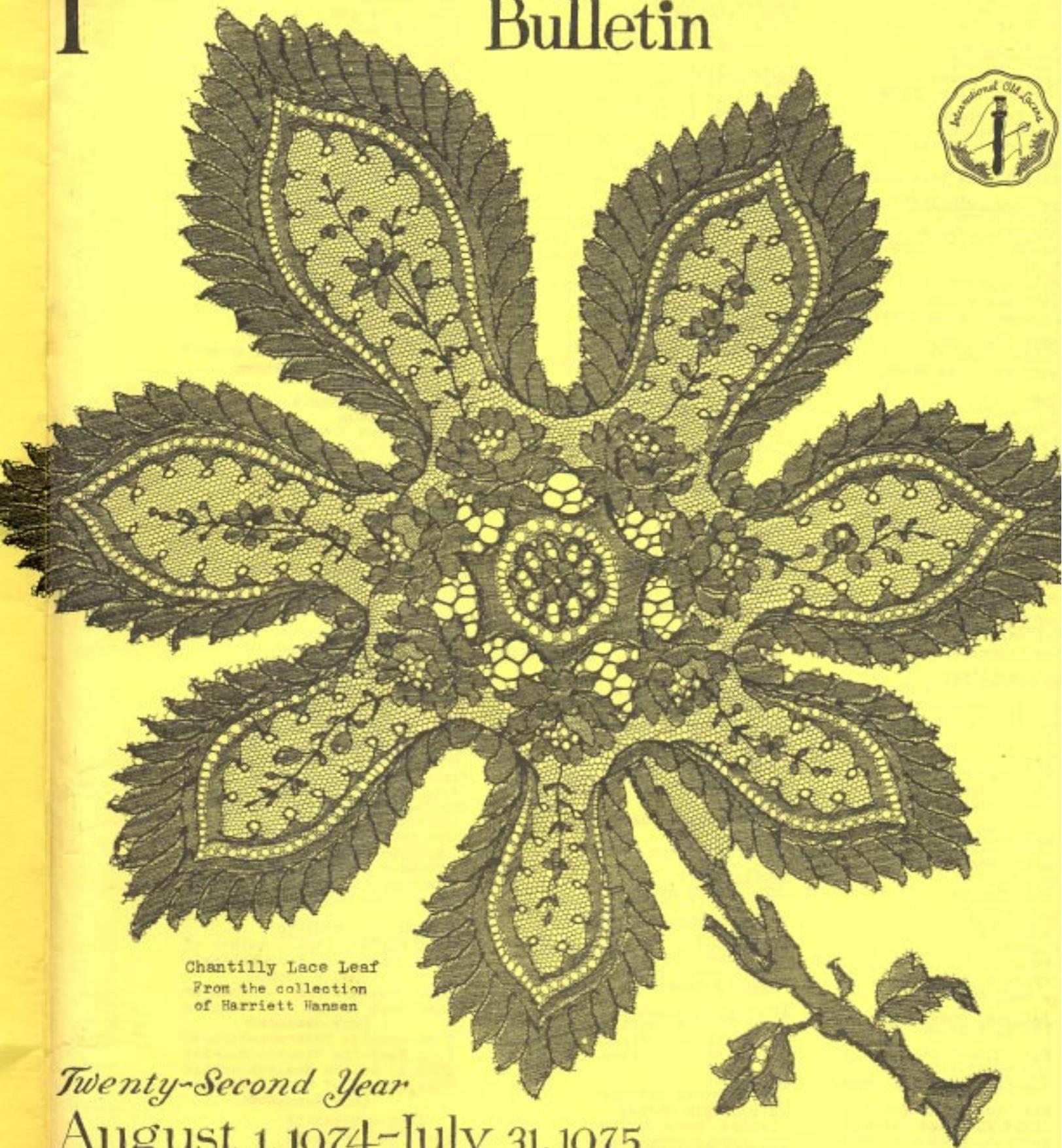


International Old Lacers Bulletin



Chantilly Lace Leaf
From the collection
of Harriett Hansen

Twenty-Second Year
August 1, 1974-July 31, 1975

101 Directory

OFFICERS 1974-1975

President:

Mrs. Muriel Perz
2141 West 29th Street
Long Beach, Calif. 90810

1st Vice President:

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

2nd Vice President:

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

Recording Secretary:

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

Corresponding Secretary:

Mrs. Edna Denton
2991 Magnolia Avenue
Long Beach, Calif. 90806

Treasurer:

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

Membership Secretary:

Mrs. Doris Southard
New Hartford, Iowa 50660

Historian:

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

Auditor:

Mrs. Grace Mitchell
391 Broadway
Somerville, Mass. 02145

Editor:

Mrs. Rachel Wareham
475 Chapin Street
Ludlow, Mass. 01056

Board of Directors:

International Officers
and Area Directors

Finance Committee:

President, 1st Vice President,
Treasurer, Membership, Ways &
Means, Editor, Librarian, Mu-
seum & Slides.

Co-ordinator:

Mrs. Virginia Funk
370 Ammons Street
Lakewood, Colorado 80226

Director of Canada:

Mrs. Elise Osted
519 Castel Avenue
Winnepeg 5
Manitoba, Canada

Director of England:

Mrs. Joyce Willmot
Bramblemede
2 Terry Road
High Wycombe
Bucks, England

U. S. Regional Directors:

East (To be filled)

Mid Mrs. Alfred Austin
West 159 Crandall Drive
Worthington, Ohio 43085

North Mrs. Joseph A. Meyer
18264 Woodbine Street
Detroit, Michigan 48219

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

South Mrs. Osmia G. Tod
319 Mendocza Avenue
Coral Gables, Fla 33134

APPOINTED OFFICERS

Librarian:

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

Museums & Slides:

Mrs. Betty Horton
1201 S.W. 57th Street
Oklahoma City, Okla., 73109

Pins & Charms:

Mrs. Eunice Sabaini
6951 West North Avenue
Oak Park, Illinois 60302

Ways & Means:

Mrs. Trenna Ruffner
246 Lakewood Avenue
Detroit, Michigan 48215

Publicity Committee:

There are eight members in this
committee; for information write
to: Mrs. Charlotte Sibley
2764 Union Street
San Francisco, Calif. 94123

PERMANENT FILE

E. Lolita Eveleth

Lace and Book Collection

Caretaker: Britta Jeppson, Mass.

PERMANENT FILE

Business Transaction Office:

Mrs. Muriel Perz
2141 West 29th Street
Long Beach, Calif. 90810

LACE CONSULTANTS

Identification:

Miss Britta D. Jeppson
Lake Road
Brookfield, Mass. 01506

Mrs. Muriel Mitchell
3795 Trinity Street
Burnaby 2, B.C., Canada

Battenberg & Teneriffe:

Mrs. Alicia Negron
349 Beh 46 Street
Far Rockaway, L.I., N.Y. 11691

Bobbin Lace:

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

Mrs. Muriel Mitchell
3795 Trinity Street
Burnaby 2, B.C., Canada

Macramé:

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

Needle Lace:

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

Needle Run:

Mrs. Ruth Tay Pearson
18 Driscoll Drive
Saint Albans, Vt. 05478

Crochet & Knitting:

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

Tatting:

Mrs. Rachel Wareham
475 Chapin Street
Ludlow, Mass. 01056

NOMINATING COMMITTEE:

Virginia Gordon, Chairman
Amber Wales
Lucille Peterson

REPAIRS

THOSE WHO MAKE LACE REPAIRS

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

LOCAL BRANCHES & LEADERS

Ann Arbor, Michigan
Mary McPeck
Astoria, Oregon
Mildred Urie
"Scandinavian Workshop Branch"
Bellevue, Washington
ArVilla Sweeney
"Bobbin Belles"
Boston, Massachusetts
Ethel Cutler
Campbell River, B.C., Canada
Mrs. Eleanor Corrigan
"River Lace Club"
Colorado Springs, Colorado
Mrs. Karl Sundermann
Coral Gables, Florida
Mrs. Osmia Tod
Denman & Dist., B.C., Canada
Mrs. Gladys McRae
Denver Metro, Colorado
Bernice Marye Lang
"Columbine Branch"
Detroit, Michigan
Trenna Ruffner
"Southeastern Michigan Branch"
Madison Heights, Michigan
Virginia James
Media, Pennsylvania
Nellie Copson
"Brandywine Branch"
Moline, Illinois
Mrs. Margaret Van Raes
"Belgium Lace Makers"
New York Metro, New York
Paula Saddler
Orleans, Massachusetts
Eva L. E. Quinn
"Nauset Lacers"
Portland, Oregon
Mae Miller
"Bobbinettes Branch"
Portland, Oregon
Dorothy M. Hooper
"Needle Lace Branch"
San Francisco, California
Gertrude Biedermann
"Bay Area Branch"
Sheffield, England
Mrs. Sybil Allan
Tampa, Florida
Mrs. Cecil Durham
Vancouver, B.C., Canada
Mrs. Margaret Oddstad
Washington, District of Columbia
Anthonetta Graulich
Woodinville, Washington
ArVilla Sweeney
"Winkie Setters"
Worthington, Ohio
Mrs. Jean Austin

HONORARY MEMBERS

1965 Marian Powys - Author of
"Lace and Lace Making"
(now deceased)
1968 Beulah Besch - Founder
1968 Mary Kramar - Founder
(now deceased)
1968 Lucille Peterson-Founder
1968 Marjorie Siebert-Founder
1969 E. Lolita Eveleth-Author
"The Meshes of Hand Made Lace"
(now deceased)

LIFE MEMBERSHIP

1974 Beulah Besch
1st President, 1955-1956

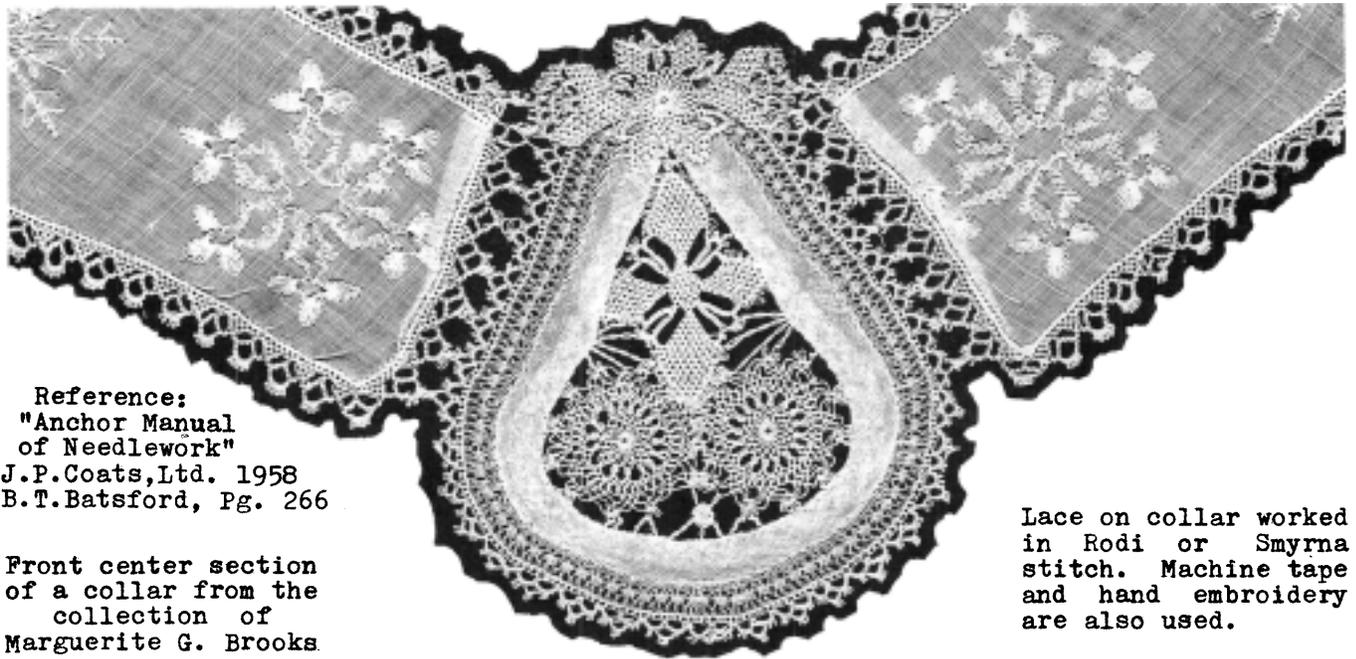
Advertising Minimum rate \$1.00
for space 1" deep by 3 1/4" wide.



OFFICIAL
PUBLICATION
FOR
MEMBERS

International Old Lacers

SEPTEMBER 1974



Reference:
"Anchor Manual
of Needlework"
J.P.Coats,Ltd. 1958
B.T.Batsford, Pg. 266

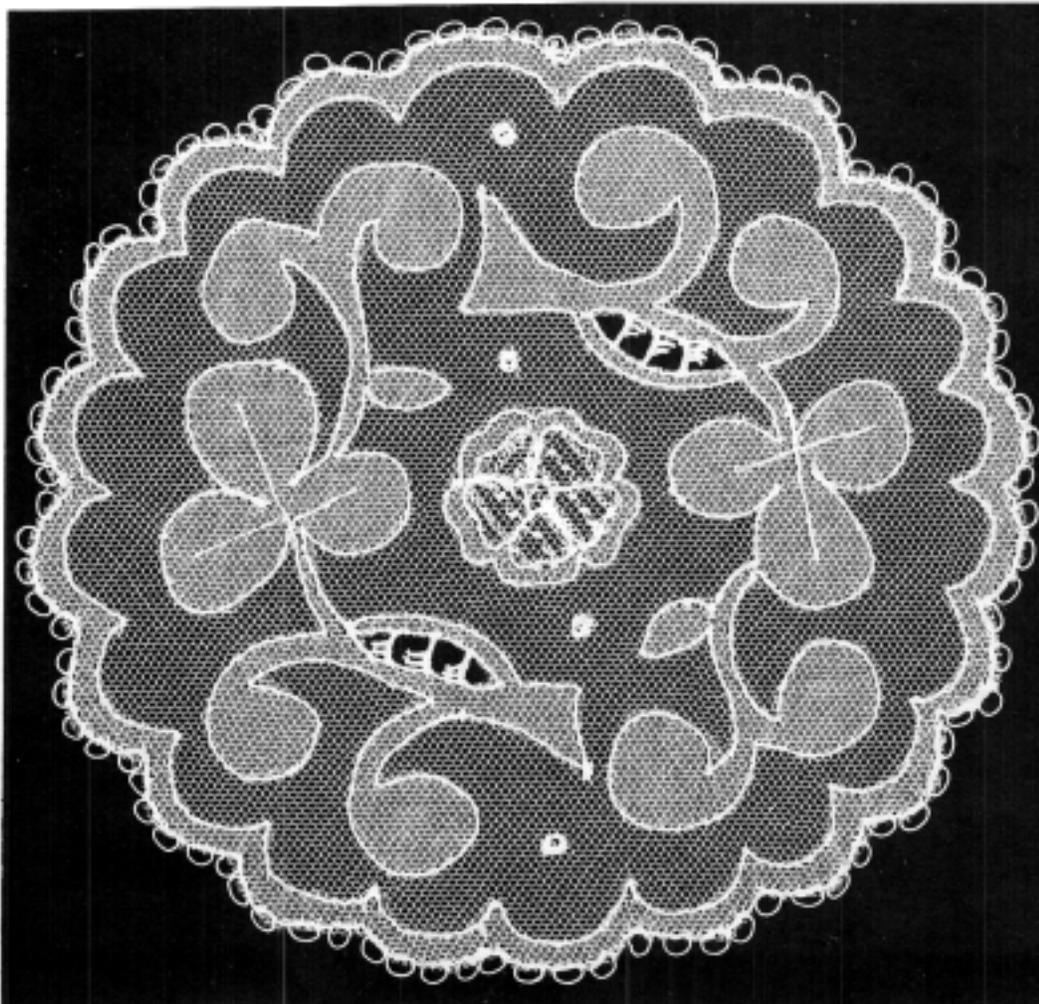
Front center section
of a collar from the
collection of
Marguerite G. Brooks

Lace on collar worked
in Rodi or Smyrna
stitch. Machine tape
and hand embroidery
are also used.

"Rodi or Smyrna or Nazareth stitch as it is called and from whose name we assume that it originated in the East, especially since it is to be found in the dresses of Moslem women, is an interesting type of work, particularly if worked with fine thread, for decorating personal linen.

Italian Franciscan nuns, in Palestine, work this lace on a large scale, and by means of local, permanent exhibitions, sell it by the metre as table centres or as a decoration."

Nancy Evans



APPLIQUE OR HAND-MADE CARRICKMACROSS LACE

The applique has a foundation of net upon which the design of the lace is effected in an applique of muslin, the muslin beyond the design being cut away, and fine lace stitches worked in suitable places upon the net.

