed in any manner to the success of this 25th Anniversary celebration. We were pleased and surprised that there were only two cancellations.

Everyone in the Columbine club began working very hard early and had a sales booth at the Westland Mall last October, and Marie Lotito invented the "Pig In The Sack" and each month someone brought a surprise which raised money to put on the event and to keep the cost per person down considerably. During a Christmas party it was decided to purchase the lace table cloth which was raffled off and won by Joan Lynn Knobloch of East Moline, Illinois.

Antha Hitchcock and Emma Andreen traveled many miles to pick up the contributions of many companies to put in the "goodie bags" and were responsible for the beautiful decorations for the tables for the banquet and luncheon.

Jackie Friesen painted all the souvenir bobbins. We appreciated Kenneth Clark's souvenir of the I.O.L. tatting shuttles which were also given as gifts. All the programs were well attended and hopefully everyone received some new knowledge on lace.

We were so pleased with the response from other countries who sent material for display which truly made this an International endeavor and added to the enjoyment of everyone. I shall list them: Lia Baumierster Jonker, Amsterdam, Holland, for lace shirt front picture and photos Mrs. D. T. Bury, Herts, England, for Bedford and Bucks sample and photo Winifred Smith, Leicester, England, for Queens crown of Bobbin Lace Robin Doherty, Mosta, Malta, Bobbin lace table mat, handkerchief and booklets and post cards of lace makers. Ida Shew, Rhodesia, South Africa, Tatted snow flakes and pictures. Jean Pegg, Dorset, England, for the slides - a whole lace program. Kay Brown, Norfolk, England for her letter.

We thank each and everyone who did contribute in any way to this 25th Anniversary. Congratulations to all the winners of the Lace Contest. After receiving such wonderful cooperation for the convention I am sure I shall enjoy being I.O.L.'s First Vice President. -- Tillie Ridell
1978 Convention Chairman



The winners of Purple and Blue ribbons of the Western Washington Fair in Puyallup, Washington this year are:
 Iris Berger (Vancouver, Wa.) Blue Ribbon
 Karyl Knee (Portland, Ore.) Blue Ribbon and Most Creative Award -- (\$25.00)
 Virginia Staben (Portland, Ore.) Blue Ribbon and Second Purple Ribbon (\$10.)
 Helen Barry (Portland, Ore.) Blue Ribbon and First Purple Ribbon (\$25.00) and Excellent Craftsmanship Award (\$25.00)

My sincere thanks to the Portland Bobbin lace Group, specially Pat Harris, who again supported the W.W. Fair with their Bobbin lace. I was very proud to have it on display, Sept. 8 through 24. As usual I was demonstrating and talking lace (besides spinning) in the Living Arts Building. Susie Frank, Tacoma, Wash.

"The Gourmet Magazine (June '78 issue), had a very informative article on Belgium. Being a Gourmet Magazine the emphasis was of course put on the delicious food served there, but who can avoid mentioning 'Lace' when visiting Bruges or Ghent. A delightful picture of Bobbin lace, also two Swan pictures, similar to the Swan in IOL issue, May '78, pg. 102. The description of those cities and surroundings brought back memories from long ago." Susie Frank, Wash.

INTERNATIONAL OLD LACERS

STATEMENT OF CASH RECEIPTS & DISBURSEMENTS

8/10/77 - 7/31/78 (Unaudited)

Cash Balance 8/10/78	\$	-0-
Receipts:		
Dues Prepaid		25.00
Dues/New		1,230.50
Dues/Renew		4,696.50
Back Bulletins		646.63
Lace Charts		218.45
Book Plates		18.50
Meshes		20.00
Ads		477.15
Pins & Charms		99.63
Transfers		9,634.94
Miscellaneous		57.25
Total Receipts		17,124.55
Cash Disbursements:		
Bulletins, printing		3,718.00
Envelopes		132.34
Editor, Postage		2,200.00
Pins & Charms		262.68
Miscellaneous		606.55
Postage, Officers		78.00
Total Disbursements		6,997.57

Cash Balance, July 31, 1978 \$10,126.98

ACCOUNTANTS' REPORT

International Old Lacers:

The accompanying statement of cash receipts and disbursements of International Old Lacers for the period August 10, 1977 through July 31, 1978 was not audited by us and accordingly we do not express an opinion on it.

KNUTZEN & ASSOCIATES
 Bellevue, Washington

August 4, 1978



LAST LACE LESSON in GLOUCESTER, ENGLAND.

Sitting down from left to right:-

- Shelley Phelan (Australian)
- My husband - Richard
- Liona Goy (Australian)
- Marnie Barrister

Standing up left to right:

- Heather Pugh and Susan (Australian)

2nd picture: 3 of the five in Gloucester who I hope will carry on with lace.

From left to right:

- Linda Hillier, Stella Westlake,
- Myself (Gwyneth Adams), Marjorie Nash (who will lead the group in Gloucester).

"I have just about settled in up here now but have as yet not made any lace contacts. Gwyneth Adams

9. Kingsmill Ave., Milton Road, Whalley, Blackburn BB6 9PG, England

TO OUR MEMBERS OUTSIDE THE U.S.A.

In making remittances of money for dues or other purposes, please send postal money orders payable to International Old Lacers in U.S. dollars. If you wish to send a check (Bank Draft) ask your banker to make the draft payable through a U.S. bank in U.S. dollars. Our banks will not accept checks drawn on other than U.S. banks. Some of our members wishing to pay dues (\$7.50) in U.S. currency have been unable to obtain coins for the 50¢. If only paper currency is available, please send \$8.00.-Treasurer.

Great Lakes Lace Group

MADAME De SERANNO HOSTESS TO LACE GROUP

(Reprint from GAZETTE VAN DETROIT, "The only Belgian newspaper in America", Roseville, Michigan, August 3, 1978.)

The perfect ambience for a meeting of the Great Lakes Lace Group at the stately Grosse Pointe Park, Michigan, Lakeshore home of Belgian Consul and Madame De Seranno.

The Great Lakes Lace Group which consists of women interested in all phases of the art of lace making was called to order by their new president, Sheila Wells, and began their meeting by listening to a taped message from their overseas member, Caroline Coffield, a native Michigander who lives in Waterloo, Belgium. Caroline, a teacher and student at the Brugge Kantcentrum Lace School, discussed "Lace, Yesterday, Today, and Tomorrow" with the basic premise that the trend in Belgian Lace is a modern pictorial one and that this very fact is giving lace making in Belgium renewed appeal.

After a business meeting the group was shown a reticella table runner and place setting from the collection of Mildred Rigg, a black lace parasol and shawl shared by Caryle Spence, a netted curtain by Elsie Bentley, a 100 year-old needle lace wedding veil, and other lovely pieces belonging to the hostess and guests. The assembly of 50 lace enthusiasts was treated to a lively presentation by Eleanor Standaert, in Belgian costume, and Sister Maria who showed their lace and lace maker's equipment. Eleanor is carrying on a wonderful lace tradition: her Belgian mother-in-law was a lace maker as are her five sisters-in-law; she is teaching her grandchildren how to make lace on authentically-styled pillows made by her husband, Raymond. Madame De Seranno was presented with a framed lace picture of a fawn made by Caroline Coffield and a handkerchief made by master lace maker, Mary Forster of Detroit.

In addition, through the generous efforts of Mr. and Mrs. Albert Van Puyvelde, Belgium Cultural Center of Moline, the Black Hawk College of Moline, Illinois loaned their marvelous collection of Belgian lace pictures which were placed on exhibit in the music room.

Madame De Seranno delighted the members and their guests with delicious Belgian



TOP left to right: Mary Thode, Secretary; Sister Maria; Madame Aline De Seranno; Sheila Wells, President; Kathleen Campbell, Treasurer; Mary Ellen Doyle, Vice President and Program Chairman.
CENTER left to right: Liz De Mercurio, Sandy Materna, Kathleen Campbell, Linda Knapp.
BOTTOM left to right: Sandy Materna,

Barbara Bulgarelli, Eleanor Standaert, Linda Knapp, Kathleen Campbell.

All are wearing 18th century rural French costumes, except Linda Knapp who is in German costume and Eleanor Standaert who is in Belgian costume to show the GLLG members how to make their costumes for the demonstration in our lace booth at Old French Town Days in Monroe, Mich., July 29 and 30.

refreshments after which the lacemakers enjoyed the stunning flower garden with dancing, multi-colored impatiens and dahlias framed by Lake St. Clair. The terrace provided an ideal setting for working on lace pillows and from a distance appeared to be a sparkling impressionistic painting -- truly an afternoon to remember.

* * * * *

The Great Lakes Lace Group has donated \$25.00 to the I.O.L. circulating library for the purchase of "A MANUAL OF HANDMADE BOBBIN LACE WORK" by Maidment and "PILLOW LACE" by Mincoff and Marriage as a memorial to Mary Moody Selden. -- Mary Ellen Doyle, Vice President and Program Chairman



↑ Eleanor Standaert presenting Governor Robert Ray of Iowa and Mary Crisp with a quick lesson in Belgian bobbin lace at the Republican National Committee Convention, Plaza Hotel, Renaissance Center, Detroit, Ethnic Reception.



← Lace collection belonging to Eleanor Maria Standaert and Sister Maria who just returned from a trip to Belgium.



Part of the Great Lakes Lace Group enjoying Madame De Seranno's terrace.

NEEDLE-RUN LACE - NORTHAMPTON, MASS.

"As curator of laces at the Northampton Historical Society in Massachusetts, I am primarily interested in late 18th and 19th century laces. My particular interest presently is the embroidered net so popular in the 1st half of the 19th century. I have been doing research on tracing the pattern sources used by American women for making lace during this period." Michaelle L. Biddle
 Northampton Historical Society
 58 Bridge Street,
 Northampton, Massachusetts 01060

LACE PICTURES AND PATTERNS

"Where I'm lace-making and teaching I'm collecting pictures and patterns of lace. Pictures can be photos of old paintings of persons who are wearing lace. Is it possible to help me to get anything about these things or can you give me an address of anyone who can help me?"
 Thanks for your answers.
 Mevrouw G.M. Van Amelsvoort-Kraa
 Franselinie 57
 3240 Langdorp, Belgium

From: A Pittsburgh, Penn., Newspaper.
Contributed by Elaine Reichenbach, Wash.

Blindness doesn't deter her from making LACE

The term "impossible" isn't part of Louise Allwein's vocabulary and she doesn't like to hear anyone use it when she's around.

But if she does, she'll work hard to prove the opposite.

To the casual observer, lace making looks like complicated work and it's hard to imagine a totally blind person, such as Louise, skillfully managing to transform individual strands of linen into a beautiful "lacey" pattern. It wasn't that long ago when the Wilkinsburg woman, who is also adept at knitting and crocheting, took her first lesson in the centuries old craft that is enjoying a rebirth.

She was attending an arts and crafts show in Castle Shannon about a year ago,

said the cheerful handcrafter who recalled her fascination with the two lace makers at the show.

After some discussion, it was agreed that Louise should be given the opportunity for the first lesson.

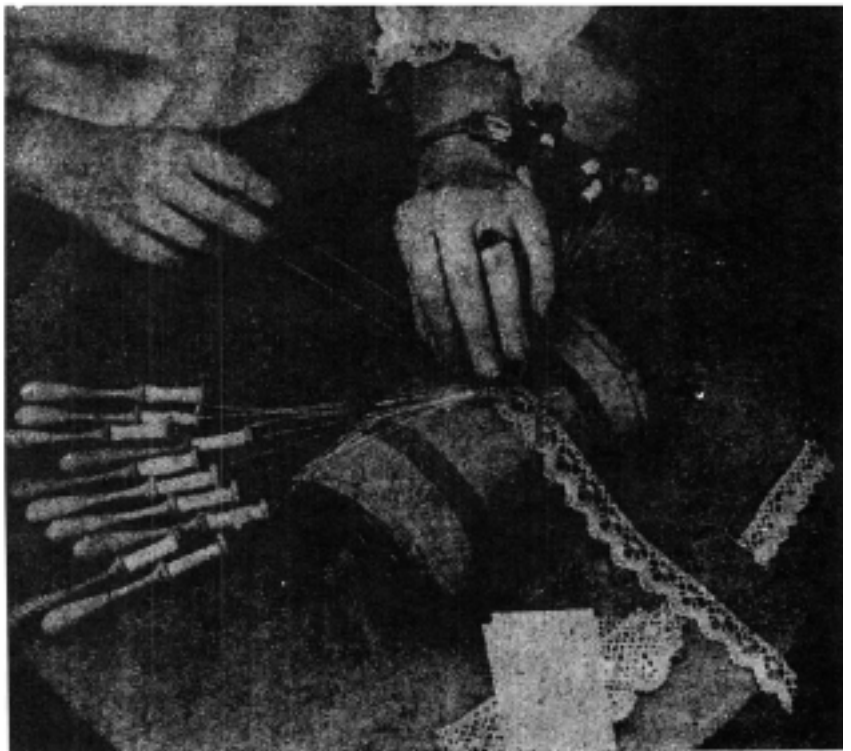
"The thing that I was pleased about was the fact that the two people didn't say I couldn't do it," she recalled. "If they would have said that I couldn't, I would have said, 'How do you know?'" Louise related jokingly she still thinks she's rather slow at her new craft. Her choker, she continued, took 35 hours to make -- each scallop, beautifully done, requiring two hours alone.

On her pillow, her tool for making lace, she matches the needles with the series of holes that form a pattern on a roller. Where the needles are located, Louise winds the strands of thread to create the design.

And she can detect when she makes a mistake because of her sensitive touch with her work.

The rehabilitation teacher for the Pittsburgh Blind Association has thoughts of sharing her lace making knowledge with her associates at the association. But the problem is how. There are no books available for blind persons and Louise said the terminology will have to be changed for better understanding.

Her initial enthusiasm at learning how to make lace was somewhat dampened by her inability to do it alone. "Knowing that I couldn't do it until somebody was there was very frustrating," she said. She doesn't want her students to encount-



HER FINGERS ARE HER EYES when Louise Allwein makes lace. Her choker and sleeve trimmings on her blouse are some samples of her one year try at the craft.

THE LACE IS MADE BEAUTIFULLY AND UNIFORMLY by Louise's hands on a special pillow through which linen threads, spun around bobbins, are intertwined around carefully situated pins.

er the same disappointment and so she believes that a course designed for blind persons will help in overcoming that pitfall.

Louise was demonstrating her craft at the South Hills Arts and Crafts Festival last weekend and her dexterity with lace making amazed many spectators. But Louise said she doesn't want to be admired for her ability because she didn't regard her handicap as an obstacle.