The stitches used upon net are not many in number, the principal being darning, net, tent, cross and chain stitches, but as many changes can be rung upon these, they are capable of producing a great variety, the nature of the net itself adding to it.

Reference:
"Needlecraft
Practical Journal"
England, 1903

This doily purchased
from Ireland in 1960s.

NOTE: Please insert this issue of the bulletin into the cover for the year to keep lace news together for reference.

Lithographed in U.S.A.



President's Message

Dear Members:

Another successful year for International Old Lacers has been accomplished by the help of the members willing to give of their time. Also the many members' letters of advice, suggestions and congratulations. There has been not more than ten letters of criticism on the President's Messages. All of these letters I have welcomed for they show the feelings of the members in the areas they come from. It is very interesting to read the incoming mail each day, many from the same area, yet giving different ideas on the same subject. This is good for the President to ponder over and come to a conclusion on the feeling of the members. 97% of the letters agree with my ideas and of course we all know there has never been a person take an office in any organization and have every member agree whole heartedly with the officer's ideas and actions.

We are growing in leaps and bounds---the interest in lace in the U. S. and other countries is just wonderful. The interest is not only in bobbin, but in all types of lace.

When I went into office we had 620 members. As of this writing, July 31st, we have 920 members. The reason for this increase is the Bulletin, edited by Rachel Wareham, the other hard working chairmen, the Mini Conventions and members teaching in Adult Schools, others giving private lessons, the Branches working together and helping each other in all categories. This is why we have grown and the interest is so wide spread.

I wish to thank the members for all they have done for I. O. L. this past year and wish them success in the coming year.

As we continue to bring this beauty before the public, let us thank the Lord that we can see with our eyes and use our hands to make this beautiful lace.

As Ever With Lace, Your President,

Muriel Perz

N.O.L. reports...

Secretary

MINUTES OF THE PRE-CONVENTION MEETING 1974

The pre-convention meeting of the International Old Lacers was held August 4th at the Deauville Hotel in the Charlemagne Room, in Miami Beach, Florida. The meeting was called to order by Muriel Perz. Fifteen members were in attendance including five past presidents.

The discussions and recommendations were as follows:

1. the appointment of a bonded caretaker to be in charge of a permanent file.
2. the legal status of the E. Lolita Eveleth Collection in the care of Britta Jeppson.
3. notification to the I. O. L. Bulletin requesting the secretaries' minutes prior to 1966 from anyone having them, as they are missing.
4. the bonding of all officers holding any valuables such as the Treasurer, Slide Chairman, Librarian, and Caretaker of the Files if one is appointed.
5. the authorization that Rachel Wareham receive a gift of \$75.00.

6. that vouchers for bills be submitted in triplicate; one going to the President, one going to the Treasurer, and one for permanent files.

7. that book plates be approved for reprinting

8. that photographs of the Past Presidents and reports by them be submitted to the Bulletin for publication.

9. that the International Old Lacers formerly known as the National Old Lacers and more formerly known as the Old Lacers was originally given a tax # and status as a non-profit organization.

10 that a letter be sent to Rachel Wareham expressing confidence in her judgment regarding the Bulletin and support of the membership---to be published in the Bulletin.

11 to dispense with the new set of by-laws until a future date.

12 that a legal audit of the Treasurer's books be made in accordance with the existing by-laws

13 that as a lace club we don't want to advertise other groups in our bulletins and recommend paid advertisements.

14 that Rachel Wareham have complete flexibility in her publication of the bulletin, her budget being her only limitation as far as number of pages and number of photos used.

15 that new members be listed on a separate page in the bulletin.

16 that local area club advertising be partially paid for by the local club as determined by Mrs. Wareham.

17 that a letter and copy of our by-laws be sent to our bank for the purpose of having the bank: a) send duplicate records of a month by month financial statement to the President, b) have signature cards sent out so that three signatures be authorized to sign checks (two out of three being required on all checks) and c) that new checks be issued.

Respectfully submitted,

Paula Saddler Recording Secretary.

MINUTES OF IOL CONVENTION MEETING AUGUST, 1974.

The convention meeting of the IOL was held August 5th in the Charlemagne Room of the Deauville Hotel in Miami Beach, Florida. The meeting was called to order by Muriel Perz at 3:00 o'clock. Twenty-two members were present, including five Past Presidents.

The invocation was read by Katherine Crampton.

Past Presidents were honored and gifts were given to Past Presidents by Muriel Perz.

Mrs. Groszberg thanked the Past Presidents on behalf of the organization.

The minutes of last year's board meeting were read and the minutes of the convention meeting were read. The Treasurer's and Auditor's reports were also read. It has been noted that a deficit in the Treasurer's report of \$90.72 was probably due to overseas postage costs and money exchanges.

A motion was made by Virginia Funk to increase overseas members' dues to \$7.50. The motion was seconded by Mary Hand. It was voted upon and passed. A notice in the September Bulletin shall notify overseas members they may pay additional postage to have their bulletins

sent to them via air mail if they wish.

A total of \$20.75 was raised at the convention by selling lace. This money shall go into the E. Lolita Eveleth Fund.

Reports sent to the President were read. They were as follows: Helen Foster, Gertrude Beidermann, Virginia Bryant, Muriel Mitchell, Virginia Harvey, Nancy Price, Rachel Wareham, Mrs. S. Allen, Osma Tod, Virginia Funk, Johanna McClelland, Mary Lou Keuker, Britta Jeppson, Trenna Ruffner and Beatrice Styskal.

A five minute recess was then taken.

The reading of the pre-convention report was given next. The recommendations and discussions are as follows:

1. A motion was made by Elizabeth Groszberg and seconded by Paula Saddler that Mrs. Perz be appointed Chairman of the Permanent Files. The motion was voted upon and passed.
2. A discussion was held regarding Olga Barnett's request that she be given a salary. No action was taken since the by-laws do not permit this.
3. Virginia Funk made a motion that the organization purchase bonds to cover officers responsible for IOL possessions and monies. Mrs. Groszberg seconded the motion. It was voted upon and passed.
4. Discussion was held regarding the E. Lolita Eveleth Collection. The question which arose was, "Does this collection legally belong to the IOL?" Mrs. Perz will check the will.
5. Beulah Besch made a motion to send Rachel Wareham \$75.00 as a gift. The motion was seconded by Virginia Funk. It was voted upon and passed.
6. A motion was made by Mary Hand to have the book plates reprinted. The motion was seconded by Katherine Crampton. It was voted upon and passed.
7. It was discussed and requested that Past Presidents send their photographs and a note about their office to Rachel Wareham for publication in the bulletin.
8. It was reported by Past President Lucille Peterson that the IOL is a non-profit organization under the name Old Lacers.
9. It was decided to table the by-laws for an indefinite period.
10. A motion was made by Virginia Gordon that all advertisements of unrelated groups be paid for by them. It was seconded by Virginia Olsen. It was voted upon and passed.
11. Virginia Funk made a motion that advertising by local chapters must be paid for by that chapter at the going rate. It was seconded by Virginia Olsen. It was voted upon and passed. Some opposition was expressed to this motion, however.

The following new business was discussed:

1. Trenna Ruffner, the Ways and Means Chairman, requested that binders be made to raise funds. It was decided that she put a notice in the Bulletin requesting pre-paid orders for these binders before she goes ahead and orders them.
2. A motion was made by Paula Saddler to give the Slide Chairman \$100.00 to duplicate slides. Bernice Lang seconded the motion. It was voted upon but failed to pass.
3. A motion was made by Virginia Olsen to allow the Slide Chairman to reproduce slide sets #8 and #10 and submit a bill to cover the cost. Virginia Gordon seconded the motion. It was

voted upon and passed.

4. A motion by Virginia Gordon was made to accept the resignation of the Slide Chairman, Mrs. Beatrice Styskal. It was seconded by Mary Hand. It was voted upon and passed. Mrs. Perz appointed a new Slide Chairman, Betty Horton of Oklahoma.

A report by acting Executive Director, Virginia Funk, was read. Mrs. Perz then appointed Virginia Funk Co-ordinating Chairman of the IOL

The appointment of other new directors will be made this year in accordance with the by-laws.

A motion was made by Mrs. Groszberg that our first President and Founder, Beulah Besch, be given a life membership. The motion was seconded by Mary Hand. It was voted upon and passed.

A motion by Beulah Besch to nominate Virginia Gordon as Chairman of the Nominating Committee was seconded by Virginia Olsen. It was voted upon and passed.

A motion was made by Virginia Funk and seconded by Virginia Olsen to nominate Amber Wales to the Nominating Committee. It was voted upon and passed.

A motion to nominate Lucille Peterson to the Nominating Committee was made by Virginia Olsen and seconded by Beulah Besch. It was voted upon and passed.

A motion by Virginia Funk and seconded by Mary Hand was made to authorize membership blanks to be reprinted with the name of the Membership Secretary on them--Mrs. Doris Southard of New Hartford, Iowa. It was voted upon and passed.

Appointments to the first and second vice presidencies shall be made with the approval of the Board of Directors as directed in the by-laws, since both ladies have resigned.

The meeting was adjourned.

The Recording Secretary wishes to thank the members present for their co-operation.

Respectfully submitted,

Paula Saddler Recording Secretary.

SPECIAL PRE-BIRTHDAY PARTY MEETING OF IOL 1974

The meeting of the I.O.L. was called to order by Muriel Perz in the Charlemagne Room of the Deauville Hotel at 8:30 p. m., August 5th, with fifteen members present.

Mrs. Perz announced the appointment of new officers as follows: 1st Vice President, Mrs. Gwendolyn Kritner; 2nd Vice President, Mrs. Mary Hand.

A special report on lace written by Osma Tod was read by Dottie Martens.

A showing of the ladies wearing lace dresses followed.

Mary Hand gave a talk next on her experiences as a novice lacemaker.

The meeting adjourned to have our twenty-first birthday cake.

Respectfully submitted,

Paula Saddler Recording Secretary.

As Recording Secretary of the I.O.L. I am keeper of the Convention minutes. However, I do not have any reports prior to 1966. If anyone has any information on these papers please let me know. Thank you, Paula Saddler
24-64 Crescent St.
Astoria, N.Y. 11102

Treasurer

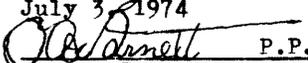
Report of Treasurer 73-74 Members 880

| | | |
|---------------------------------|---------|--|
| Credits: | | |
| Meshes (Only 95 copies left) | 18.00 | |
| Ads | 72.30 | |
| Directories | 4.00 | |
| Publicity Fund | 5.00 | |
| Pins @ '73 Conv. | 20.00 | |
| Book Plates | 1.00 | |
| E. Lolita Eveleth Fund | 87.00 | |
| Ribbons, Registration '73 Conv. | 81.00 | |
| Back Bulletins 71-72 72-73 | | |
| (as dues) | 146.50 | |
| Dues collected includes | | |
| 74-5 members (36) Total | 3810.18 | |

Debits:
 Expenses as: -Stationery, *Bulletins, 0 Postage
 +Printing Expenses, o Refunds,
 x Ribbons, = Gift, # U.F.D.C. Ad,
 @ Outstanding Checks.

| |
|----------------------|
| * 233.18 |
| + 19.57 |
| 0 132.00 |
| * 92.88 |
| +&* 31.90 |
| o 3.50 |
| * 274.56 + Directory |
| 0 94.20 |
| # 8.00 |
| +&* 55.53 |
| +&* 315.94 |
| 0 86.40 |
| 0 33.00 |
| * 466.36 |
| o 3.50 |
| * 4.64 |
| +&- 183.00 |
| 0 45.00 |
| +&- 51.92 |
| o 1.00 |
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| * 580.41 |
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| * 243.08@ |
| +&* 75.71@ |
| <u>\$3,379.67</u> |

| | | |
|---------------------------|---------|-----------|
| Brot Forward from 72-73 | | |
| | | \$1083.84 |
| Bal. as of | | |
| June 30 | 2535.00 | |
| Outs, Checks | 488.71 | |
| Bal. as of | | |
| July 3, 74 | 2046.29 | |
| 200 cards were sent to | | |
| 70-71-72 members and re- | | |
| sponse was poor. | | |
| Deficits: Small am'ts | | |
| that were not included as | | |
| the 1.00 postage from a- | | |
| broad by members paying | | |
| such dues in U. S. A. and | | |
| in England due to curren- | | |
| cy exchange fluctuations. | | |
| | | 207.50 |

July 3, 1974

 P.P.
 Treasurer

President

Another I.O.L. Convention has come and gone and again very small attendance. We find the members are not able to travel the long distances from their homes. So the very few that can attend do the voting for all of us. In another part of the bulletin you will find the results of the vote for the Constitution and By-Laws, where all members were given the right to vote, but we were working under the old by-laws and in them there is no provision for all members to vote, --only those attending the convention. So, my good friends, the Constitution and By-Laws you approved was tabled and we continue to work under the old by-laws.

BUSINESS MEETING, AUGUST 5, 1974

A beautiful invocation was given by our Convention Chairman, Katherine Crampton. We did

not have an American Flag in the room so the pledge of allegiance was omitted.

Seven Past Presidents were present, two elected officers, two appointed officers and fifteen other members.

Minutes of the 1973 Louisville, Ky. meeting were read, discussed and approved. The following reports were read:

1. Colorado Springs, Col.
2. Bay Area, Cal.
3. Portland, Ore.
4. Western Director
5. Historian
6. Macrame Consultant
7. Nancy Price, England
8. Editor
9. Southern Director
10. Columbine Branch, Col.
11. New York Metropolitan Branch, N. Y.
12. Sheffield Lace Makers, England
13. Librarian
14. South East Michigan Branch
15. Museum and Slides
16. Ways and Means
17. E. Lolita Eveleth Collection
18. Auditor
19. Treasurer
20. Newly appointed Co-ordinator, Virginia

Funk reported on letters she has written to the members to create more interest in their areas.

21 When we returned home there was a report from Joyce Wilmot of England, printed on page 5.

I do wish to thank all these members for their splendid reports. In each one new members are joining, everyone is working for the I. O. L. membership to grow. At this writing we have 920 members.

The recommendations of the evening meeting of August 4 are:

1. Appoint a Permanent File Chairman to receive reports from all officers and chairmen and to keep original slides (duplicates to be in hands of Museum and Slides Chairman) and to give information to officers and chairmen pertaining to their office when needed.

2. Bonding of officers holding I.O.L. valuables: Treasurer, Membership Chairman, Permanent File, Librarian, Museum and Slides, Ways and Means, President and Recording Secretary.

3. Send gift of Love and Appreciation to Rachel Wareham, our wonderful Editor.

4. Vouchers in triplicate to be used for all bills presented to Treasurer and signed by the President, -one for Treasurer to keep for audit, one for President and one for permanent file.

5. Book plates to be ordered by Editor. She shall determine price according to cost and place ad in bulletin for members' information.

6. Constitution and By-Laws are suspended for future action. We shall start with amendments as written in By-Laws under which we are now working.

7. All unrelated groups shall pay the advertising rates for announcements and activities.

8. Our Editor has complete flexibility in the publication of the Bulletin. The financial budget, as in the past, shall guide her.

9. New members will be listed on pages separate from the bulletin.

10 All patterns will be on pages separate from the bulletin.

11 All advertizing of activities, etc. by branches and groups of I.O.L. to be charged at

the going rate of advertizements.

12 Three signatures to be on record at bank where our funds are deposited. The President and Treasurer shall sign all checks, or in the absence of either, the Corresponding Secretary is authorized to affix the second signature.

13 Ways and Means Chairman to have article in bulletin about binders for bulletins, with the price of such binders, the cost to be made in advance to cover expenses.

14 Museum and Slides Chairman to have slide sets #8 and #10 duplicated, other sets to be duplicated as needed.

15 New membership applications to be printed with Membership Chairman's name and address on them. This will relieve the burden from the Treasurer. The Treasurer shall then care only for the money. All memberships are to go to Membership Chairman who will send money to the Treasurer.

16 Motion made to give Beulah Besch, our first President and Founder, a life membership. This was unanimously approved.

17 The dues of our members outside of the U. S. and the time it takes the bulletin to arrive at their homes was discussed at length and the motion was made and seconded to raise their dues to \$7.50. This will take care of the currency problems, etc. This will be in each bulletin along with our other dues cost.

In reading the reports the Museum and Slides Chairman sent in her resignation. The 1st Vice President has also asked to be relieved of her position until there are more members in Canada. The 2nd Vice President asked to be replaced because of sickness in her family. These resignations were accepted with regret, and letters will be sent to each one.

Newly appointed officers are listed on the inside front cover of our binder for the year.

We do not have the minutes of meetings before 1966. It was decided to write the past secretaries and others in an attempt to locate these important papers. If anyone has information on this please notify the Editor, President or Recording Secretary.

It was suggested to have all Past Presidents write an article on her term in office and send her picture to our Editor. We would like to run a series of historical interest in the bulletin. The Past Presidents will be contacted by our Co-Ordinator.