Said the native of a suburb of Boston, Mass., "I had three sisters who can see and I wasn't going to be outdone by them!" In spite of her blindness, Louise doesn't live a reclusive lifestyle by any means. She's a member of the choir at St. James Church and accompanied with her seeing-eye dog, Jeanine, she frequently manages to take in a few shows at Heinz Hall.

"I know a nice spot in Heinz Hall where Jeanine can sit and I always buy tickets for that seat," she said.

From: "Christian Science Monitor"
August 29, 1978

A needle's-eye view of history: stitchery holds clues to the past

By Mildred Weller Tyson, Bethesda, Md.

Women today are taking a new look at needlework. It's not just something creative to do while watching a soap opera, or while the baby sleeps and dinner is cooking.

Norma Papish, who has done extensive research in both American and foreign needlework, and has studied needlework and lace making with teachers in the United States, England, Belgium, the Netherlands and France, says "There is a tremendous upsurge in revaluing the work of our hands and studying history through needlework." A colonial quilt, for example, can tell us exactly what certain colonial homes looked like.

"Women often embroidered the image of their homes as well as their children's names, family birthdates, and details of their cultural heritage into their sewing," Norma Papish points out. "Needlecraft is a unique window on history. Many times certain stitches can tell you about the area."

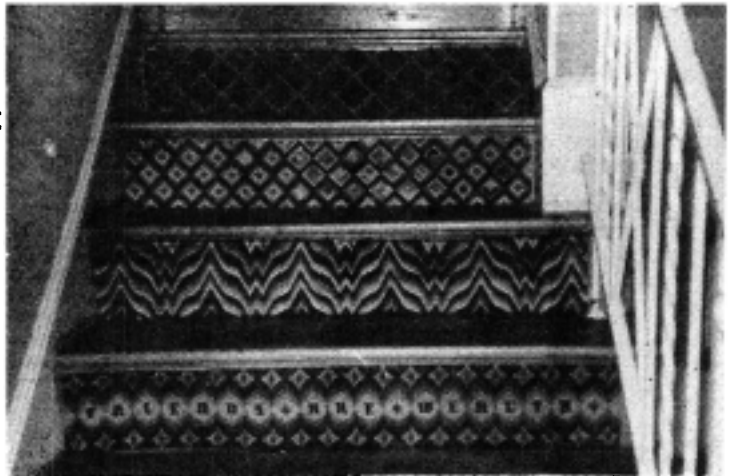
About four years ago, Mrs. Papish, who lives in Bethesda, Maryland, began to conduct seminars and workshops on "History Through Needlework", first in the Washington area and then in other cities and towns throughout the United States.

"People are fascinated by the idea they can find clues to the past in embroidery," she said. "It is a joy to see people eagerly going back to their attics, churches, and grandmothers' trunks to find needlework that can tell them about their own families and communities."

In a three and a half week tour that started in Anacortes, a small town north



Photo by Photokinetics, Ltd.
Crafts historian Norma Papish examines yarn



By Norma Papish
Bargello, or "flame stitch," brightens stairway

of Seattle, Washington, Mrs. Papish lectured her way back to the East Coast.

The Embroiderers' Guild of America has chapters in major cities and towns, but in Anacortes, the needlework guild was new and had only about 12 members. They were not sure how many women in the community would be interested in a needleworkshop, so two by two they went around the community inviting women.

"We had about 200 people attend, just about every woman in town," Mrs. Papish said. At the end of the session one woman said: "I thank you for mentioning lace and its beauty. I thought I was the only person who likes lace."

"This happens a lot," Mrs. Papish said. "People who begin to revalue their needlework realize, after they attend a group meeting, that needlework is also a means of relating to others."

As a child of 10 back in Cleveland, her home town, Norma learned from her mother how to embroider a tea towel in cross-stitch. "I didn't like doing it, and I swore I'd never look a needle in the eye again," she laughed.

Years later, married and the mother of four little girls, she needed something to help her overcome what she then con-

Photo by Photokinetics, Ltd.



Examples display wide range of needlework styles

sidered household drudgery. Needlework was it. "It was something I could pick up or put down at any time and still see the results of my work each day. And it was calming," she added.

After the children grew up, she looked around for volunteer work she could do one day a week. Through a radio announcement she learned the Smithsonian National Museum of History and Technology in nearby Washington was looking for a docent. She volunteered and began doing highlight tours.

Very soon she was asked to survey all the laces and other needlework in the museum and to write a tour called, "200 Years of Needlework," which she still gives.

"It was such fun and I was so captivated by the history of needlework that I looked around for needlework all over the area at the various shows and photographed each piece I found in museums, universities, and private collections."

"I just thought I would make up a list of who had what, but when I found I had quite a collection of slides, I began to show them to groups in my area. Next came the national tour through the Embroiderers' Guild with stops in nine major cities.

"I got so I could stare at a bedhanging or quilt, and the personality of the girl who made it would almost jump out at me. I could also look at a sampler and tell which stitches the stitcher liked or disliked and which parts were probably done by a

friend. And I was happy to explain this to others."

Recently she coauthored a booklet called "Walk Around Needlework, a self-guided tour" on sale at the Smithsonian bookstore. She also collaborated with the Smithsonian in producing a needlework brochure for school children. "Children are doing fancy stitching on their jeans and T-shirts, both boys and girls," she said. "They, too, are stitching down history." She hopes the Smithsonian will produce a needlework historical booklet in Braille. "We would like to have a place where the blind could hold laces, for instance, and feel the textures," she said.

"I have learned that people are hungry to preserve their own needlework heritage and want to know how to see history in needlework," she added. "It's a great antidote to our plastic throw away society."

A graduate of Ohio State University, Mrs. Papish is a member of the board of the Center for the History of American Needlework, Embroiderers' Guild of London, American Craftsmen's Council, World Craft Council, Textile Resource and Research Center.

Currently she is setting up a lace exhibit at the Woodrow Wilson house in the Embassy Row area in Washington, from the items in the house. She hopes to write a tour for it soon.

Some helpful hints on how to care for your own heirloom pieces:

- * Don't leave the item in the same folds. Refold it often, and keep pressure off it. Don't put anything heavy on top of it.

- * Avoid heat such as a warm attic, or sunlight.

- * Never store an item in an old-fashioned cedar chest. Acid from the wood is bad for it.

- * Frame rather than store precious pieces and have your own walk-around needlework tour for guests in your entrance hall, a corner of your living room, the den, or even the bathroom.



"I received a letter from Janya Sugunnasil of Thailand, acknowledging my order. She is still OK and planning to visit her American parents in U.S.A. in 1979."

-- Dorothy Schmidt, Ohio

"It seems the art of bobbin lace making came to the Maltese Islands by way of a priest who learned the craft while overseas. He returned with patterns and taught the people of Malta. In a review of Maltese Industries organized by the Society of Arts and Commerce held in 1886 the lace industry employed the largest number of people. There was a turn over of 50,000 Frans annually and 4500 women and girls employed in the lace industry. By the time Gozo made both black and white silk laces sold over the world.

Coming to more recent times, a friend recounts how her mother taught her and her sisters to make lace on a "prickly pear" leaf. By pulling the prickles out and using it as the pillow, it saved Mother's pillow from too much use.

There are still quite a few making the lace as a living but many more now learn simply for a pasttime." Robin Doherty (Mrs. Doherty has now moved to: c/o 82 Whites Road, Manly, Brisbane Queensland, 4179, Australia

MARY HAND CHAPTER SOUTHERN FLORIDA LACE GROUP

President Katherine Crampton called the meeting to order at 11:00 A.M. The meeting was held at the home of Elsie Anderson; there were seven members present, namely Elizabeth Grosberg, Elsie Anderson, Dorothy Martens, Katherine Crampton, Josephine Tilden, Jan Ferreri, and new member, Vann Holtrew. Also four lovely guests: Florence Sweetland; daughter Carol Johnston, granddaughter, Kerry Johnston, and Helen McDonough. A delightful time was had by all with our "Show and Tell" by Florence Sweetland showing her fabulous Lace work and granddaughter Kerry showing her Beginning Lace and had won an Honorable Mention Ribbon. Needless to say the Florence Sweetland Lace was just Fantastic.

Dorothy Martens made the motion that we should enclose a note to Rachel Wareham in appreciation for her work and was seconded by Jan Ferreri and the card was sent out with the collection we took up.

A bill was presented for \$4.23 by Jan Ferreri for materials. Katherine Crampton paid the \$4.23 out of Petty Cash.

Afterwards Elsie Anderson served delicious refreshment and after that we had our Lace Workshop.

Katherine Crampton thanked everyone for attending, especially Florence Sweetland and thanked Elsie Anderson for her warm hospitality and adjourned the meeting.

Respectfully submitted, Jan Ferreri

"The other day I was a 'steward' for the English "Lace Guild's first huge Exhibition of Hand Made Lace. It truly was fantastic! What a beautiful Art we are lucky enough to be in?" -- Marie-Elena Baker 2130 Comm. Gp. Box 105, APO, N.Y. 09378

LACE COLLECTORS !!!

"I am an American living in Paris and a serious collector of antique lace. Over the years I have acquired several hundred pieces, some of them in excellent condition, others less so, of both bobbin and needle lace. Many are of the eighteenth century, a few of the seventeenth, fewer still, of the late sixteenth, most of them of the early nineteenth.

My point is that I would like to correspond with other collectors such as myself (I am not interested as it were in making lace as I simply am not capable of it). Further, I would like to extend an invitation through the bulletin to any interested collector who happens to be visiting Paris to 'ring me up' if they wish to see my collection. The telephone number is 322-46-87.

I would also like to request interested collectors living on the Continent or in England to get in touch with me, as I do from time to time travel to England, Belgium, etc.

I am a communications expert and a translator by profession, therefore I could be able to contribute to our bulletin, from time to time, articles connected with the history on identification of lace.

I am certainly very glad to have been able to join the I.O.L. and only regret that apparently there are no members either in France or in Italy, two of the most famous lace producing countries!"

I joined the association last July on which occasion I had a nice talk with Mrs. Hedwall in Washington."

Mrs. Dieter H. Kraats, 52 Blvd. Pasteur Paris 75115, France

PEN PAL ??

"Is there a lace maker of about my age and background who would be willing to be a 'pen-friend' and also to exchange prickings - news - bobbins, etc.?"

Details of me: -- I am 32 years old - a qualified occupational therapist, married to a clinical psychologist. We have 2 daughters aged 9 and 10 years. - Like walking, camping, climbing, - anything rural. I do pillow-lace, crochet, tatting, hairpin lace, sewing. My husband and 2 daughters also do pillow lace. Could also offer 'squashed' accomodation for any holidays, etc. but friendly and free (up to 4 people). Hope you can help."

Mrs. Gweneth Adams, 9 Kingsmill Ave. Mitten Road, Whalley, Nr. Blackburn, Lancs. BB6 9PG, England

LACE SCHOOL

We, the Silver Jubilee Board of LACE ART CRAFT EDUCATIONAL, Metropolitan Denver Branch of International Old Lacers ANNOUNCE the OPENING of the LACE SCHOOL at 9950 Wadsworth Boulevard Lakewood, Colorado 80226

Enrollment is a result of our Lace-In Party with our Guest Leaders from England, and France. We will have a trained staff of teachers. Virginia E.J. Funk, Chairman

Lace

Photography by
Andrew Cifranic and
James F. Gayle

An ageless beauty

By Ethel Boros

(From THE PLAIN DEALER, Lakewood, Ohio.
July 29 - August 5, 1978)

It disappeared from public view after World War I. But, for centuries before that, it identified those who wore it as persons of royalty or wealth.

Courtiers, for example, wore delicate pieces of it around cuffs at the wrist and at the knee.

Religious vestments were usually (and often still are) decorated with some form of it. For centuries, the royalty and the religious were the only ones who could afford to wear it.

The Cleveland Museum of Art has 1900 pieces of it, all gifts.

Antiques dealers have sometimes ac-

quired boxes of the fragile stuff at auctions and house sales, almost by default, because no one quite knew what to do with them.

But, times have changed.

Lace, it seems, has entered a new era of importance. This is the beginning of a new period of prominence for lace.

Lace was first used in a decorative fashion in the 13th century in Flanders and Italy in the form of fine cutwork, drawn and darned netting called *Lacis*.

Crochet was also an early form of lace that was made in convents. Most of the lace used for church purposes was made by nuns in the convents who practised not only lacemaking but other arts as a service to God.

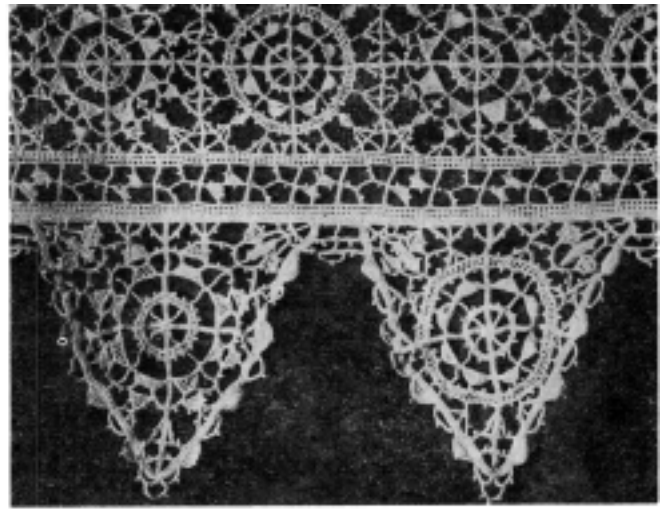
They often taught young girls to make lace, but unlike the princes of the church, they did not use it themselves.

Mrs. Bury Paliser, English authority on lace, wrote in 1875 in "A History of Lace", "The laces of the Vatican and the holy Conclave, mostly presents from crowned heads, are magnificent beyond all description. They are, however, constantly in the market, sold at the death of a cardinal by his heirs, and often repurchased by some newly elected prelate, each of whom on attaining a high ecclesiastical identity is compelled to furnish himself with several sets."