I have appointed a Finance Committee to work on a budget for the coming year. (See inside front cover)

A Nominating Committee was elected to present a slate of officer candidates for 1975-1976. (See inside front cover.)

I wish to thank our Recording Secretary, Paula Saddler, for the outstanding work in taking notes and writing the minutes for the business meeting. I also wish to thank her and Maureen Marzoli for taking care of and selling the lace sent by Muriel Mitchell for the E. Lolita Eveleth Fund. \$24. was made for the Fund.

The trip to Flagler Museum was wonderful and beautiful for the few that had transportation.

I wish to thank Katherine Crampton, Convention Chairman, for all the hard work she has done for all of us; and Osma Tod for all she did before she left; and all those who helped make this such a successful convention.

Our 1975 Convention will be in Milwaukie. We

do not have the dates at this time.

The lace displays were gorgeous! The programs given by Elisabeth Groszberg, Dorothy Martens and Mary Hand were informative, outstanding and interesting. A great big "Thank You" comes from all attending.

I thank the U.F.D.C. for our room where we held our annual meeting and presented our displays of lace. I wish to thank also our Corresponding Secretary for the many letters she has written during this past year and all of our officers who have helped so much during this past year.

The evening honoring our Past Presidents and presenting them a gift of sachet made from the flowers of our garden and surrounded with ribbon and lace was a great privilege for me. The beautiful birthday cake was cut by our 1st President, Beulah Besch, and me; and I had the honor of handing our 1st President who has received the first Life Membership the first piece of our 21st birthday cake.

The evening was enjoyed by all and the convention was over until Milwaukie in 1975.

United Kingdom

By Mrs. Joyce Willmot, High Wycombe, England.

The Bulletin is very much appreciated by its British members. Each one looks forward to its arrival. They like the patterns, find the book reviews interesting. Notes from clubs--articles from lace makers inspiring -- just to know lace is being made in so many places--photographs of old lace also much appreciated.

Since collecting dues 1973-74 there were 16 new members, 2 renewals, with 8 more new members for 1974-75.

Checques at the moment are made out to me, go via my bank account at the local Westminster Bank. This I don't mind, but wondered if you would rather an IOL account be opened in England for which I would still be responsible if you so wished.

The bank has transferred \$119.64 for 1973 - 74 members to I.O.L. Treasurer, Mrs. Olga Barnett. I keep an account book of all money received from members.

May I send GOOD WISHES from all British members. Happy Lacing.

Joyce Willmot

Melbourne, Australia

We have a group of about fifty interested persons of whom about 30 are lace makers. We have run a course in needle-lace and a course in bobbin lace for beginners is continuing.

We are very fortunate in that the Embroiderers' Guild has a large collection of lace and lace books.

We are having some difficulties in that we have only one member who is an experienced bobbin lace maker.

We would welcome letters, advice or visits from any other lace makers, whatever type of lace they are interested in.

Many of our members are also members of International Old Lacers and the contents of the Bulletin are always a source of interest and discussion. Yours sincerely,
Mrs. Madeline Parker, 3 Wallis Street
Heathmont, Victoria, 3135, Australia.



Art of lace-making survives the ages

Reprint from:
The Herald-News
Wed. June 5, 1974

* * * *

A THING OF BEAUTY

Mrs. Arla Ruoff, resident guide at the Van Riper-Hopper House Museum examines an old piece of lace with Mrs. Alicia Negron (left) and Mrs. Paula Saddler (right)

* * * *

Herald-News

photo by

Nicholas DeGregory

In 1577, Henry III wore 4,000 yards of pure gold lace at a state meeting.

George Washington wore imported Mechlin Lace on his collars and cuffs, while Martha wore imported "Potten Kant" on her caps and kerchiefs.

Lace has a long and fascinating history, and just one glimpse proves that "a thing of beauty is a joy forever."

Some of that beauty is currently on display at the Van Riper-Hopper House Museum, 522 Berdan Ave., Wayne, Lace from the collections of Mrs. Paula Saddler of Astoria, N.Y. and Mrs. Alicia Negron of Far Rockaway, N.Y. is on view through June 25 at the museum, headquarters of the Wayne Historical Commission.

Mrs. Saddler and Mrs. Negron are members of the International Old Lacers, a society whose purpose is to promote interest in fine old lace, study its history and last, but not least, to make lace.

The Long Island duo was at the museum Sunday to demonstrate making bobbin lace. Working her 60 bobbins, Mrs. Negron explained, "It is relaxing to hear the rhythmic click of the bobbins once you learn the speed of the fingers. All your cares disappear."

She has demonstrated the craft at the American Folk Art Museum and at the South Street Seaport Museum, New York.

Mrs. Saddler explained that it takes 12 hours to make one yard of torchon or fan-shaped edging.

Both define lace as a delicate openwork fabric made of fine threads and akin to sculpture and architecture in form and design. It is a highly advanced textile in terms of artistry and skill.

Traced to ancient Egypt, it was not until 1500 that both Italy and Flanders developed lace as we know it today.

They described the various types of lace as follows:

NEEDLE LACE: Point de Venise, Rose Point and Reticella made with needle and thread, usually linen. A design is drawn on parchment and an outline thread is tacked in place. Then the spaces are filled with a buttonhole stitch.

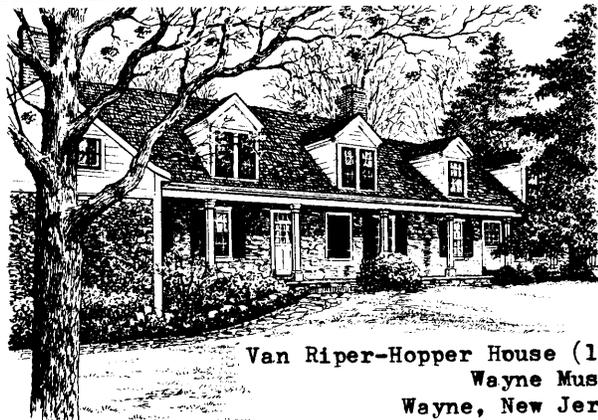
BOBBIN LACE: Weaving many threads which are carried on bobbins. A design is pricked on parchment, then laid on a pillow.

TATTING: A shuttle carries the thread which is worked with the hands. A series of knots and picots are formed.

BATTENBERG: Machine-made tapes are connected with needle-made filling stitches.

TENERIFFE: Weaving a needle and thread through a circular warp.

CROCHET, KNITTING and MACRAMÉ: More familiar forms of lace making done with very fine threads.



Van Riper-Hopper House (1786)
Wayne Museum
Wayne, New Jersey

New York Metro Branch

The New York Metropolitan branch of the International Old Lacers started the season with a meeting in October 1973 at the home of Virginia Sauser in Ridgewood, N.J.

Barbara Livesay brought in 9 Point de Gauze handkerchiefs sewn together to form a tea cloth. Johanna McClelland brought some lace from the Newark Museum to show also. Virginia Sauser's husband made Drop Spindles for all of us and Virginia gave us a lesson in spinning.

For our November meeting we gave a slide show, lecture and demonstration to the Handweavers Guild of Westchester, at the request of Mrs. Eileen Weiselberg. The meeting was held at the Pleasantville Presbyterian Church in Pleasantville, N.Y.

The December meeting of the IOL was held in Manhattan at the home of Myra Young. We were sad to lose one of our members, Helen Hayden, who moved to North Carolina. After our business meeting members traded lace swatches and patterns.

Following the holidays we decided to meet the 4th Tuesday instead of the 2nd Tuesday of the month. We met at the home of Olive Risch in Ridgewood, N.J. We had a "show and tell" program which turned out to be very interesting.

In February Olive Risch was again our charming hostess. At this meeting Alicia Negron taught us how to make Tenerife lace.

Susanna Lewis arranged for the March meeting, held at the Hispanic Museum in Manhattan. Mrs. Florence May from the museum had brought out rare books on lace for the members to see in the museum's library and also showed us various Spanish laces in the museum's collection.

The April meeting was held at the Niddy Noddy in Croton-on-Hudson, N.Y., an old house on the Albany Post Road, just brimming with yarns, threads, patterns and books relating to the textile arts. Mrs. Neeltje Hain from Pennsylvania was here for a visit and showed us some of her work. Dorothy Pardon gave members a lesson in Needle-lace.

Our May meeting was held at the Bergen Community Museum where members brought their pillows for a lace workshop. The election of new officers was as follows:

President - - - - - Paula Saddler
 Vice President - - - Margo Lancaster
 Secretary-Treasurer - Jo Bidner

Alicia Negron and Paula Saddler wrote a Lace Primer to be given away at future demonstrations.

We met in June at the Van Riper-Hopper House in Wayne, N.J. We were honoured to have Angelina Calcaterra, 84 years young, attend this meeting. She learned to make lace at 5 years of age and members were astounded to watch the speed and agility with which she handled her bobbins despite her Arthritis. She also showed us a bobbin lace bedspread which she had made, together with an assortment of lace from Milan, Italy. The meeting concluded with a talk on the construction of lace pillows by Johanna McClelland.

Our members are very active in demonstrating the art of lace making. A few

examples are:

In November Alicia Negron and Paula Saddler demonstrated lace making at the Rudolf Steiner School in Manhattan.

9 members demonstrated at the Bergen Community Museum in Ridgewood, N.J.--in February at the request of the museum.

Alicia Negron, Paula Saddler, Jo Bidner and Johanna McClelland demonstrated lace making at the Van Riper - Hopper House in Wayne, N.J. where we had a lace exhibit there for the month of June.

Unfortunately we do not have a complete listing of all our member's activities, but I can assure you they are numerous and all over the metropolitan area including New York City.

Woodinville, Washington Branch

WINKIE SETTERS

The Winkie Setters met June 21st in Everett at the home of Vi Furness with Bernie Kelley assisting. One member showed several pieces of black lace which belonged to her Grandmother. Each piece was very fine. It was machine made the group decided. Bernie brought her new sample pattern book which she had made. We all enjoyed looking thru it.

A picnic with the Bellevue Lacers was discussed. It is planned for sometime in August at the home of ArVilla Sweeney in Woodinville.

With everyone so busy gardening, traveling, etc. it was decided not to have another club meeting until Fall.

Violamae (Vi) Furness

Portland, Oregon Branch

The Portland Lacers met July 11th at 11:00 A.M. in the Oregon Room of the Panorama Apartments. We met a week late due to a national Holiday. We welcomed back Hope Mansfield, who was one of the original I.O.L. group. There were 14 in attendance.

Virginia Bryant reported on a new study group of 12 in needle lace organized by Dorothy Hooper. They all seemed interested in a membership form to join I.O.L. Dorothy is doing a good job.

Seven from the Portland group will be at the H.G.A. Convergence in San Francisco July 18th through 21st to demonstrate Bobbin Lace. Pat Harris was asked by H.G.A. to put up a display of laces and to have demonstrators.

Iris Berger demonstrated the art of threading a bobbin without a winder. She also showed a lovely doll lace maker she had made.

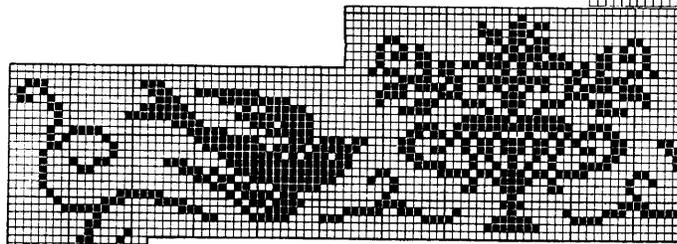
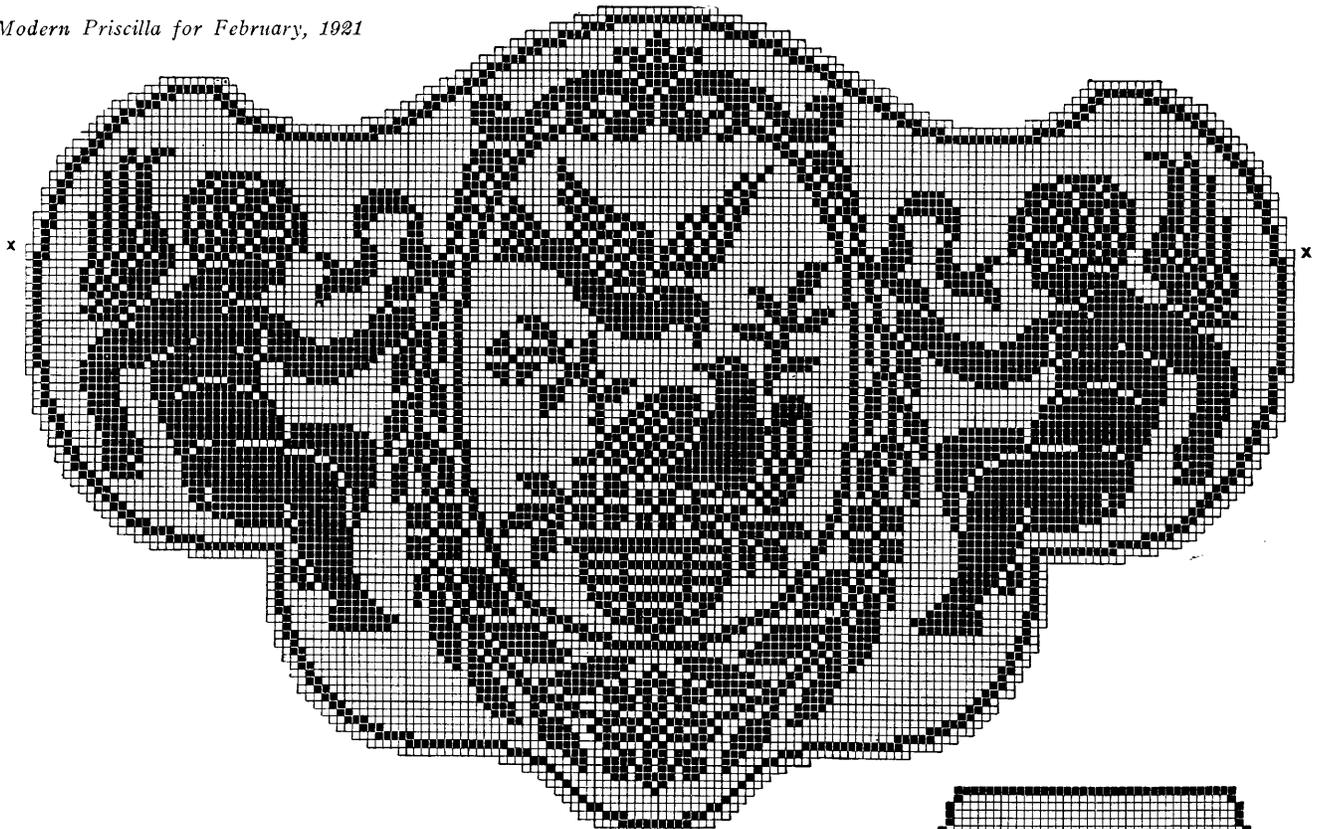
Our hostesses were Virginia Staben and Ruth Roholt.

After the meeting we were notified of the death of Ethel Decker, a Tatter and Bobbin Lacer. Our sympathies to Mr. Decker.
 Virginia E. Bryant

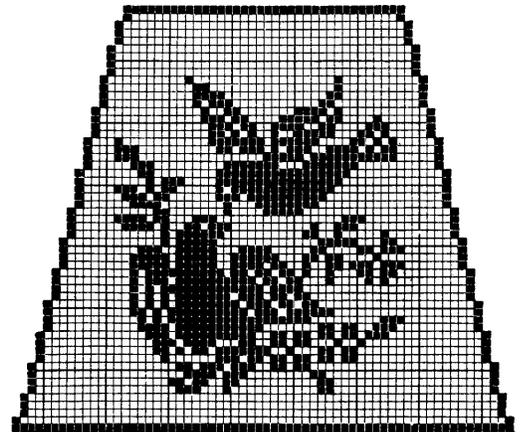


"I am instructor at the Y.W.C.A. for knitting, crocheting, tatting and hairpin lace, plus huck weaving, quilting, English smocking, etc." Mrs. John D. Perry, 6382 Clyde Ave., San Diego, Calif. 92139

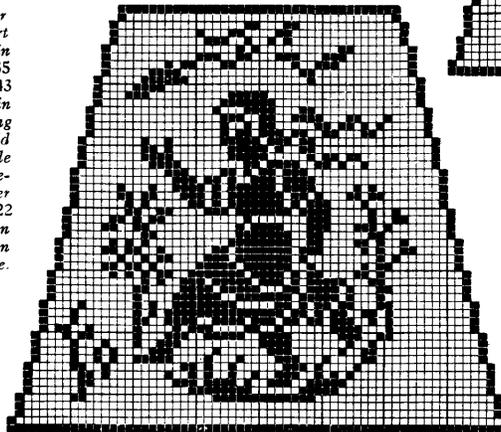
Modern Priscilla for February, 1921



To make this strip for pillow, turn the chart upside down and begin in the centre with 135 chain to make the 43 spaces; work 8 rows in this width, following the chart, then add 43 spaces on each side (129 spaces in all), reversing chart for other side design. Work 22 rows on this width, then the narrow strips on sides 18 meshes wide.