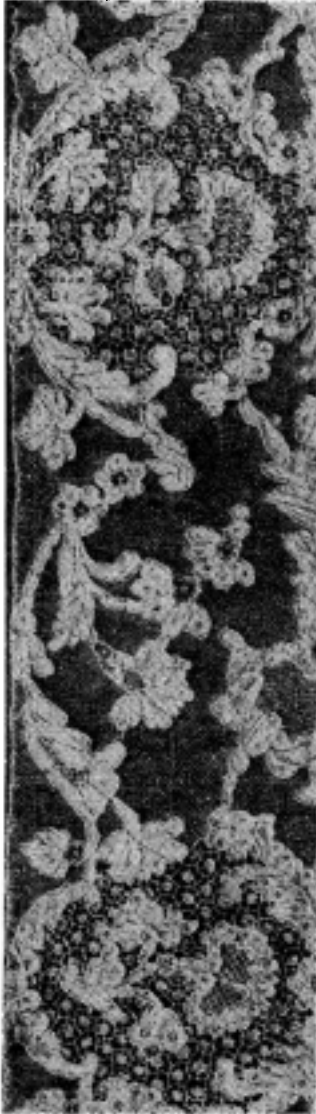
From the 16th century on, fashionable people wore both bobbin and needle lace. The high, stiff ruffs (fluted collars) of Tudor times were often edged with a sturdy needlelace known as *reticella*.

Early in the 1600s the fashion for the high ruffs changed and the flat, broad, lace-edged collars seen in portraits of the period, such as Van Dyck's paintings of Charles I of England and his family, became popular with the beautiful people.

Rich and fashionable men and women



An example of fine quality Italian reticella point lace owned by the Cleveland Museum of Art is from the Ellen Garretson Wade Memorial Collection.



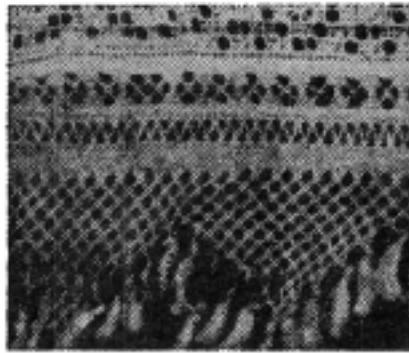
An example of Alençon, French needlepoint lace, chosen from the art museum's collection.



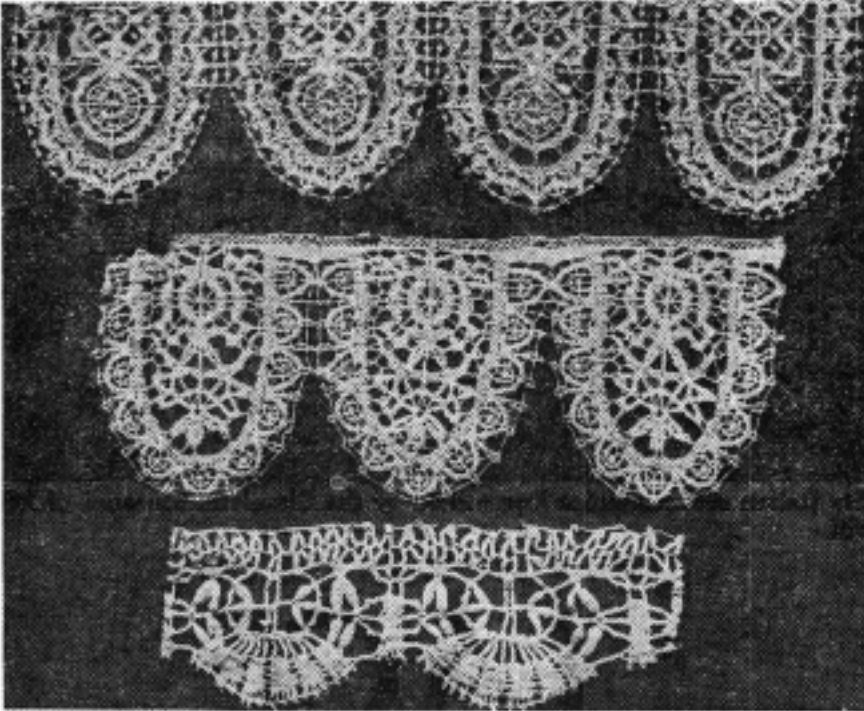
Narrow, dainty Valenciennes lace, from France.



Point de France lace flounce, early 18th century, Louis XIV Period; Cleveland Museum of Art; gift of Mrs. Edward S. Harkness in memory of Mrs. Stephen V. Harkness.



Italian needlepoint lace, drawnwork, linen, 17th-18th century; Cleveland Museum of Art.



Three examples of Italian bobbin lace are from the museum's collection. At the top is Genoa rose lace, Cluny type.

acquired vast quantities of lace.

Catherine de Medici of Italy, who married King Henry II of France, had her lace pieces inventoried and the list totaled 911 pieces.

Queen Elizabeth of England who was not at all handsome tried to make up for her lack of beauty with elaborate dress and much lace. She was especially fond of the large, flat linen collars trimmed with lace that were worn in a fan-like fashion at the back of women's heads.

Drawings and paintings of royalty in the mid-17th century often show men with elaborate ruffs, or the flat, linen collars garnished with medallions of reticella lace.

Lace schools were founded by royalty in France, Italy and Flanders. Other European countries soon emulated these leaders in lace and had their own lacemaking centers.

The Sephardic Jews in Spain excelled in the making of gold and silver lace, and the craft spread to other countries after

the Jews were forced out of Spain.

The demand for fine hand-make lace continued through the 18th century, truly the age of lace, and it continued to be very high in price because its production was so slow and laborious that the supply never caught up with the demand.

When it was the height of fashion and status, lace created a whole industry in every country where it was produced. The workers were many but they never got rich because their products had to be produced so slowly that they could hardly make more than a few square inches a day for some designs.

Each country was jealous of its own lace industry and a lot of smuggling went on with the same kind of subterfuge that today goes into the smuggling of narcotics.

Lace was hidden in the lining of overcoats or wrapped around dogs which were then turned loose to find their way home in the area between France and Flanders. It was even concealed in coffins that held corpses.

When lace smugglers were caught, very heavy fines were imposed and the impounded lace was often burned.

The French Revolution brought about a decline in the lace industry, partly

because the workers who made the lace were intimidated by the mobs who associated lace with the extravagant tastes of the aristocracy.

In the wake of the Revolution, clothing styles became severe and the lace industry almost extinct. The lacemaking machine came at this time, in the 1700s, and was later perfected in 1809.

In the 19th century, attempts were made to revive the handmade lace industry, but the success was short-lived because machine-made lace became readily available. But, there were still enough trained lace workers in the late 19th century to keep the industry alive.

English queens have always been great patrons for home industries, especially laces. Mary II, William of Orange's queen, was a skilled lace maker, having learned the craft in Holland.

Queen Anne favored Flemish Mechlin lace that she wore in great profusion, and she too was able to make it.

Queen Victoria's wedding dress, in 1840 was made of Honiton lace, as was her veil, to encourage England's lace industry. This same lace later decorated the wedding dresses of Queen Alexandra and Queen Mary.

In 1855 a lace dress was fashioned by hand for Empress Eugenie. It was quite voluminous because of the crinoline skirt underneath it. The work was done by 36 lacemakers. It was estimated that if one person had made it, the dress would have taken 30 years to complete.

But, the steady improvement of machine-made lace doomed the English lace industry. At the end of the 19th century, the hand lacemaking industry had almost completely ended.

World War I hastened the end of the lace era. After the war, lace workers could get much better paying jobs elsewhere. Also, styles suddenly changed, giving way to clothes that were a lot simpler in line and sparing in the use of trimming.

Department stores stopped carrying hand made lace after World War I. Only two or three lace dealers who could provide trimmings for fine babyclothes and trousseaux remained in London's fashionable West End.

The Depression ended the demand for lace almost completely.

By the end of World War II, accumulations of lace in attics were thrown into trash bins or burned and were considered to have no value at all.

But, in recent years handmade textiles

of all sorts have been sought after and bought. Even so, lace remains a sleeper, except where fashion conscious young people are starting to seek pieces of real lace to give a quaint, delicate look to an outfit.

Lace is now being gathered and classified by a few dealers who see it as a new collecting enthusiasm.

One of these dealers is Lou Thompson of Welshfield. She is fascinated and intrigued by the great variety of patterns, styles, workmanship and prices in which lace comes today.

Among the boxes and boxes of machine and handmade lace that Mrs. Thompson has gathered are every kind of lace a collector could want.

The Cleveland Museum of Art's fabulous collection of antique laces contains examples of the highly desirable rose point lace.

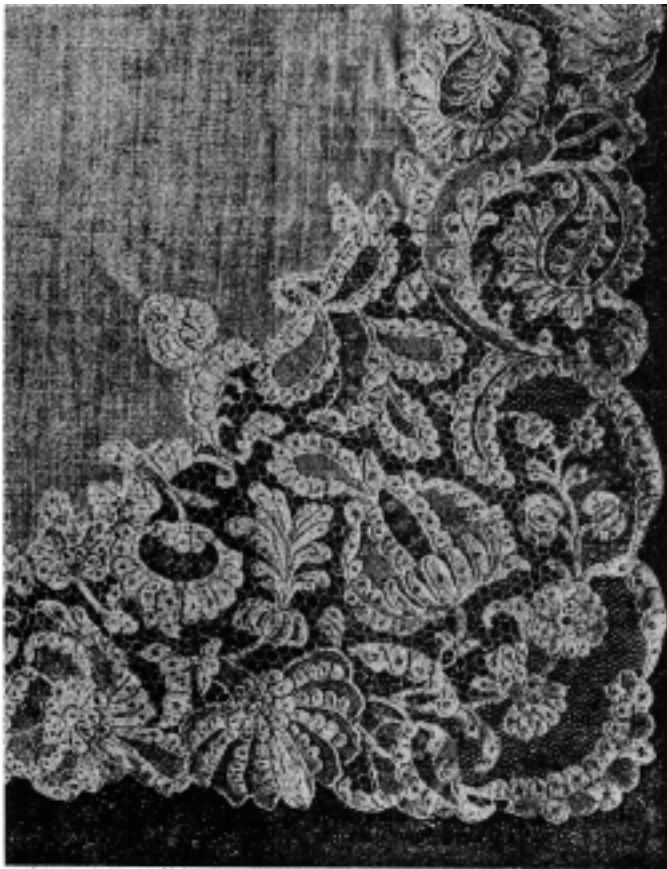
Every museum of importance has oil portraits that show exquisite handmade lace worn by people of importance.

The embarrassment of riches that awaits the collector is overwhelming until one begins to sort out lace by dates and types.

Early examples of lace in the museum's collection includes Genoa rose lace and Italian bobbin lace.

There are also fine examples of the delicate French laces made in towns that gave their names to the laces: Alencon, Chantilly, Valenciennes, Lille, Mechlin and Binche.

Of course, the most glamorous laces are



Very fine quality linen handkerchief is heavily bordered with Alençon floral design.



This piece of American lace from Lou Thompson's collection shows a thistle pattern embroidered on net which is machine-made, but the embroidery was done by hand.

the needlepoint laces found on collars, fan mounts, scarves and handkerchiefs.

The art museum has not put a value on laces but the breath-taking array of the collections makes it invaluable for study.

Shown on these pages are examples of the lacemakers' art, from the sturdy Italian reticella lace to the delicate edgings of Valenciennes and Alencon laces; from the masterful workmanship of the needlepoint and rose point laces to the great variety of bobbin laces made in nearly every country in Europe.

Interest is also gathering for antique

laces. In some families this passion for fine laces has never been lost; they have gathered and treasured old pieces of lace and passed them down.

That lace is making a comeback is quite evident since lace is used in every possible way in today's fashion. Lace emphasizes the femininity of women. Today, fashion is definitely going into a softer look and lace adds just the right touch.

Lace was never worth its weight in gold for it was so light and fragile. But, it was so highly valued in the 17th and 18th centuries that the costs were amazingly high. Wealthy people paid prices for their laces that today are paid for precious gems, expensive antique furniture and fine cars.

The French, ever canny in their pursuit of the franc, perceived that the extravagant tastes of the nobility for Belgian and Italian laces could be turned to gold if the lace was made in France.

Louis XIV's minister of Finance, Jean Baptiste de Colbert, is said to have remarked, "Fashion is to France what the mines of Peru were to Spain."

Lace arrived at an apex with the sun king, France's Louis XIV (1643-1715), who wore a great deal of French lace and was emulated by his court.

Louis saw the possibilities of creating a great lacemaking industry in France (since the nobility would even mortgage their lands to buy lace). He did this with the help of Colbert, to replace Italy as the lacemaking center of the world.

France sent young girls to Venice to learn lacemaking, and lured talented Italian workers to come to France. Lacemaking centers were created, especially at Alencon and Argentan. Colbert organized a lacemaking school in a villa owned by his son at Alencon.

Colbert was determined that if fortunes were to be lavished upon luxuries, the money would stay in France instead of flowing out to foreign countries.

French lace became greatly prized and sought after. Point de France, which was the France version of the Italian Venice point lace (point de Venise in French), was worn in great amounts during the sun king's reign.

In "A History of Lace" by Mrs. Bury Paliser (London, 1875), there is a drawing of Louis's royal calf, showing him wearing a lovely flounce of lace. These large ruffles, worn just below the knee, were called canons.

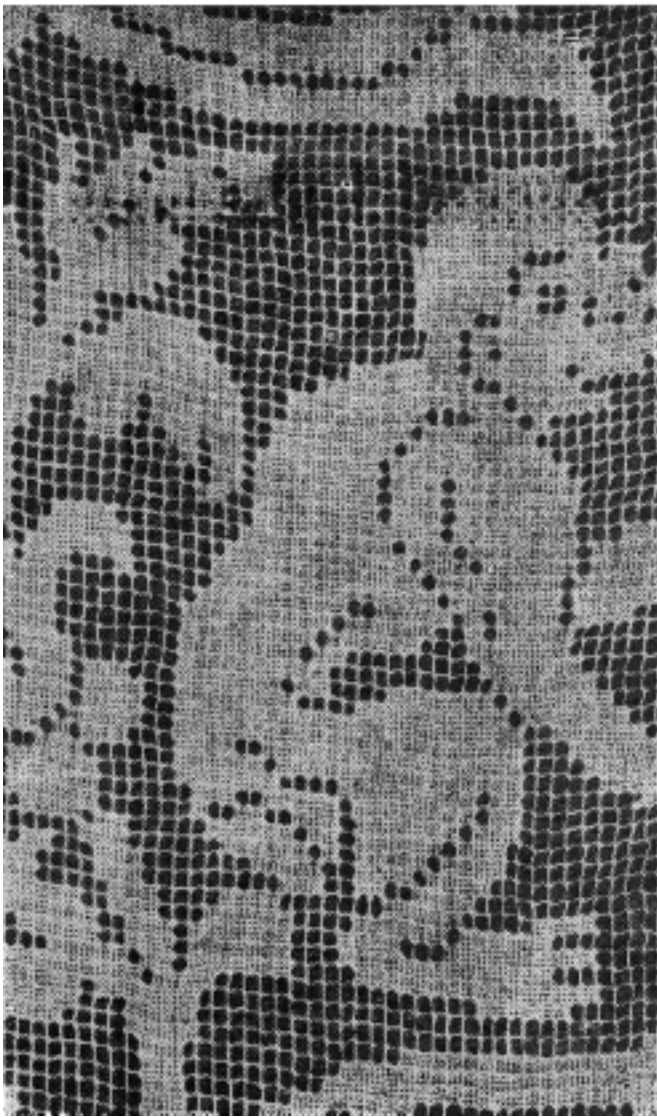
If that seems strange to modern eyes, consider the lace ruffles worn on the INSIDE of boots by courtiers and the lace tassels, collars and cuffs worn by noblemen.