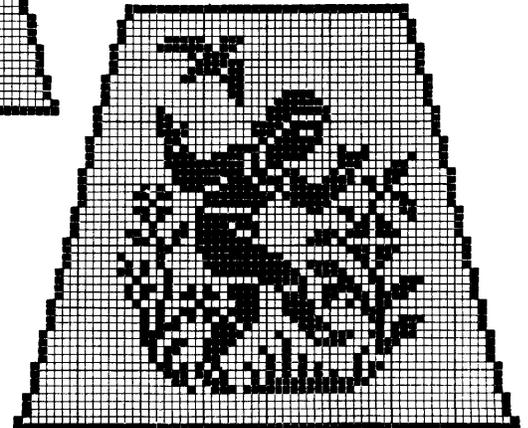
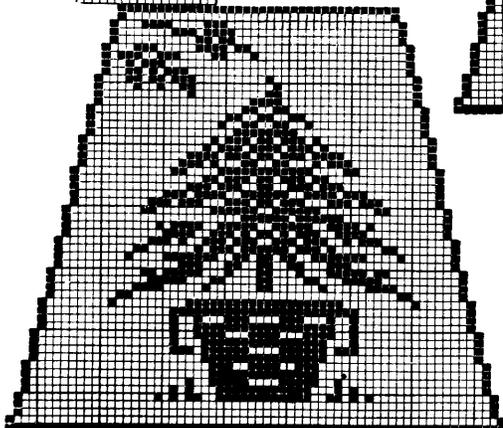


The candle-shade panels are worked from the bottom up, beginning with 195 ch (64 blocks). Join the panels with connecting chains along the edges, slip-stitching into the corners of corresponding blocks and making a chain to the corner of the next block. Finish the top and bottom with an edge of d in t, * ch 5, skip 4, (t, picot of 4 ch) twice in 5th t, ch 5, skip 4, d in 5th t; repeat from * around.



The chart at the top of the page for the chair-back begins at the lower edge with 39 ch (11 spaces). Widen to shape

When the last long row across the top is reached, work up 6 rows on each end to form the small scallops, and finish with the 15 rows which make the large scallop above the centre. Fill the outer meshes with 3 d in each single mesh, 5 d in corners, and make a picot of 4 ch after every 6th d from X to X around the lower edge to complete finish.



CHOOOSE a thread suited to the use for which either trim is intended. The samples illustrated are worked with No. 50 crochet-cotton.

No. 1.—Make a ring of (5 double



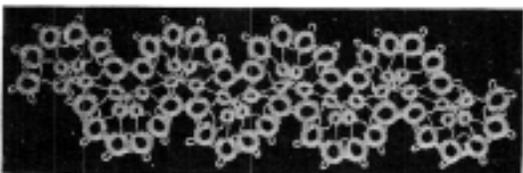
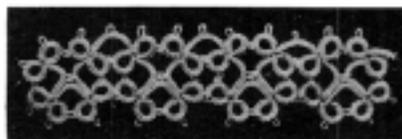
No. 1

knots, picot) twice, 5 double knots, close; a chain of 3 double knots, picot, 3 double knots; a ring, like 1st, joining by 1st picot to last picot of preceding ring; a chain of (2 double knots, picot) 6 times, 2 double knots; a ring, joining by 1st picot to last picot of preceding ring; a chain of 3 double knots, picot, 3 double knots; a ring, joining as before to preceding ring. Repeat from beginning to length required.

Very simple and pretty for many uses.

No. 2.—A ring of (5 double knots, picot) twice, 5 double knots, close; a 2d ring, opposite, or close to base of 1st ring, forming the figure 8; a chain of 6 double knots, picot, 6 double knots; a ring, joining by 1st picot to last picot of preceding ring; a 2d ring to form an 8, as before; chain of 6 double knots, join to picot of 1st chain, 6 double knots; again the pair

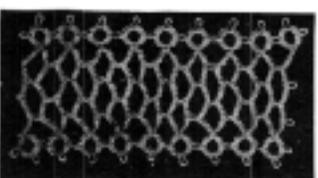
No. 2



No. 3

of rings, joining 1st by 1st picot to last picot of preceding ring; a chain, as before, joining to same picot with preceding chain; a pair of rings, joining 2d by 1st picot to last picot of 1st ring made. This completes a small medallion which will be found very useful in many ways; four of the medallions may be joined to form a larger one, or they may be used in any all-over pattern. To continue the design, as shown, make a chain of 6 double knots, picot, 6 double knots, and repeat from beginning, always joining the rings as directed; that is, join 1st ring of 2d medallion by 1st picot to last picot of next to last ring of 1st medallion, and 3d ring of 2d medallion (or repeat of design) by 1st picot to preceding ring and by 2d picot to free picot of ring opposite.

No. 3.—A small ring of (2 double knots, picot) twice, 4 double knots, close; leave a space of thread sufficient to allow



No. 3

No. 5.—This insertion, matching the lace, may also be made in any width: A ring; 2 long chains, 4 double knots; * a ring (remembering to make the half knot with 2 threads after each ring); (long chain, joining to picot of next chain) twice, 4 double knots; a ring, joining to preceding; repeat from * to length desired. All rows are the same, working back and forth, and innumerable uses will be found for the insertion, made in any width required.

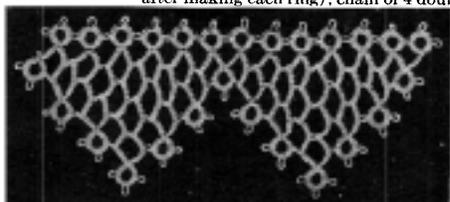
the work to lie flat and smooth, about one fourth inch, between rings, always; * make a large ring of (4 double knots, picot) 3 times, 4 double knots, close; a 2d large ring beside the preceding, leaving space of thread between, and joining by

1st picot to last; again make a small ring of 4 double knots, picot, 4 double knots, always remembering to leave the same space of thread; repeat from *; 2 large rings, as before, joining each to preceding; a small ring of 4 double knots, join to middle picot of 3 small rings preceding by drawing the thread through all, passing the shuttle through the loop and drawing up closely, thus connecting the 4 small rings in a group, 2 double knots, picot, 2 double

knots, close; a small ring of 2 double knots, join to last picot of 6th large ring made, 2 double knots, picot, 4 double knots, close; a large ring, joining by 1st picot to picot of 4th small ring of the group, and continue the 2d scallop like 1st; beginning the 3d scallop, join 1st small ring to last large ring of 2d scallop, and 1st large ring by middle picot to middle picot of 6th large ring of 1st scallop. Continue to length desired.

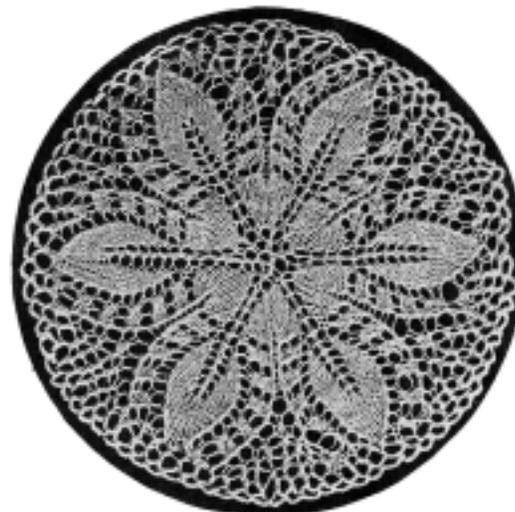
This design will be liked by all who prefer working with one thread. Instead of the "turn-about" or zigzag effect one can easily make a single row of scallops, which will serve admirably for edging doilies or any desired articles.

No. 4.—A ring of (4 double knots, picot) 3 times, 4 double knots, close (always make a half knot with the 2 threads after making each ring); chain of 4 double



No. 4

knots; a ring; a chain of 4 double knots, picot, 4 double knots, join to last picot of 1st ring made, 4 double knots; a ring; a chain of 4 double knots, picot, 4 double knots, join to picot of chain, 4 double knots; a ring, joining to side picot of preceding ring (at upper edge of lace); a long chain (of 4 double knots, picot, 4 double knots), join to picot of chain, long chain, join to side picot of ring (at lower edge), 4 double knots; a ring; (a long chain, join to picot of chain) twice, 4 double knots; a ring, joining to preceding as before; (a long chain, join to picot of chain) twice, a long chain, join to side picot of ring, 4 double knots; a ring; (a long chain, join to picot of chain) 3 times, 4 double knots; a ring, joining to preceding. This completes the width of pattern, as made; it may be as much wider as liked by increasing in the way directed, making an additional number of rings on the side of point, or a less number for a narrower edge. To decrease the point, after making the top ring, work (a long chain, join to picot of chain below) twice, 4 double knots; a ring, joining by 1st picot to picot of next chain; then (a long chain, joining to picot of chain) twice, 4 double knots; a ring, joining to preceding; a long chain, joining to picot of chain, 4 double knots; a ring, joining to picot of next chain; a long chain, joining to picot of chain, 4 double knots; a ring, joining to preceding; a chain of 4 double knots; a ring, same as 1st, but joining to picot of chain. Continue the pattern to the desired length.



Knitted Doily, Leaf Design

Begin at the center of the doily by casting

2 stitches on each of three needles, and join by knitting once around plain.

1. Over, knit 1; repeat around. There should be 12 stitches.

2. Knit plain; all even rows the same unless otherwise directed.

3. Over, knit 1; repeat around.

5. Over, knit 3, over, knit 1; repeat.

7. Over, knit 5, over, knit 1; repeat.

9. Over, knit 7, over, knit 1; repeat.

11. Over, knit 9, over, knit 1; repeat.

13. Over, knit 11, over, knit 1; repeat.

15. (Over, knit 1) twice, over, knit 2, narrow (by knitting 2 together), slip and bind (that is, slip 1, knit 1, pass the slipped stitch over the knitted one), knit 1, narrow, (over, knit 1) 3 times; repeat.

17. Over, knit 2, over, knit 3, over, knit 3 together, slip, narrow and bind (that is, slip 1, narrow, pass slipped stitch over), over, knit 3, over, knit 2, over, knit 1; repeat.

19. Over, knit 3, over, knit 1, over, (slip and bind, knit 1, narrow) twice, over, knit 1, over, knit 3, over, knit 1; repeat.

21. Over, knit 4, over, knit 3, over, knit 3 together, slip, narrow and bind, over, knit 3, over, knit 4, over, knit 1; repeat.

23. Over, knit 5, over, knit 1, over, (slip and bind, knit 1, narrow) twice, over, knit 1, over, knit 5, over, knit 1; repeat.

25. Over, knit 6, over, knit 3, over, knit 3 together, slip, narrow and bind, over, knit 3, over, knit 6, over, knit 1; repeat.

27. Knit 5, narrow, over, knit 1, (over, slip and bind, knit 1, narrow) twice, over, knit 1, over, slip and bind, knit 6; repeat.

29. Knit 4, narrow, over, knit 3, over, knit 3 together, over, knit 1, over, slip, narrow and bind, over, knit 3, over, slip and bind, knit 5; repeat.

31. Knit 3, narrow, over, knit 1, over, slip and bind, knit 1, narrow, over, knit 3, over, slip and bind, knit 1, narrow, over, knit 1, over, slip and bind, knit 4; repeat.

33. Knit 2, narrow, over, knit 3, over, knit 3 together, over, (knit 1, over, slip, narrow and bind, over) twice, knit 3, over, slip and bind, knit 3; repeat.

35. Knit 1, narrow, over, knit 1, over, slip and bind, knit 1, narrow, (over, knit 1, over, narrow) twice, over, knit 1, over, slip and bind, knit 1, narrow, over, knit 1, over, slip and bind, knit 2; repeat.

37. Narrow, knit 3, over, knit 3 together, (over, knit 1, over, narrow, over, knit 1, over, slip, narrow and bind) twice, over, knit 3, over, slip and bind, knit 1; repeat.

38, 39. Purl.

For the edge:

1. With a crochet-hook make a d c in 2 st, taken together, ch 5, a d c in next 2 st; repeat, joining last loop where first loop started.

2. Sl st to middle of 1st loop, * ch 5, a d c in next loop; repeat, joining last 5 ch where 1st started. Fasten off neatly.

Girl, 15, Has A Rare Talent

By Nancy V. Miller

Only four persons in the state and 870 in the world are known to make bobbin lace, and Terri Wines is one of them---not bad for a 15 year old.

Among her other talents are knitting and crocheting (she began learning at the age of nine) and making corn cob dolls, sock dolls, knotted baby quilts and marble animals.

The Parkersburg South High School sophomore first became interested in "heritage" crafts through attending various arts and crafts shows with her mother, Joyce, a member of the West Virginia Arts and Crafts Guild.

"By offering lessons in heritage crafts, the Guild is trying to keep persons from forgetting how things were made in our early history (before automation)," Terri explained. She chose bobbin lace making because "so few people know how to do it."

Her teacher, Hedly Fluharty of Washington Bottom, is the only bobbin lace craftsman in the state. There are two other apprentices, another in Parkersburg and one in Clarksburg, but both are over 40 years old.

Terri, who will become an official Guild member and lace maker next month, has demonstrated at the West Virginia Arts and Crafts Festival, Ripley, for two years; Jefferson County Arts and Crafts Fair, Harpers Ferry, St. Albans Town Fair, Salem College Arts and Crafts Fair; and Bob Evans Farm Festival, Gallipolis, Ohio.

The 12-hours-a-day, five days-a-week schedule of the shows are tiring, Terri said, "but meeting a lot of interesting people at the fairs is worth it.

Process

Historians have traced bobbin lace making as far back as 3000 B.C. In Belgium, the early lace makers used to work under-ground so that the flax, which is transformed into linen, would stay moist.

Although modern lace makers can purchase thread at stores, the process is still intricate and tedious, according to Terri who spent 50 hours on a single linen handkerchief. She also makes and sells Christmas tree ornaments, wedding garters and lace by the yard.

Terri usually creates original patterns using six or seven basic stitches and their combinations. She gets other ideas from books she receives from International Old Lacers, an organization which allows lace makers to exchange ideas.

The pattern is drawn on pasteboard with a quill pen and indigo ink. The pasteboard is attached to either a bolster (for lace by the yard) or a cookie pillow (flat ornaments), packed with sawdust and sand. Straight pins are punched into the pattern. Wooden bobbins of thread are fastened to the pattern's edge. Then by manipulating the bobbins the thread is laced into the desired design.

Since this type of lacing is uncommon, the bobbins, which look like tiny baseball bats, are extremely difficult to obtain. Therefore, Terri's father, Noal, who also builds wooden kitchen clocks for a hobby, carves them.

Her 12 year old sister, Tammy, is pretty talented too. She crochets afghans and assists their mother with doll making.

Family Affair

The Wines seldom spend an idle evening. Most of the time they work with their



TALENTED — Terri Wines, 15, of 2536 15th Av., demonstrates how she makes lace by the yard. The Parkersburg South High School sophomore and three others are the only persons in the state who know how to make bobbin lace. Terri, an apprentice in the West Virginia Arts and Crafts Guild, is a daughter of Mr. and Mrs. Noal Wines.

crafts while sitting around the television. The majority of their crafts are made during the winter months "when there's nothing else to do," said Mrs. Wines. "However, if you'd see how cluttered some of our rooms are, you'd swear that we never do anything else."

When school is in session, Terri's homework comes first. Although she received a 3.3 (4.0 is tops) average last year, she says she "didn't do too well".

A cellist for the Parkersburg South Band, Terri recently purchased a banjo, and "my next project is to learn to play it well." She also plans to learn spinning and eventually weaving.

After her high school graduation, Terri is hopeful of getting a degree in heritage arts. However, only a few schools in the country offer such a program.