Portraits of the period sometimes show a gentleman of the 17th century wearing part of his armor, with a broad linen collar trimmed with lace, touching part of the armor, and with cuffs of the same material.

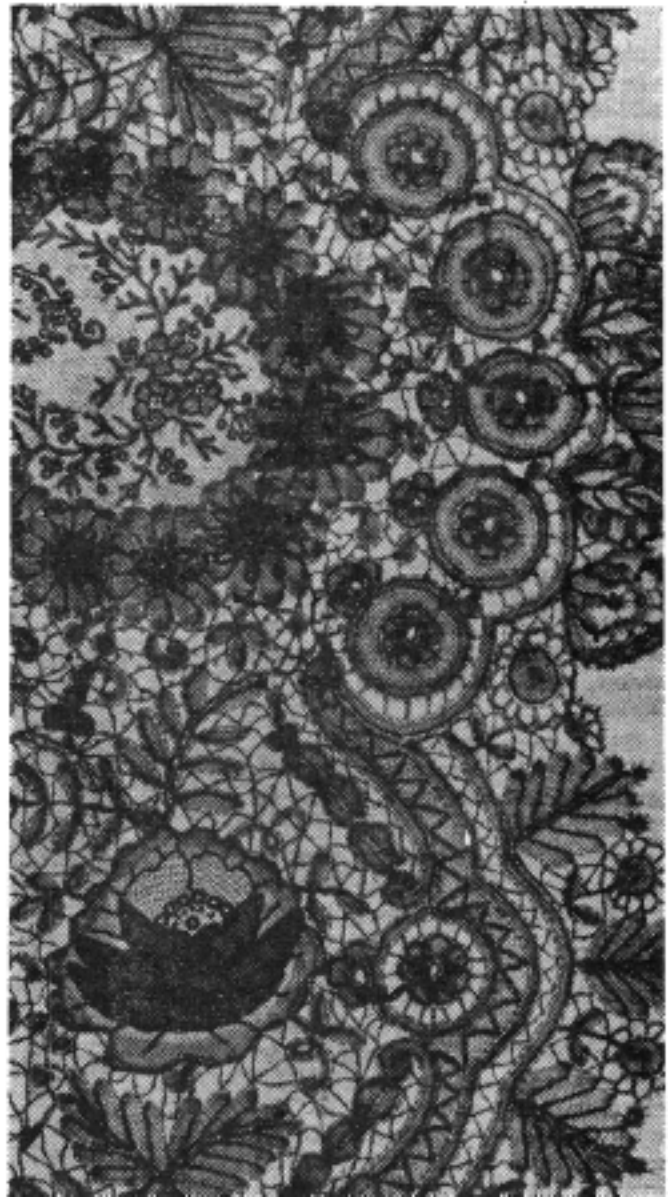
Lace, then, was worn not only by bea



Mrs. David Ott, better known as Cleveland radio personality Betty Ott, poses in her lace wedding dress, which she wore recently at her 50th wedding anniversary celebration. First worn by her grandmother in 1859, the skirt and the bertha collar are edged with handmade Brussels lace; the upper skirt is machine-made lace.



Very early Italian lace, point, Buratto or darned netting; upright design of monkey. Cleveland Museum of Art; gift of J.H. Wade.



Duchess point de gaze lace is from Lou Thompson's collection.

ful and wealthy women, but also by men of the church, noblemen and courtiers of every land in Europe, but especially France.

It was also used to trim curtains, to create bedspreads and bed hangings, altar cloths, tablecloths, and for scarves and runners.

The history of lace is of major interest to a lace collector in addition, of course, to the lace itself. The fragile, beautiful pieces of lace are not only fascinating to study but also are so well documented in paintings, drawings, costume collections in museums and in lace collections.

The subject of lace takes lots of study to master the details of the various kinds of lace made by hand and by machine in the past four centuries.

According to lace collector and dealer Mrs. James Thompson, lace is formed by a continuous thread with holes of spaces

that are partly solid, partly filled in, creating a dimensional effect.

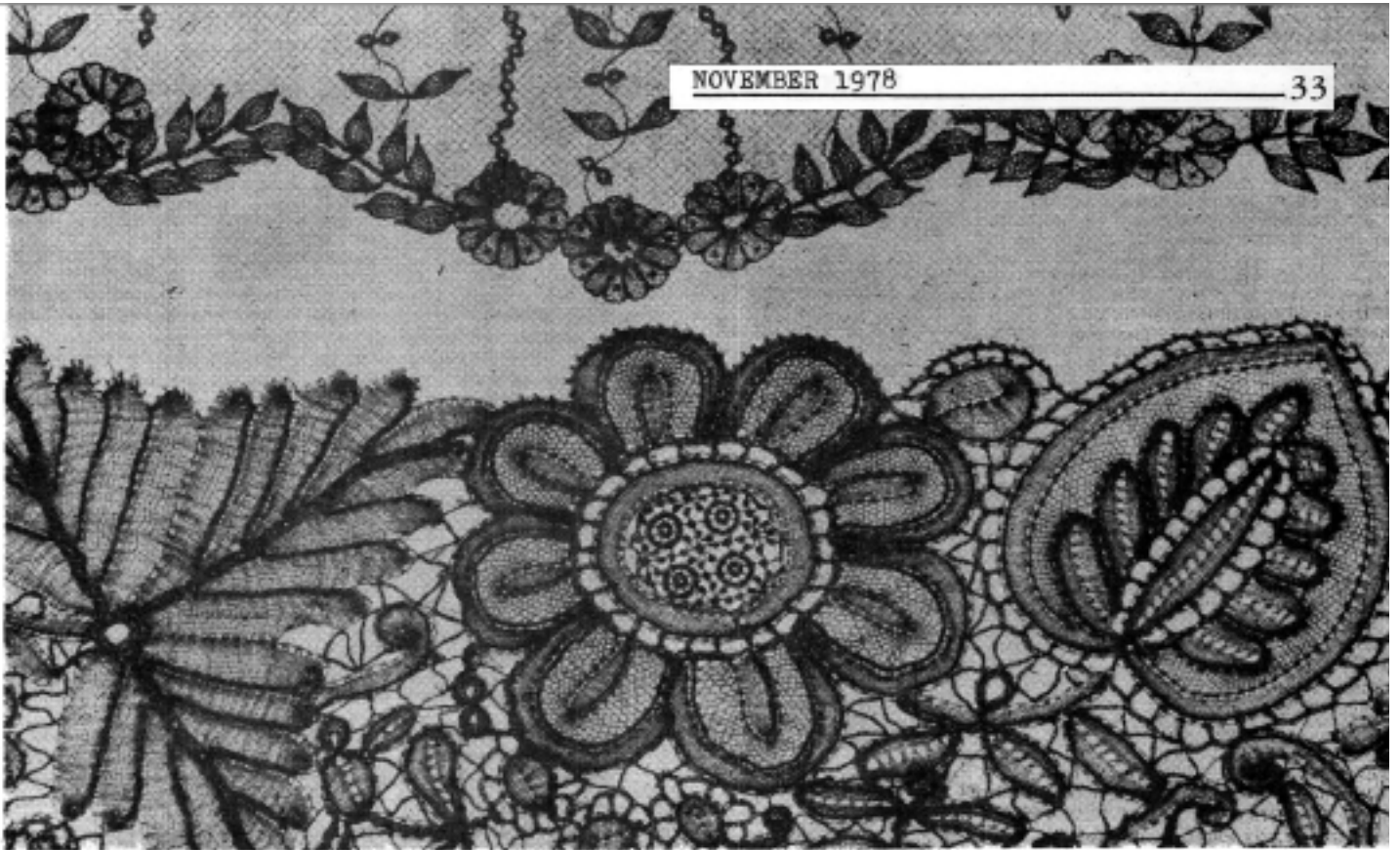
Lace, Lou Thompson says, falls into two basic "families"--needlepoint and bobbin lace. Within each are different types of lace, which can be made from a variety of threads, such as silk, cotton, linen, gold, silver, wool, nylon, etc.