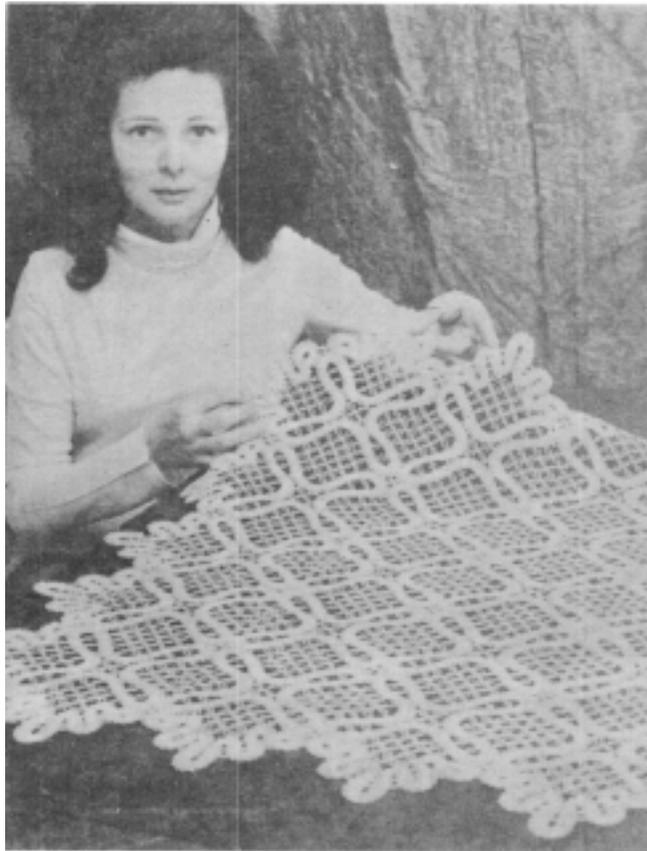
"If that falls through," Terri said, "I guess I'll just have to get a degree in medical technology."

From: The Parkersburg News, W.Va.

Sunday, July 21, 1974



"I am particularly interested in fine crochet lace and bobbin lace, both of which I enjoy making. I am only 21 but I have been making lace for seven years and have been professional for five." - Lisa Stearns, 5707 Tremont Dr., Alexandria, Va.



LOCAL RESIDENT'S WORK OF ART NOW TOURING STATE

Heddy Fluharty of DuPont Road, one of eight West Virginians commissioned by the state's Arts and Humanities Council to create craft works, spent 700 hours working on a square yard of bobbin lace which is now being toured through the state.

It will be part of the West Virginia Permanent Collection of Art in Charleston after the tour is completed.

Before that happens the lace will be displayed in Parkersburg at the Art Center.

Mrs. Fluharty, the wife of Lawrence Fluharty, learned her craft in her native Germany, where she was born Heddy Kaiser. She was only six and one-half years old when she started.

Her art work measuring approximately 36 by 36 inches, was fashioned from countless spools of natural-colored linen thread.

She is passing on this skill to an apprentice and two students.

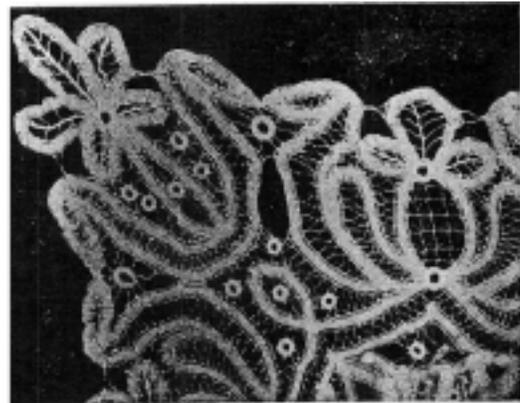
Next month she will go to Morgantown to tape a talk show to promote the state's arts and crafts.

Mrs. Fluharty is a member of the West Virginia Guild of Artists and Craftsmen, and she is among 130 artists included in that organization's book of profiles. She is also a member of the International Old Lacers.

(Cont. by Florence Sweetland, Fla.)

In Memoriam

Ethel Decker of Camas, Washington
July 11, 1974



BATTENBURG LACE, popular during the Victorian era, decorates the edges of an heirloom tablecloth. Lace is made by needle weaving between pieces of fine braid.

Art of Fine Lace-Making a Gift From Ancient Gods

By Judy Harper

GREEK mythology has it that the maid Arachne, having challenged the goddess Athene to a weaving and spinning contest and lost, was transformed into a spider so that she might spend the rest of her days perfecting her stitches.

Lace-making, which evolved from "white-work," embroidery on linen, might easily have been inspired by the delicate tracery of a spider's web.

The ancient Egyptians, who were among the first to weave gossamer-like fabric from linen fiber enhanced their garments with fine embroidery. As embroidery became more elaborate, holes were pulled in the nearly transparent linen until the embroidered sections were actually a network, which we would call lace.

As embroidery on linen spread, thru the centuries, from Egypt to the rest of the world, the work became still more elaborate -- until in 16th century Italy, the "Punto in Aria", or "needle in the air" type of lace emerged. This network was literally woven in the air with a needle between two sections of braid or fabric.

IN NORWAY, the "whitework" embroidery became the beautiful Hardanger, in which the designs are made in a geometric form on even-weave linen with fine stitches. The eyelets are pulled and outlined, and sections of fabric between stitches are actually cut away!" (cutwork).

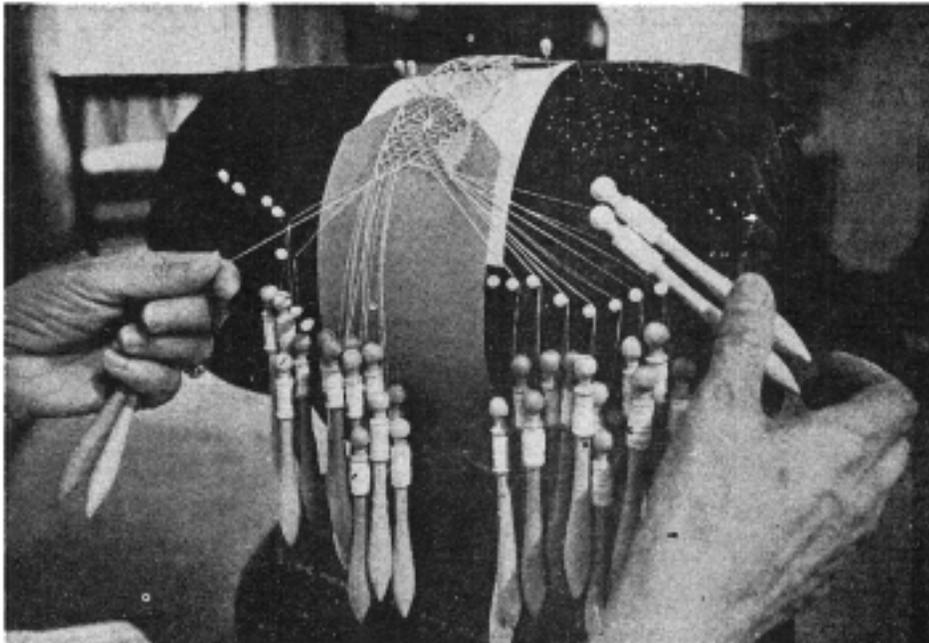
Various types of cutwork then evolved into Renaissance or Reticella Lace, in which varied widths of cotton or linen braid were arranged in a pattern and secured by needle weaving to form patterned networks between the braids.

The illustrated section of lace is a fine example of Battenberg lace, a needle made lace, which was popular during the Victorian Era. A more simplified form of Renaissance lace, it was worked by basting a readymade fine braid to a tissue paper pattern and filling the spaces between the braid loops with a fine or coarse thread needle weaving.

(Reprint from: "Family Today" Chicago, June 19, 1974. Cont. by Jeanne Spizzirri)



Mrs. Bentley makes lace
... On punched pattern



Staff Photos by James Ruffledge

Bobbins are moved to create delicate patterns

... The old craft will be taught here in July

BOBBIN LACE, ANCIENT ART, IS REVIVED

By Carol Matter, Staff Writer

If Elsie Bentley had practiced her hobby a few centuries ago she might have been arrested. Or worse.

Mrs. Bentley makes what is known as pillow lace in England, or bobbin lace in Belgium. She will teach the ancient craft for 10 days at Carriage Hill Farm beginning July 8. Reservations for the class may be made with the Dayton-Montgomery County Parks District.

Lace, which has adorned everything from collars, cuffs and handkerchiefs to tables and has made brides beautiful, has its place in history.

It was found in tombs of Egyptian Kings, Mrs. Bentley said, and in 14th and 15th century France laws prohibited anyone but royalty from wearing lace.

Bootlegging, Mrs. Bentley said, did not get its start during Prohibition. The practice started when Frenchmen would go to Belgium and fill their wide boots with the precious lace they enjoyed wearing as much as their ladies.

Mrs. Bentley also tells a story of an unfortunate Frenchman who kept losing his pets. The man made frequent trips to Belgium, accompanied by his faithful dog. But, alas, the dog (he apparently had quite a few) always died in Belgium.

THE GRIEVING MASTER could not leave his dear pet in a strange country for all eternity and always carried the dog back to France for burial.

That is, he carried the dog's skin---filled with lace.

With the revolutions -- both social and industrial -- lace was no longer so desirable nor so deadly. Made by machine, it became available to the masses. Lace mak-

ing is enjoying a revival only today when young people want to "return to nature and do what their parents did," Mrs. Bentley said.

She began taking lessons in 1966 and at that time was able to find virtually no books on the subject. Now new ones have been written and old books, out of print as much as 30 years, are again available.

What she can't find in English-language books, Mrs. Bentley looks for in those printed in French or Swedish. She doesn't speak either language, but said the technical language is so similar she can learn new patterns and techniques in almost any language.

LACE MAKING is done on a cylindrical pillow which Mrs. Bentley said can be purchased. She makes her own by rolling a wool blanket around a mailing tube.

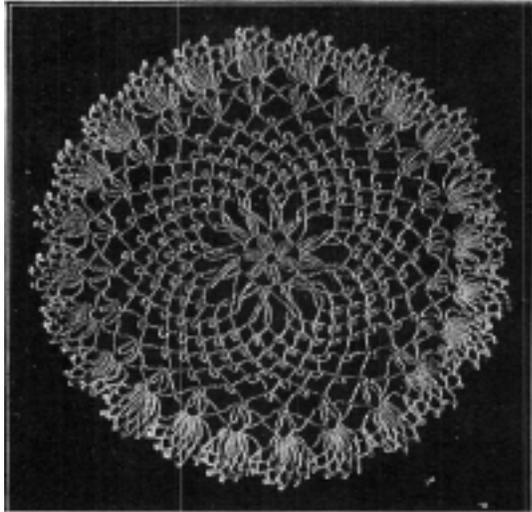
In the 1500s and 1600s the pattern was pricked into parchment which was then attached to the pillow. Those pieces of parchment were kept very carefully, Mrs. Bentley said.

She prefers to use colored tabboard because it is easier to see and sometimes draws lines from hole to hole in order to better see the pattern.

Linen thread in sizes 20 to 200 is wound around long wood bobbins imported from Italy and Belgium. A lace maker may work with as few as nine pair of bobbins, or as many as 52, depending on the complexity of the design.

The thread is wound around pins placed in the tiny holes. The bobbins in her hands, Mrs. Bentley makes only two movements, a twist and cross twice for each stitch. The bobbins tinkle like wind chimes as she moves them.

Mrs. Bentley, who lives in Detroit, will stay with her daughter, Barbara Daily, while teaching lace making in Dayton, Ohio. Through her class, she may add more members to a lace-making group which already has several hundred members throughout the country and publishes its own magazine. And when she returns to Detroit, Mrs. Bentley will take on another project--- teaching a blind woman the ancient art of making lace. (Contributed by Trena Ruffner)

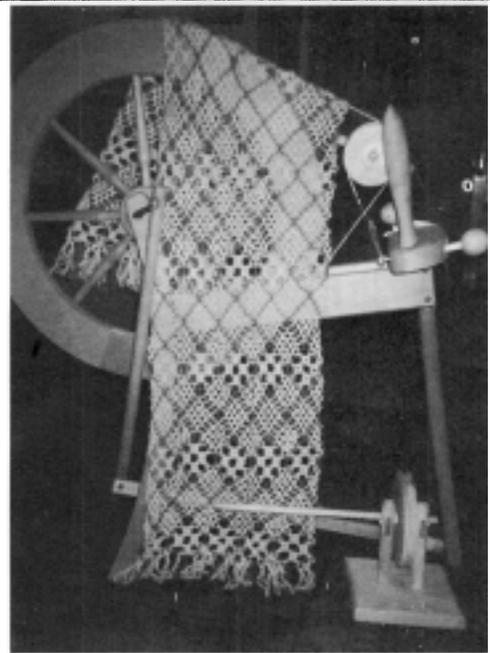


DOILY IN IRISH CROCHET

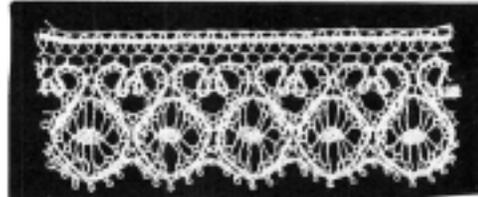
from "The Modern Priscilla, May, 1910
 Chain 7, join in a ring (ch 9, 1 dc in ring), 12 times, sl st to center of 1st loop, 1 d c in next loop, * ch 5, 1 d c in each of the next 2 loops; repeat from * around; (ch 20, 1 d c under 1st 5-ch loop), 4 times; repeat around, making 24 loops in all, fasten off, 1 d c in the center of one of the 20-ch loops, ** ch 7, 1 d c in the loop before the one in which the last d c was worked, ch 7, miss 1 loop, 1 d c in the next loop; repeat from ** around; sl st to the center of the 1st ch, *** ch 7, 1 d c in next chain, ch 5, 1 d c in same ch with last d c; repeat from *** around for 4 rounds; then work a round with 8-ch instead of 7; sl st to center of 1st ch, *** ch 9, p, ch 4, 1 d c in next loop, ch 5, 1 d c in same loop with last d c; repeat from **** around; sl st to p on ch ***** (ch 10, 1 d c in p), twice, ch 9, 1 d c in next p on ch loop), repeat from ***** around; sl st to center of 1st loop, * ch 5, 1 d c in next loop, repeat from * around; ** now on the 5 ch between the two double loops of last round, work (1 d c, 12 ch) 5 times, ch 11, and repeat from ** around; (ch 5, 1 d c in next loop) repeat around; *** 1 d c in 1st loop on shell, ch 6, p, ch 2, 1 d c in next loop; 5 times, ch 2, 1 d c in 1st loop of next shell; repeat from *** around. - End
 (Contributed by Helen Barthelmes, N.H.)



Mrs. Gene K. Speckert of St. Louis, Mo. is scheduled to teach this Fall in local High School continuing education program and will also teach lace making privately.



Bobbin Lace shawl in half stitch and Rose Ground stitch is made of New Zealand Perindale Wool, spun in the grease. The Diamond outline yarn was dyed yellow gold. The main reason for this project was to reactivate elderly "ex-bobbin lacers" unable to use the fine yarn required for lacework. Phylis Attwell, Ontario Can.



Above lace was made from a pattern in Johanne Nyrop-Larsen's book of some years back, by Doris Southard of Iowa. The original Danish pattern, designed for very fine thread has now been enlarged by Pat Harris of Portland Ore. for making with #70 and #100 thread. Prickings on supplementary sheet.

LACE WANTED

- Lace articles wanted to use with talks
1. Limerick, tambour shawl collar, white
 2. Torchon collar, linen
 3. Widdows' fall - black, in either Limerick tambour or embroidered net
 4. Maltese collar, small, silk.
- These to be sent on approval with price, and if not accepted, will be returned, re-embursing postage. Write to:
 Miss Helen Barthelmes, 34 Roger Avenue,
 Concord, New Hampshire 03301



The Meshes of Handmade Lace

12 grounds shown helpful in studying and making lace \$1.00 each from your editor



New club member, Mrs. E. Rittenhouse, The Rittenhouse family farm "RITTERMERE" established in 1798, is now the home of the Rittermere Crafts Studio, Ltd. P.O. Box 240, Vineland, Ontario, Can. and is widely known as the centre of Hooked Rug Making in Canada

PROGRAM MATERIAL SLIDES

International Old Lacers has 10 sets of lace slides that may be borrowed for individual or group study, for the cost of mailing and insurance, each way.

A LIST OF SLIDE SETS FOLLOWS

- Set #1 - 18 slides taken around 1959-60 of members and lace exhibited.
- Set #2 - 33 slides; 17-members with lace 1958-61, 11-of New York Exhibit and lacemaker doll, 1967 Convention.
- Set #3 - 30 slides of varied types of lace and early bobbin pillow
- Set #4 - 20 slides: Torchon, Chantilly, Cluny, Tenerife, etc.
- Set #5 - 18 slides of Lace Scrap Book pages from Opal Wallace. Completely identified.
- Set #6 - 11 slides of Macramé from Virginia Harvey and 8 others taken at a Boston meeting.
- Set #7 - 18 slides of lace handkerchiefs in collection of Mrs. Glen E. Bartshe.
- Set #8 - 19 slides of the Annual Lace Meeting of Seattle, Washington group, 1969
- Set #9 - 13 slides "Lavendar and Lace", a style show arranged by "Columbine" group of Denver, Colorado, May 1971
- Set #10 - 21 slides: Contemporary Bobbin Work by Kaethy Kliot.