Needlepoint is made by needle and thread, each stitch being a buttonhole stitch, varied to create numerous designs and patterns.

Bobbin lace is done on a pillow, with a design outlined on it by pins that have thread wound around them coming from small, elongated bone reels or bobbins.

Rose point is a needlepoint lace of great refinement. Point de gaze is a Belgian rose point.

Because of the continuous thread, crochet, tatting and knitting also fall into the category of lace. That is, there are laces created with these techniques.



On top is a delicate English lace, Honiton. Below is a piece of Duchesse lace, Belgian or Flemish in origin, made before 1900. Both are pieces of wedding veils from Mrs. Thompson's collection.

Mrs. Thompson has been an antiques dealer for many years and did not begin collecting lace until 1969 when she acquired some English lace curtains dating from about 1840. She used the lace to make a Cluny wedding dress for her daughter Michal in 1971.

A friend who saw the wedding dress suggested she handle some of the beautiful linens and laces, but Mrs. Thompson thought there was no market for it.

The friend said encourageingly, "I think you will find that if you get the nice linens and laces, people will buy them."

Mrs. Thompson began to study lace in 1971 and found that there were not many books on the subject.

She began haunting bookstores and eventually found Mrs. Paliser's. She also used the computer system of the Ohioana Library and gradually accumulated much information.

"It was not easy to find lace," she recalls. "But, as I began to show some of the pieces, people offered to sell me lace. I soon realized that there was more fiction than fact attached to the offerings.

"Everyone was offering me either rose point or Alencon and I realized that the sellers didn't know what they had; they were only repeating names they had heard and had half forgotten."

Mrs. Thompson sought out private collections for study and went to several museums, including the Cleveland Museum of Art, known for its fine textile collections.

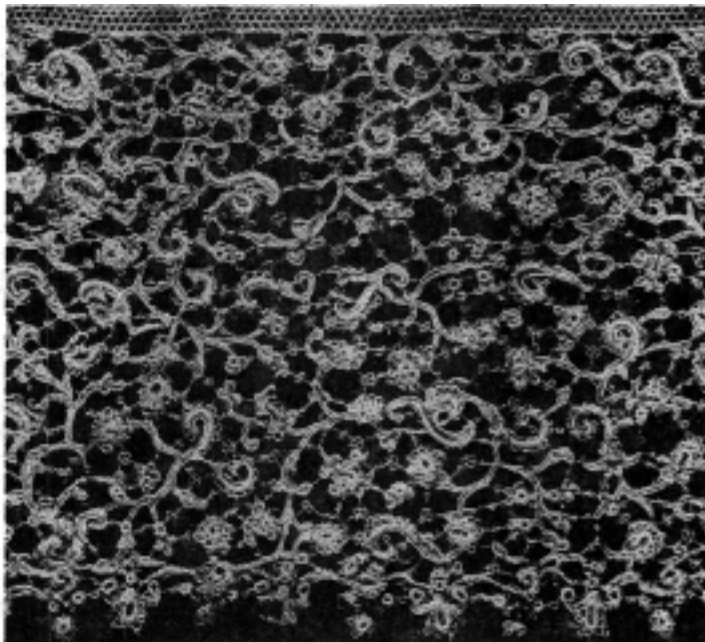
From her own experience, she realizes how much educating is needed by a lace collector so she has written a small pam-



Jacket of Duchesse Brussels lace is owned by Mrs. Lou Thompson. It has been worn by four generations of brides and has many areas of point de gaze in it.



English lace, Carrickmacross, has the design applied on net tambour; from Lou Thompson's collection.



Venetian, 17th-century rose point or roseline lace is created in a tape-like fashion with tiny button hole stitches, a tedious and time-consuming work; from the Cleveland Museum of Art.

phlet, "Lace Collector's Quick Guide".

She also has sample kits of laces (\$30-\$35), ranging from small examples to several yards of a particular kind of lace. She can come up with 25 different samples for the neophyte lace collector and many fine pieces for the advanced collector. "What fascinates me about lace," remarks Mrs. Thompson, "is the exquisite, painstaking work, some of it as fine as a spider web, of such complete loveliness, made by human hands."

"I find machine-made lace is also exquisite and it also requires human intelligence, creativity and dexterous hands."

"The amazing thing to me is that something that looks so delicate can be so wonderfully sturdy."

In the preface to her booklet Lou Thompson said, "After 65 years of oblivion, lace has awakened. It is once again the fad, the fancy, the passion. Lace-making is not a craft. It is an art."

"Throughout the country American women are rediscovering this art as self-actualization in fine textile artistry -- not simply a do-it-yourself-by-the-numbers."

Mrs. Thompson's Gable Galleries shop is located in Welshfield at the junction of U.S. 422 and Ohio 700.



Close-up shows enlarged detail of Brussels point de gaze from Lou Thompson's collection.

Contributed by Dorothy Schmidt, Ohio.

WANTED - COPY OF MARIAN POWYS' "LACE AND LACE MAKING"

By Lou Thompson, 13913 Main Market Road
Burton, Ohio 44021

LACE COLLECTORS QUICK GUIDE

By Lou Thompson, 16 pages, gives creative uses of lace, care of lace, names, lists many museums giving number of pieces of lace they have and a glossary of terms, for \$1.75.

Dear I.O.L. Members: "I am a teacher in bobbin lace making and have a lot of lace friends around the Washington, D.C. area. I have used Mr. Baetsle's threads ever since they came out last year. We are so happy to have finally, a good supply of lace linen again at a reasonable price. The thread is just fine,--all 2 or 3 ply thread will unwind in use. The color is the natural linen color."

Anthoietta Graulich

5533 Sherrler Pl. N.W., Wash. D.C. 20016