For further information or request to use slides, contact museums and slides' chairman: Mrs. Betty Horton
1201 S.W. 37th Street
Oklahoma City, Okla. 73109

LACE PICTURES, with captions, FOR STUDY may be borrowed from:
Miss Mary Morrissey, Black Hawk College
6600 - 34th Avenue, Moline, Ill. 61265
(Postage each way only charge)

The INTERNATIONAL OLD LACERS is a non-profit organization founded to promote interest in LACE. The BULLETIN is published bi-monthly for all members. Memberships are for 12 months from Aug. 1 to the following July 31. DUES: U.S.A. and Canada.....\$5.00
Other countries.....\$7.50 which includes 1st class postage.

RESULTS OF VOTING BY MAIL BY MEMBERS OF INTERNATIONAL OLD LACERS ON REVISED CONSTITUTION AND BY-LAWS AS DISTRIBUTED WITH THE MAY, 1974, I.O.L. BULLETIN:

| VOTE: | No. of BALLOTS | CONSTITUTION | | BY-LAWS | |
|--|-------------------|--------------|-----|---------|-----|
| | | YES | NO | YES | NO |
| "Yes" on both | 112 | 112 | --- | 112 | --- |
| "No" on both | 48 | --- | 48 | --- | 48 |
| "Yes" on one, "No" on other | 3 | 1 | 2 | 2 | 1 |
| Voted on only one, not on the other | 2 | 1 | -- | -- | 1 |
| Did not vote | 1 | | | | |
| TOTALS: | | | | | |
| Ballots rec'd | 166 | 114 | 50 | 114 | 50 |
| | | YES | NO | YES | NO |
| | | CONSTITUTION | | BY-LAWS | |

Ballots were counted on July 6, 1974

Edna L. Denton
Corresponding Secretary, I.O.L.

Nantucket School of Needlery

The Nantucket School of Needlery is a non-profit organization sponsored by the Nantucket Historical Trust and we are licensed by the Commonwealth of Massachusetts as a correspondence school. We have over 1,000 students in our Home Study course which, by the way, does not include lace. We also have a resident school where one can come and learn many forms of embroidery, quilting, color and design and their relationship to needlework.

Our School is fortunate in having one of the finest rare book libraries in textiles, embroideries and related fields. Among them are some lovely old lace books and we would like to invite any of the members of the I.O.L. to visit our School and use our library. Many of the books are of course, in a foreign language, but the designs are clear and easily followed. We also have a sample book of European peasant laces (circa 18th and 19th centuries) which contains many examples of the laces done in Central Europe.

Petty Stockley, Manager

LACE EXHIBITS IN SAN FRANCISCO, 1974

"Convergence at San Francisco was wonderful. The Kliot exhibit at Transamerica Bldg. was very good. The Portland group did a fine job on their booth in the convergence exhibit area." Beatrice Steyskal

COMING LACE EVENT

Regional Lace Conference, October 5 and 6 by Southeastern Michigan Branch at Greenfield Village, Dearborn, Michigan

Book Reviews

By Mary Lou Kueker

Knyppla, by Kristina Malmberg and Naima Thorlin, ICA forlaget, \$5.00 paperback from the Unicorn. 104 pages. Not a beginning text, this book is about new materials and new uses for lace, with an emphasis on functional items, though some decorative pieces are included. Some are worked on prickings, others freehand over cartoons, some entirely without patterns. Interesting effects result from traditional designs being worked very large with heavy threads. Varied materials, including cloth strips, jute, wool, synthetic yarn, straw, wood and metals are used. Pieces shown include drapes, room dividers, curtain tiebacks, lamps, a church collection basket, decorative boxtops, purses, necklaces for children, hangings, and more. Full-sized patterns and instructions are given for some pieces; for most of the others, there is a list of prickings and materials that may be ordered from Sweden. The text is in Swedish but an experienced worker can use the diagrams and photos, especially for the freehand work, and the quality of the truly contemporary designs should inspire lacemakers of all levels of skill.

First Book of Modern Lace Knitting and Second Book of Modern Lace Knitting, by Marianne Kinzel, Dover Publications Inc., \$2.25 each volume. The First has 92 pages, the Second 117 pages. At last, reprints of a classic unavailable in the US for some time, whose re-issue is sure to make new converts to lace knitting. The instructions are clear and simple; since the author is British, American knitters should be sure to read the basics to learn the different terminology. Chart symbol definitions are given in English, French and German; the patterns are written out and charted for each item. There are stunning designs for tablecloths, doilies, shawls, runners and so on, round, rectangular and oval. The repeat designs are of course adaptable to curtains, bedspreads or whatever. Many of the patterns are given in more than one size, or with variations. A worthwhile addition to the lace knitter's library.

NEW BOOK TATTING Price \$8.95
 The Contemporary Art of Knotting with a Shuttle. Illustrated with 136 photos (13 color) and 68 drawings, by Rhoda L. Auld. Available in bookstores or by mail from: Robeson's Book Dept, Randolph and Church, Champaign, Ill. 61820. Add 26¢ postage in U.S. and 34¢ postage in Canada. (Ill. residents must add 45¢ sales tax.)

LACE COLLECTORS

"I have three lace pieces; a tablecloth, chaise lounge cover and pillow case, all of hand made lace. These pieces have been in my family for many years. I am the third generation to have them. I would like to sell them but because of their value do not know of a contact for them.

Mrs. Saddler has viewed them and was greatly impressed." If any member is interested write to: Janet C. Greenburg, 140 Hepburn Rd., Apt. 15D, Clifton, N.J. 07012



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- "The Belgian Way of Making Bobbin Lace". \$2.25
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(Please add postage for all orders.)

PHILLIPS

FOUNDED 1796

the fine art auctioneers
of London, England,
hold regular sales of old
lace. The sales often
include books on lace,
lace-making equipment and
collectors' items such as
fans, parasols, Victorian
baby clothes etc.

Forthcoming sale:

October 24

Airmailed catalogue \$1.

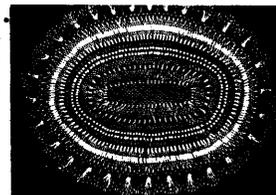
Please contact

Mrs. AUDREY FIELD,
PHILLIPS, 7 BLENHEIM ST.,
LONDON W1Y 0AS, ENGLAND.
TELEPHONE 01-499 8541

Elizabeth Zimmerman

has the newly-published "KNITTING LACE"
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Marianne Kinzel "FIRST" and "SECOND
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Anthony Crouch can supply various
out-of-print books on lace, crochet,
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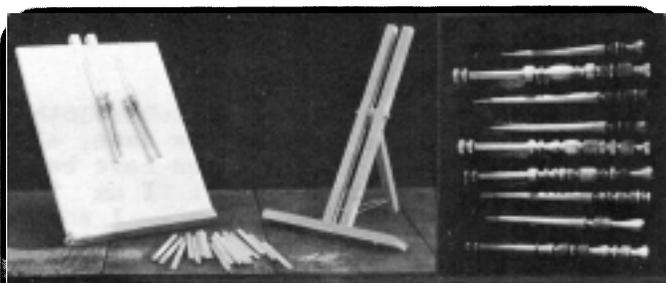
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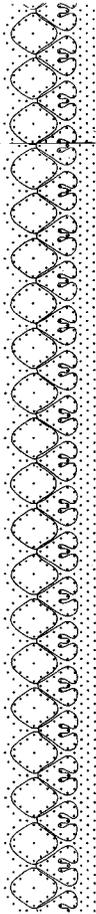
BOBBIN LACE: FORM BY THE TWISTING OF CORDS,
A New Look at a Traditional Textile Art; Kliot. Details
the methods and techniques of contemporary bobbin
lace. Autographed copies on request.
soft cover, \$4.95 plus 25¢ P & H
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SOME PLACE

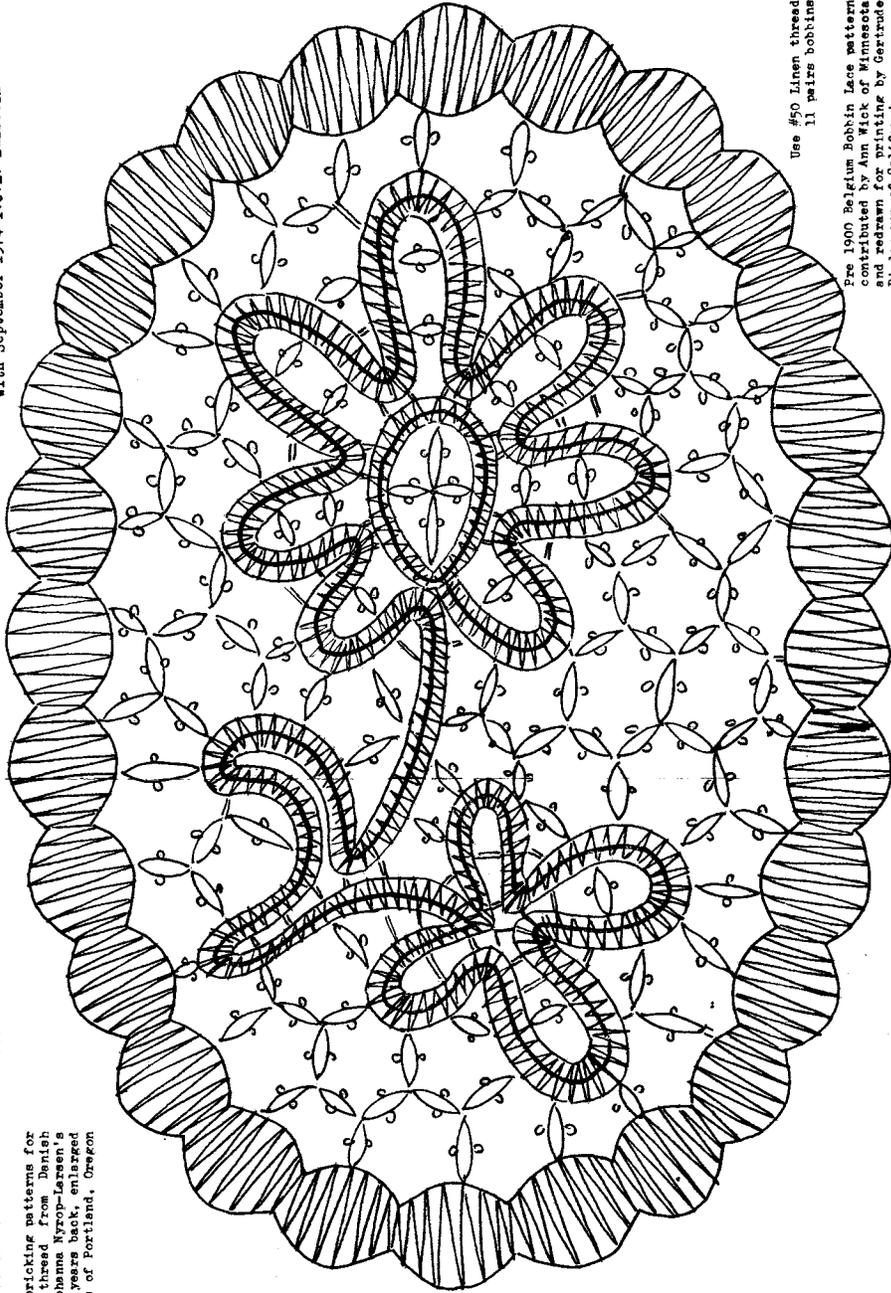
2990 Adeline Street, Dept. IL, Berkeley, CA 94703

SUPPLEMENT SHEET

Supplement sheet of Bobbin Lace Tricings
with September 1974 I.O.L. Bulletin

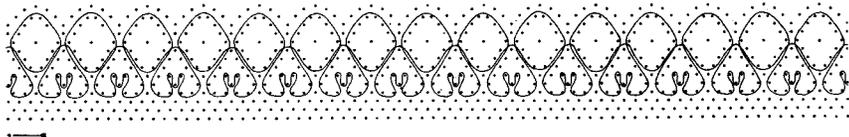


Bobbin lace tricing patterns for
#70 and #100 thread from Danish
pattern in Johanna Nyrop-Larsen's
book of some years back, enlarged
by Pat Harris of Portland, Oregon



Use #50 linen thread
11 pairs bobbins

Free 1900 Belgium Bobbin Lace pattern
contributed by Ann Wick of Minnesota
and redrawn for printing by Gertrude
Biedermann of California.



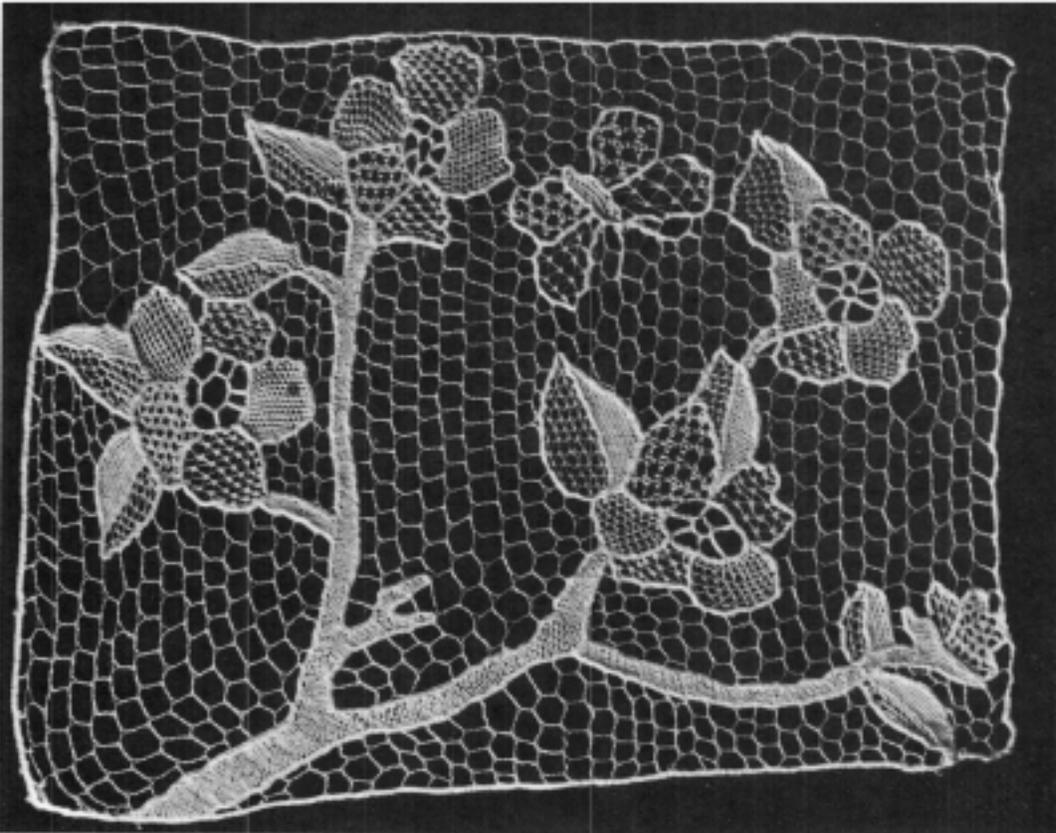
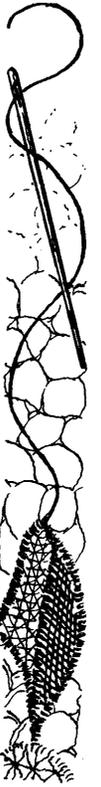
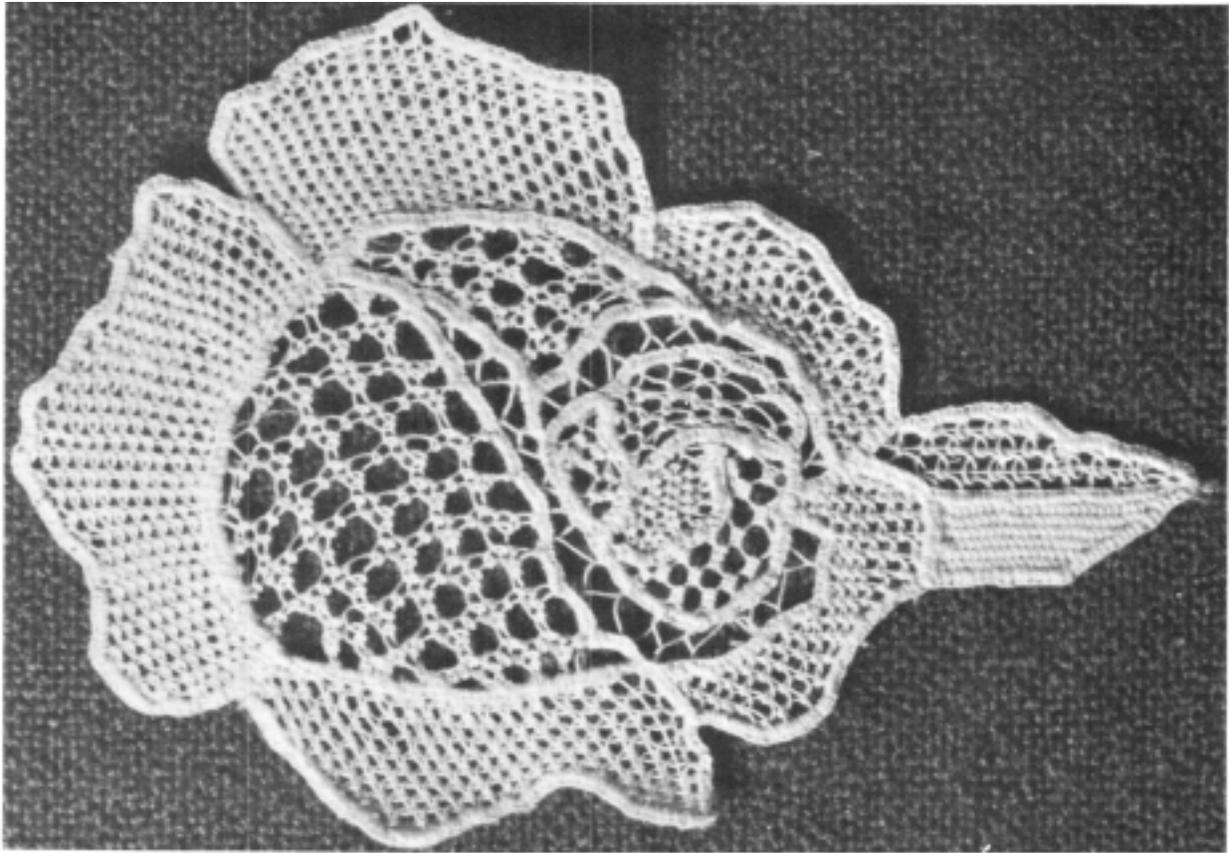
Reduced to 50% and rotated 90° to fit on page.



OFFICIAL
PUBLICATION
FOR
MEMBERS

International Old Lacers

November 1974



NEEDLE LACE

My students are finally beginning to produce finished things. I thought the members would enjoy seeing some of the work of Patti Jolin. The rose pattern is from a child's coloring book. The branch and butterfly she made to frame. Both are enlarged, frame on page 29 with detailed information. She used #200 thread.

I'm so proud of all my students.

Nancy Evans
Kent, Washington



We are happy to report 65 attended the Southeastern Michigan Branch Regional Conference on Lace, October 5 and 6, 1974, with 12 states represented, one member from Canada and our Guest, Mrs. Margaret

Waller Hamer, of Bedford, England. Sixty-one attended the dinner Saturday evening, in Heritage Hall and enjoyed the parade of lace presented by the Michigan members.

Micrographed in U.S.A.

NOTE: Please insert this issue of the bulletin into the cover for the year to keep lace news together for reference.



President's Message

Dear Members: Another two months have passed and all members have been busy with their lace, their families and other business.

The letters I receive reflect the growing interest in our organization, also members are asking about forming Branches and how to select a name for their group. We are working on a format to help those interested in forming a branch. Write me and I will give you the information needed. Until the format is approved by the Board of Directors, I will take the responsibility of giving this information to those interested.

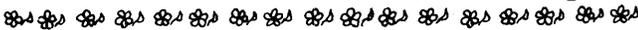
In my report in the September issue on the convention in Miami, Florida, I wrote it was voted to relieve the Treasurer of her heavy burden of taking care of both the Treasurer's and Membership jobs. We have always had a membership chairman but she has been deprived of this duty. Now our membership Chairman is ready to go to work. This way we will have a double accounting of our money. We hope the Treasurer has sent all material concerning the I.O.L. membership to our Chairman, the membership cards and the file the editor has made through the years. This will relieve the Treasurer of filing, checking, and sending the membership cards.

There have been two (2) very important appointments made. No. 1--Parliamentarian No. 2--Advertising Manager. The advertising Manager will help our editor select and compile the advertising for the Bulletin. This will also relieve the Treasurer of writing to these people concerning their ads. Look in another part of the Bulletin for the names of these willing workers. The names of the new Directors will be in the January issue.

The Holidays are upon us. I hope every one is ready for this busy season. May each of us remember this is the time to thank our Lord for our beautiful country and give Praise to Him for our friends and wonderful organization.

My husband and I wish all of the members and their families a Happy Holiday Season. As Ever With Lace, Your President

Muriel Perry

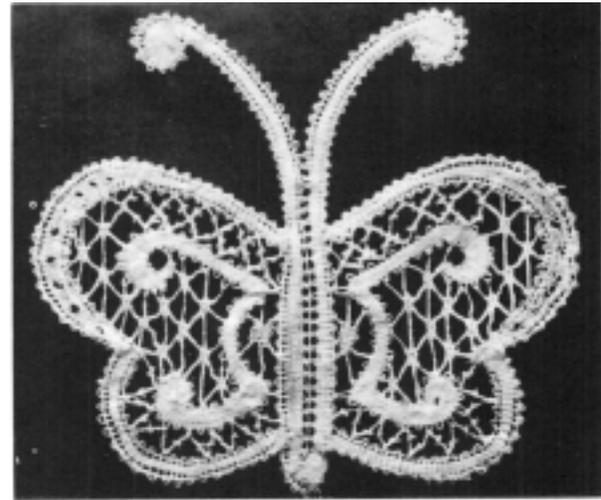


United Kingdom

"We look forward to receiving news of other lace makers. During the winter months I have four lace classes a week. I teach for the Devon County Council.

Would love to visit your Henry Ford Museum. Wondering if there is any connection to Tucker/Ford family who lived and were lace-dealers at Branscombe, mentioned in a little booklet we had printed for our Church fetes last year and a month ago.

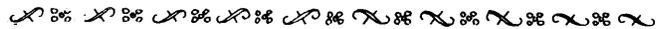
Mrs. Henry Ford of Branscombe gave me some very beautiful pieces of Honiton lace, not long before she died, 12 years ago. Earlier this year we staged a large exhibition "400 Years of Lace" for Lyme-Regis 1200th Anniversary celebrations, which was a great success." Lillie Trivett



BOBBIN LACE BUTTERFLY from HOLLAND
Made by: O. Boelaars, Jasmynstraat 16,
Nymegen, The Netherlands

ANNOUNCING ANOTHER TRANSLATION !!

The next big excitement this Fall, after the Michigan Regional Conference on Lace, was the invitation from the American office of the French D.M.C. Publishing Company to translate the bobbin lace section of their Encyclopedia of Needlework, that is now being revised. This is to be done by Mary McPeck, Ann Arbor, Michigan, who translated "Les Dentelles aux Fuseaux" last year.



Moline, Illinois Branch

The Moline Lacemakers, Emily Mortier and Claire Schiebel, will be participating in Carson, Pirie, Scott & Co.'s Import Fair during November in Chicago. The store is featuring products from 15 lands, and Belgium is one of them. The ladies will be demonstrating the making of bobbin lace.

During my recent visit to Belgium, province of West Flanders, I learned that bobbins are selling for 45 cents each in Brugge! - Dr. Dolores Bultinck
Consul of Belgium, Moline, Ill.



LACE SAMPLES

"Went to Brugge and saw Madame Storie. She has bits of old laces to sell - three different patterns--three for \$1.00. The money to be used for the Storie Museum."

Virginia Bryant of Oregon
Order from: Mrs. P. Van der Hofstad-Storie
Boomgaardstraat II
Bruges 8000, Belgium

NEW APPOINTMENTS

Parliamentarian:-

Mrs. Allen Besch (Beulah)
2937 "O" Street
Lincoln, Nebraska 68510

Advertising Manager:-

Mr. Robert Sanchez
83744 Micheltorina Street
Los Angeles, Calif. 90026



Mrs. Alwynne Crowsen, New Zealand

OLD CRAFT IN A NEW COUNTRY

New Zealand is a relatively new country, the first European settlers did not arrive until 1940. Many of the crafts of the old world are only now receiving the attention of New Zealanders. In 1970 the Embroiderer's and Lacemakers' Guild was formed by Mrs. Alwynne Crowsen. Alwynne taught herself bobbin lacemaking from books. She found an old French book the easiest to learn from, but not knowing the language had to painstakingly translate the text from a French-English dictionary. She is now learning Honiton lace making by correspondence from England.

Before establishing the Guild she met with three other accomplished lacemakers and now, four years later, the Guild has over a hundred members, about fifty of whom learn lacemaking. Alwynne has worked out a series of exercises and easy pillow laces for the beginner to work through to more difficult patterns.

The equipment and cotton used in Europe and America are not readily available in New Zealand so Guild members improvise. In some cases lace pillows have been made from coffee tins and shoe boxes. Bobbins were difficult to obtain so the Guild has undertaken to have the bobbins made by a local firm.

The Guild is often asked to give demonstrations throughout Auckland, which is a city of half a million people. Demonstrations have been given at such varied locations as the Transport and Technology Museum and the Connoisseurs' Club Wine Festival.

Alwynne and a fellow Guild member, Mrs. Stella Humphrey, were introduced to the Old Lacers by the late Mrs. Mae Aldrich and Clista P. Wuerthner when they met with Auckland Spinners and Weavers to talk of their crafts. Last year Miss Elizabeth Kackenmeister met members of the Embroiderers' and Lacemakers' Guild while she was visiting Auckland. Lacemakers in Auckland value such contacts as it makes them feel a little less isolated.

Submitted by:

Mrs. Gillian Watkin, Secretary
Embroiderers' & Lacemakers' Guild
17 Havelle Ave., Titirangi
Auckland 7, New Zealand

Portland, Oregon Branch



Pat Harris of Portland, Oregon, demonstrating Bobbin Lace at '74 Convergence in San Francisco with Bobbin Lace Doilies by Martha Anderson and Gertrude Biedermann displayed in back of her.

Portland Bobbinette Group have had a busy summer and early Fall. Pat Harris was requested to put up the lace display for Convergence '74 in San Francisco. Seven members of the Portland group; Lena Anderson, Helen Barry, Virginia Bryant, Mary Cline, Mae Miller, Mildred Urie and Pat Harris went down to demonstrate at the booth. We had help from the Bay Area in the showing and demonstrating.

Pat Harris, Helen Barry, Lena Anderson, Virginia Bryant and Virginia Staben demonstrated at the Oregon State Fair at Salem for three days.

The Portland Group have about fourteen members at each meeting with some educational demonstrations as a portion of the meeting. October, the Portland Handweavers have a demonstration and sale at Jantzen Beach shopping center where several members will demonstrate and sell. Twenty-five percent of sales is used towards the Portland Handweaver's scholarship fund.

Virginia E. Bryant, Publicity

CONVERGENCE '74 in San Francisco

for our national Weavers' Conference, San Francisco and the Bay Area offered a wide range of Textile shows. Museums, Banks, Galleries, Interior Decorator Show Rooms; all had their best showing in woven and non-woven textiles, ranging from well known to unknown artists. The Transamerica Pyramid hosted the most gigantic show in town, also the only Lace Show. To excite the imagination and to stimulate all the visitors, there was plenty to choose from and hopefully something for everyone's taste.

The Conference at the Fairmont Hotel was the largest yet, with over 1,700 preregistered. Guild booths exhibited their best. Although all the booths were small, 8x8 feet, the selection was good. Commercial booths and dealers had the same sad problem, over packed and much too small. It was a hardship to deal with so many in such very tight quarters. We all hope the next National Convention will benefit from the San Francisco experience.

Many demonstrations were given by commercial people, Guilds, or special groups, such as the Oregon Lacers who set up a



lovely booth. The Oregon Lacers had someone busy at Lace making around the clock. How lovely to see a man sitting doing lace. Mr. Browning of Sonoma spent several hours busy sharing his joys with his ever so proud non-lacer wife looking on. Gertrude Biedermann can steal the show any time with her expert hands and bobbins flying. She worked so fast at it that she finished her piece before she knew it, all the while busily chatting and showing how it was done. Having had no time myself to work in the booth I enjoyed stealing a glance here and there to see what went on. Pat Harris should get a hearty thanks for having put it all together and the people who exhibited and demonstrated their lace. She even had Mrs. Berggreen from Southern California working hard. It's a joy to behold seeing ladies in their 80's clicking their bobbins away. Such very special music it makes, of love, devotion and passion to the art. At 44 it makes me feel like I have many, many years, God willing, left to do all that excites my thoughts. As an artist devoted to the textile crafts I enjoy the great changes we seem to go through, the rebirth of old techniques, some staying in their traditional forms, others being explored in a very exciting way by more daring artists. Each has its proper place, merits and following. To share our own excitement we had a running slide show in our commercial booth on Bobbin Lace and on the Sprang project at the Pyramid. For those who had a chance to visit our show at the Pyramid, it was a way to share how such a giant undertaking took place, and for those who had not, an encouragement to do so. I would like to share our joys on this project with everyone, our greatest thanks to all those who shared our labor of love and were so willing to work long hours.

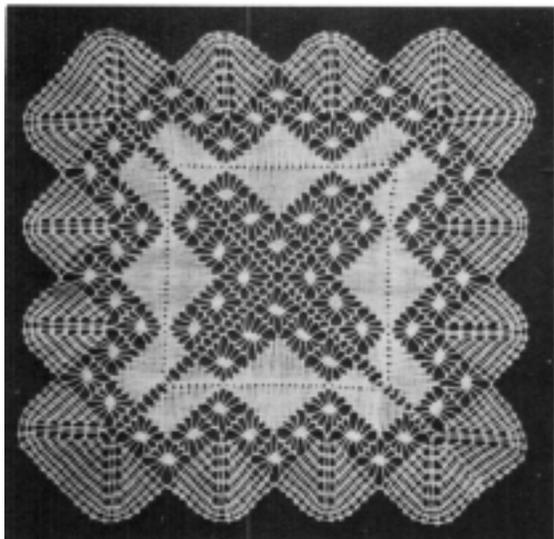
The lobby show consisted of 14 artists giving their best in Leno, Sprang, Tapestry and Sprang combinations, Knotless Netting and Bobbin Lace. A lovely Historical section which had several pieces of Coptic Laces and two placemats from a rare Aesop's Fables sent on loan from Vera McFadden.

Gertrude Biedermann and Martha Anderson's beautiful work was a pleasure to have in our show. Visitors spent hours looking at the delicate laces.

During the running of the Show (July thru August, Jules and I kept busy giving informal lectures and demonstrations on Bobbin Lace and Sprang. We were glad to have had Hella Skowronski and Mary Reddy find time to promote their book and

OUTSIDE DISPLAY at the TRANSAMERICA....The nets around the Transamerica Pyramid represent the largest and most adventuresome application of textile art forms ever attempted.

It took approximately 3,000 man hours and 50 miles of quarter-inch manila and sisal rope to make the outside panels, the largest of which stretches 65 by 120 feet and weighs 800 pounds. There were 22 panels which overlap and interlock so as to provide a continuous 500-foot net around three sides of the building, from the 5th floor level, 65 feet high, to the sidewalk.



Jack Browning of Sonoma, California and some of his bobbin lace.

Jack Browning and his wife, Mary Rita were at Convergence '74 and he demonstrated bobbin lace making.

Rita wore some of Jack's lace as a neck band on her blouse.

The owl is Jack's original design.

give a talk and demonstration on Sprang.

Wishing everyone joy with their own explorations, yours, Kaethe Kliot.

HISTORICAL PIECES in LOBBY DISPLAY

Two Lace Place Mats: "Wolf and the Crane" "Fox and the Crow." These pieces are part of a rare collection of bobbin lace made around the turn of the century in Belgium. On loan from Vera McFadden of San Mateo.

Four framed lithographs of turn-of-the-century examples of bobbin lace, from the Museum of Art in Brussels. The thread used for these pieces is so fine that the spinning had to be done by hand in a damp, dark room or cellar by candle light. Air and light would have caused such threads to perish. Most of these pieces measure 14 x 25 and took three to five years to finish. On loan from Jules and Kaethe Kliot.

Two dolls which date back to pre-Inca days. The dolls were placed in burial chambers wearing garments made with sprang and bobbin lace and related techniques. On loan from George McWilliams.

Contemporary examples of fine bobbin lace made by Gertrude Biedermann and Martha Anderson, two sisters from San Francisco. These pieces are on loan from the two sisters, who have been involved in teaching bobbin lace.

A VISIT WITH Mrs. BERGGREEN

by LaWave Laseau

While in El Cajon, California, it was my good fortune to find one of our outstanding lace makers, Mrs. Marie Berggreen.

Mrs. Berggreen was born in Denmark and has been making lace all her life. Although she has made many yards of lace and many handkerchief edges, which she says she enjoys most, she still has so many various lace projects planned that she says she will have to live another lifetime.

Mrs. Berggreen works slowly--she says she is a perfectionist. This is evident from her work--every piece is a work of art. She hastens to say that they are not

to be museum pieces. The lace is to be used or given to friends. For example, the wide window in her kitchen has cabaret curtains trimmed in Torchon insertion and much of her clothing is trimmed with lace.

Although she did say that to her, all kinds of lace is just lace, she did admit that she likes Tonder because she made it when she was a girl. She feels that it would be hard for any country to lay claim to any particular lace because all types have been introduced into the various countries of Europe at one time or another.

Many of our members have been taught by Mrs. Berggreen. I asked if she still taught and she said she did, occasionally.

She loves to demonstrate. In July, she demonstrated at the meeting of the Handweavers Guild of America in San Francisco. Her advice to me, a newcomer to lace making, was to practice, practice, practice.

I mentioned some of my problems which other learners may be experiencing, such as, thread getting stuck on the bobbin and thread separation. She feels that a bobbin winder is a necessity to keep thread tight so it won't tie up and that separation in threads is caused when the bobbins are allowed to roll. She uses number 10 pressboard for her patterns and different size insect pins for pinning. Most of her work is done with very fine thread. There are many Danish pillows about the house and most have work started on them.

When I mentioned some beautiful ivory bobbins on one of her pillows, she said that she had returned home to Denmark in 1965 and there met a lady from Tonder who was demonstrating and using fancy bobbins. They had been in her family over two hundred years. When she heard that we, here in the United States, were very interested in bobbin lace, she immediately pulled a bobbin out of her work and gave it to Mrs. Berggreen. She said that sold her on fancy bobbins. She finds them very comfortable to work with and beautiful to look at. Of all the bobbins she has, she treasures most highly the one given to her by the lady from Tonder.



Members at Annual Meeting, August 4, 1974 in Miami, Florida viewing the display of lace: Beulah Besch, Nebraska; Gwendolyne Kritner, Nebraska; Ruby Westfall, Kentucky; Lucille Peterson, Michigan; Mary Hand, Pennsylvania; E. Bishop, a guest; Virginia Funk, Colorado; Amber Wales, Colorado; Muriel Perz, California; Katherine Crampton, Florida; Dorothy Martens, Florida; Ana Blanco, Mississippi; Elizabeth Groszberg, Florida.

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Excerpts from

**REVIVAL and VALUE of LACEMAKING as an ART**

By OSMA GALLINGER TOD

(Read at Annual Meeting by Dorothy Martens)

"Lacemaking is not a dying art. It is a vital, inspiring, creative process that will never die. Any art that has survived as many catastrophies of history as lace, has something inherently strong and perennial about it."

"When the Spanish Kings and later the French caused an exodus of all protestants who fled their tyranny to escape death, England welcomed over 200,000 Flemish protestants and lacemakers and absorbed their skills."

"When lace machinery was invented it looked as if that was the end of the lace art; but instead there was a greater interest in the use of genuine lace fabrics than before, and everyone could enjoy them, not only the wealthy and courtiers. Then began lacemaking as a hobby as well as a private business for hundreds."

"Yes, it is a perennial art as much as weaving or pottery, and none of these arts will ever die. The word 'lace' was derived from the Latin noun, Laqueus, which means a snare; and its verb is 'lacere' which means to entice. Surely millions of people from past to present, both near and far, have been ensnared by the charms of lace."

"We, like the people of the 16th, 17th, 18th and 19th centuries need our lace. It is an enviable art, the art of Queens, and anyone that learns it as a hobby, is

in good company. -- To make it a hobby is a marvelous investment. It is inexpensive, a clean, attractive operation, and one can start at any time of life."

"Expert analysts say that machine work is too flat, uniform and uninteresting in texture to ever be substituted for the beautiful iridescent quality of handmade lace which satisfys the eye with soft lights and shadows, and its very irregularities add charm to its texture. Discerning people can see the difference and will always buy the products of the hand."

"**REAL LACE CAN NEVER DIE.** The world loves it and needs it.---Let us encourage the re-incarnation of an art so potentially creative and wonderful that it has won the love of all people in all lands. Let us pursue its skills and preserve it not only for our own happy futures but to encourage the use of the hands of our descendants forever."

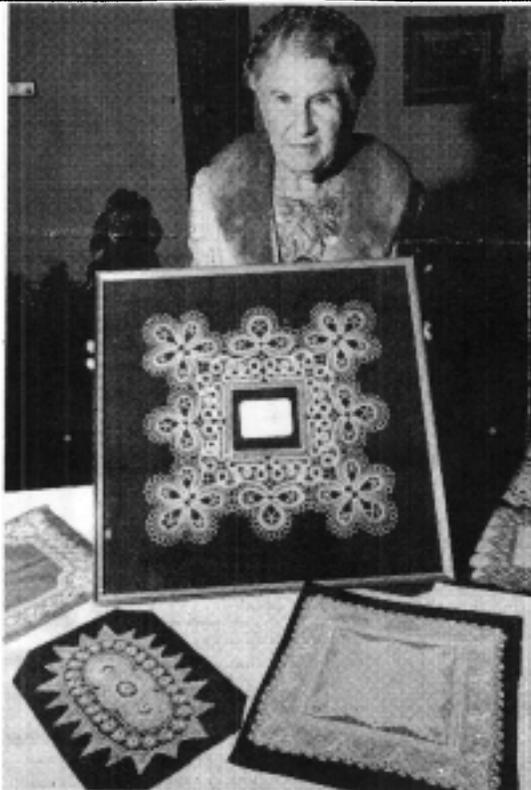
**Miami, Florida Branch** ~~~~~

The Miami Branch was started six years ago by Osma Gallinger Tod, author of "Bobbin Lace Step-By-Step", after a course in Bobbin lace in Bruges, Belgium. She is assisted by Mrs. Catherine Crampton, the chairman of the 1974 Annual Convention, and her students at Tod Weaving Studio, Coral Gables. Students make table linens, handkerchiefs, headbands and lace edgings for trim and inserts on dresses.

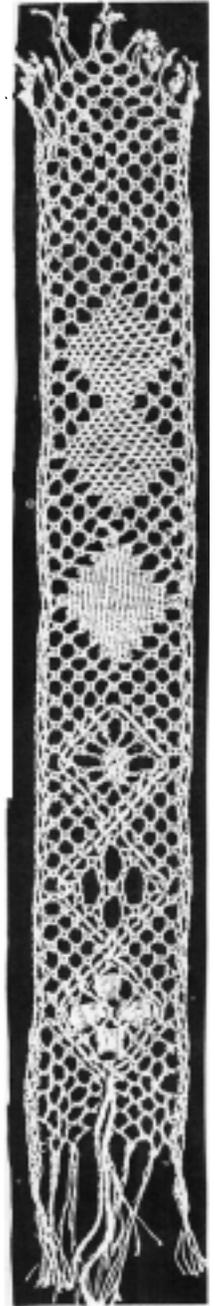
It has been suggested that we have a column of helpful lace making hints, discovered by members. Do you have a name for it? and a hint?



Mrs. John F. Martens demonstrates the value of lacemaking as a home art.



Mrs. Groszberg exhibits her collection of bobbin laces and explains each type of Old Lacers from all parts of the world.



Nyrop-Larsen pattern for a book mark Pricking on Directory



## International Old Lacers celebrate

International Old Lacers enjoyed three informative days of meetings, discussions and sightseeing during their 21st Birthday Convention at the Deauville. Women from all parts of the world brought their lace collections and exchanged ideas on lace making. President is Muriel Perez.

The origin as well as the history of bobbin lace is rich with theory, intrigue, myths and legends. Whether born from the web of a spider or evolving as an extension of the simple braiding of hanging threads, evidence of fabrics formed by twisted threads can be found dating back over six thousand years in Egypt, northern Europe and

China according to Virginia E.J. Funk of Denver.

Mrs. Elizabeth Groszberg, collector of laces, came down from Lake Worth bringing her magnificent antique lace collection. She discussed the various types of lace.

Two distinct types of handmade lace have survived: one, known as bobbin lace or pillow lace, is woven with bobbins on a pillow or cushion over stiff parchment with small holes in it to mark the pattern; the other, called needle point lace, is worked with a needle over a linen or thin parchment surface. These two types may be combined in a single piece of fabric. In a class by itself among handmade laces is filet, which is worked on a small

square mesh, a darning stitch being used to fill in designs.

Lace may also be crocheted, using only a hook; and knit lace is made with fine knitting needles. Tating is made entirely with a shuttle-shaped tool. Macrame lace is heavy fringed lace made of colored cords. Lace, has been worked in every conceivable kinds of thread, in human hair, and in the hair of goats and angora rabbits, and even from the pith of the aloe tree. Machinery has brought lace within the reach of all, but the work of the handcraftsman still retains an important place in the world's market.

Alencon Lace is a fine needle point lace of linen thread, deriving its name from the French city

where it was first made in great quantities. Real Alencon lace is made with a fine needle on a parchment pattern; small sections are joined together with invisible seams, and about a dozen different steps are required in completing this lace. It is now made in France and Italy. The patterns in the hand made variety are heavier and more clearly defined than in the machine-made type.

Brussels Lace is a famous lace made at and near Brussels. It has less "relief" than Alencon; the motifs are not raised from the background. An amazingly fine thread is used; Brussels lace is the finest and filmiest of all laces, and is made on the pillow.

"The Sun-Reporter" Thursday, Aug. 8, 1974  
(Clipping contributed by Osma Tod)



### FORMING: A BRANCH IN VIRGINIA

"I am trying to form a branch in this area and we shall be known as "The Virginia L-A-C-E Concern; Branch of I.O.L." (L for lace - A for Arts - C for Crafts and E for education). Inez Rodefer  
344 Blue Ridge Avenue, Apt. 1  
Front Royal, Virginia 22630



### BOBBIN LACE CLASSES at WASHINGTON, D.C.

Margit Pardo, a native of Sweden, has been teaching Bobbin Lace for four weeks during August, at Smithsonian Associates. She also teaches at the Textile Museum 2320 S. Street, N.W. Washington, D.C. and gives lessons in her home. Classes at the Textile Museum will be held on Thursdays, Nov. 21, Jan. 9, and Feb. 27; 10-12 A.M., with longer classes, 10:30 A.M.-1:30 p.m. Nov. 2, 9, 16 & 23—Jan. 18, 25 and Feb. 1, 8, 15, 22.



Above: Cheri Ann Trushell, 10 years old, 17 Esopus Drive, Saugerties, N.Y. 12477, Great Granddaughter of Elsie Anderson, Fla. at work at Mrs. Anderson's pillow. Cheri visited her great grandmother in Aug. and took such an interest in the Bobbin Lace, Mrs. Anderson decided to teach her, and found her a very good pupil. She ended up making the spider edging (the one on the lace maker) and was delighted to get enough to put on her dolly's dress. She now has Mrs. Anderson's Grandmother's lace maker and bobbins. Elsie Anderson, Florida.



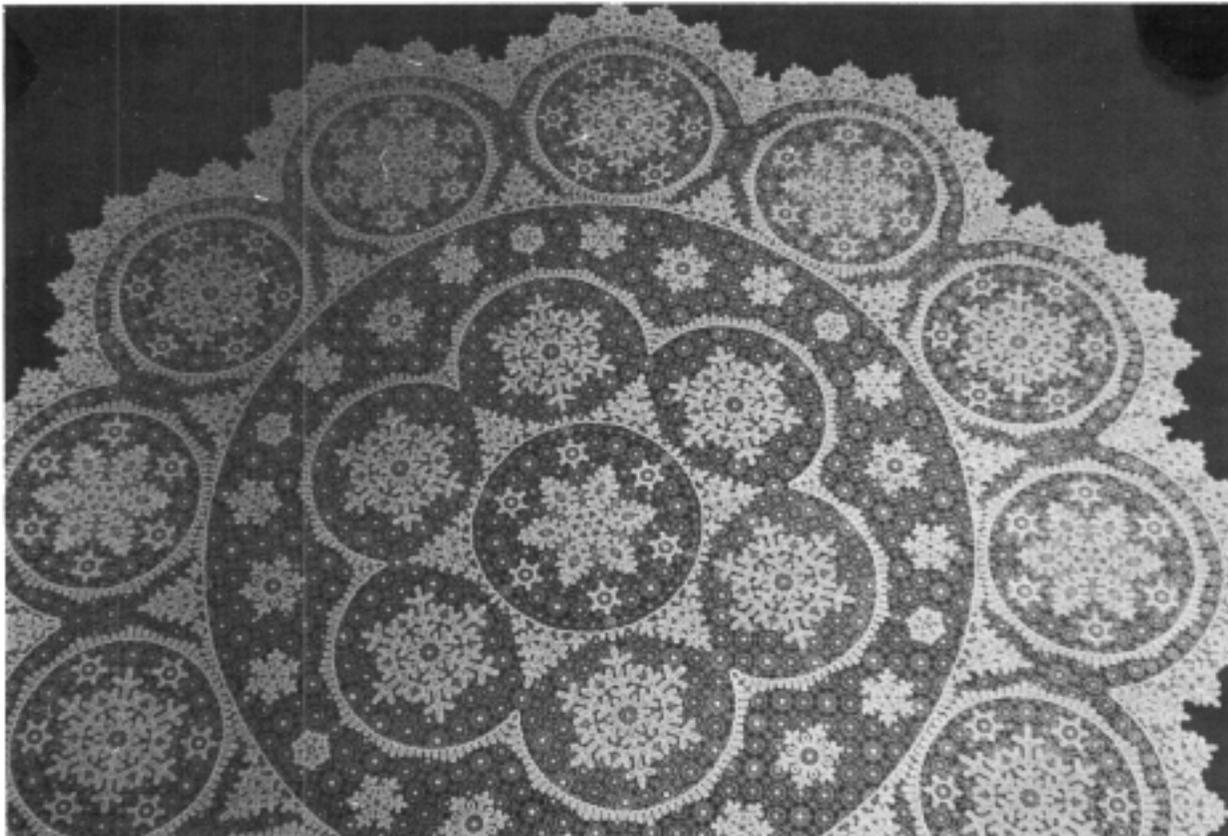
Above: Audrey A. DuCharme, 10 years old, of 139 Barley Neck Road, (P.O. Box 566), East Orleans, Mass. 02643, member of the "Nauset Lacers" on Cape Cod. She is doing a real fine job on Marguerite Brooks' "Trademark" lace edging. She is keeping a notebook of patterns. We love having her meet with us. - Eva L. E. Quinn, Mass.

## *Three Young*

### **RUSSIAN LACE TABLECLOTH**

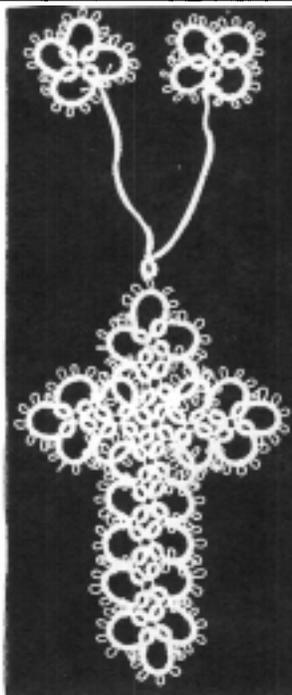
Below is pictured a Russian tablecloth that was on exhibit at Expo '74 in Spokane, Washington. It took six women 1 month to make this of bobbin and needle laces. Enlargement of a section of the edge on next page. - Virginia Bryant, Oregon  
 Pictures taken by her husband, Lloyd Bryant

**at  
EXPO  
'74  
SPOKANE**





Above: Maureen Dailey, 9 years old, -- of 906 Lincoln, Port Huron, Mich. 48060, is the Granddaughter of Elsie Bentley. She is shown demonstrating lace making at Carriage Hill Farm, - Dayton Montgomery County Parks, Ohio in July 1974. She was one of the models at the Southeastern Michigan Branch Regional Lace Conference "Lace Parade", Saturday, October 5, 1974.



**TATTED BOOKMARK**  
from the Swedish book "Fruivoliteter" with directions translated by Jane E. Lynch, Wis.

All rings are 4 ds, p, 4 ds. All chains are 2 ds, 6 p sep. by 2 ds, 2 ds, cl. Begin with 2 rings, then chain, then another r, joining to last r made. Another r, chain, etc. At the inside corners three rings are necessary to turn the corner for the arms of the cross and at the top, bottom, and arms of the cross one ring, then a chain will turn those corners. For the place markers, make a medallion beginning with a 4 ds, p, 4 ds ring, then chain as usual,

another r, another chain, ending with a chain. I chain 40 stitches (rather than the 30 they say in the book) then a ring of 4 ds, join to center p at top of cross, 40 more stitches, another medallion like the first and fasten off. At the top of the cross I always put in 7 picots so after I join the place marker to the center there will still be an even number of picots on each side of it.

The book is available from E. Zimmermann, of Babcock, Wis.



## Lacemakers

### FEATHER BRAID -- TENERIFFE FRAMES

Mrs. Grace Jones, 3124 - 46th Street, Des Moines, Iowa 50310, is interested in value of some 100 yards of 'featheredge' braid she has, and also has 3 Teneriffe Lace frames she might sell.

