

THE LACE INDUSTRY

OF THE TØNDER DISTRICT

Excerpt from
Dr. Phil. Sigurd Schoubye's Book

The earliest information to date about lace in Tønder comes from a letter, written in 1595, from the wife of a rural dean in Tønder, Agneta Fabricius, to her daughter, who was living in Tønder. She asks her daughter to send "the 4 ells of lace she had ordered at the price of 7-8 shilling per ell". (The Danish "alen" was approximately two feet). In Tønder Court Record of 1622 we also find information that "Nis Simesens daughter from Ottershøl has served Johan Becker in Tønder for 9 years as a lace-maker."

Christian IV. notes in his diary on 3rd September, 1619, that he gave 889 rigsdaler that day to various tradesmen for linen and lace. In the same diary he also notes that on 4th November, 1620, he bought some lace for 10 rigsdaler from a girl lace-maker in Flensburg, and a further purchase on 11th November, for 28 rigsdaler.

The surest evidence, however, that lace-making was of significant proportions before the year 1650 is supplied by the cartographer, Johannes Mejer (1606-74) from Husum, only about 25 miles south of Tønder. In his cartouche on the map of Tønder county he produced in 1648, in "dankverths Neue Landesbeschreibung" there is a woman with a piece of lace in her hands.

The reason Tønder and district was so suitable for the lace industry lies in the special trading problems it had to battle with in the 1600's. From earliest times the essential requirement for any town's prosperity has been trade, but

trade without good communications is not possible. Then the digging of the dikes to drain the land began in the mid-1500's, Tønder came to lie farther and farther away from the sea and the very capable merchants had to look around for new ways in trade. And it was lace that they settled on as the fashionable wear of the future.

That the old merchants' inspiration was realized is due to a number of favourable local conditions. By the standards of the day the area had good roads, capital for investment was available, they were business minded and had good connections.

Additional to all this, living conditions in the district were cheap, the people were content with little and, not least in importance, lace-making was the very thing for a domestic industry in which both children and feeble old people could work in comfort and in sociable groups. The girls, too, could stay at home and not have to go into service with strangers.

In its prime, Tønder's lace-making region stretched from Leck in the South to Ribe-Marstrup in the north. It formed a triangle with two sides of about 37 miles and one of 22 miles, but the real boundaries were the line Tønder-Logumkloster-Skaerbaek, on the one side with the North Sea on the other. That must include the island of Rømø, where the lace was of a particularly fine quality, - but the Frisians seem to have despised lace-making. Foremost as good lace-making places were Abild, Visby, Brede, Mjolden, Skast and Emmerlev.

The Schackenberg district is regarded however, as the leader among other places.

In these districts about 12,000 lace-makers were employed, mainly in their own homes. One source gives the figure 16,000.

In the 1700's the industry was built up soundly and gradually to become the essential economic factor for Tønder town.

The number of lace-dealers grew steadily and in the civic lists of townsmen from 1699 we can follow the development closely. Between 1702 and 1802 the "Borgerbrev" the municipal license to trade, was taken out by 35 lace merchants, but the number of lace merchants was much greater than that because many did not describe themselves as specialist lace merchants, but as merchants in a general sense.

The list lacks such well-known names as Bendix and Boye Boysen, -- while Marcus Hover and later Carsten Richtsen and Johan Hanquist, all distinguished men in the lace trade, are just described as merchants. But, in dealing with the lace merchants, people were generally dealing with the leading men of the town, people with money, position and prestige, -- often important public figures in some honorary municipal office.

Lace was a highly esteemed trade. There was money in it and more and more set out to get rich by it. The lovely old patrician houses, built by the rich merchants of those days, are evidence that many did.

Lace-making brought a great deal of money to the town, as can be seen from the

large amounts sold, by the standards of those days, in home and foreign markets.

Year	Denmark & Norway	Other countries
1772	25,278 rigsdaler	33,068 rigsdaler
1773	25,407 "	32,829 "
1774	30,235 "	32,588 "
1775	33,856 "	31,249 "
1776	41,350 "	38,784 "
1777	40,921 "	43,511 "
1778	48,786 "	47,388 "
1779	55,827 "	52,731 "
1780	61,938 "	55,201 "
1781	72,843 "	63,190 "

The most efficient of lace-girls could earn about 50 rigsdaler a year, but it must be remembered that the vast majority of the workers did it as a kind of sideline.

To indicate the purchasing power of the rigsdaler (96 skilling) in 1780 a bullock cost 7½ rigsdaler, a ham 80 skilling, approx. 1 lb butter, 8 skilling; 1/2 gallon of snaps, 9 skilling; about 1 lb. meat, 2½ skilling, about 1 lb. coffee, 12 skilling and about 1 lb. sugar, 2 skilling. It was not outstandingly lucrative by any means to have been an actual maker of lace, but there was a certain cosy comfort and sociability about it, especially when the girls came together to work, as they often did.

In the long winter evenings the lace-makers' bobbins rattled in the romantic sight of the "shoemaker's globe". This was a wooden cross to one arm of which the oil lamp was fixed and glass globes filled with water, occupied the others. It hung from the ceiling so that the beams from the three globes framed the three lace boxes held by the girls.

The type of lace box used in the Tønder district was in the form of a sloping desk. The surface to which the lace is fastened was about 13½ inches by 16-20 inches. --- In the small side nearest to the lacegirl, a piece was cut out so that she could pull the box tightly against her body. The desk-like surface was covered with leather on a stout textile and padded with hay.

The box itself was often most artistically carved or painted and fitted with little places where the stick on which the yarn is wound, spectacles and similar things were kept. Sometimes a secret drawer was built in for very private things.

Sticks for the yarn were often very beautifully worked. They had different shapes and different local names and they were made in various kinds of wood or in bone. -- The most prized were in ivory. The length was between 1½ and 4 inches.

"Aftensaedet" was the name given to the real lace-making season, which began, as a rule, a fortnight before St. Michaels Day (29th September). From then on the lace-makers would invite the local young men to come and entertain them on two afternoons or evenings each week with stories and songs. In return the young men got free tobacco and, when this intensive season ended, they got an invitation to a special party called "stander-

høtte", where in a modest way, they were given a celebration with much dancing and eating.

The young men were, in fact, mainly sailors, who, towards the end of February, returned to their shipping companies in Hamburg or Copenhagen, but they spent the long winter evenings sitting behind the lace-makers, busy with knitting, basketmaking or other domestic tasks while the rafters rang with sentimental old folk songs and even older ballads, with stories about strange happenings, with riddles and with hymns.

There was also many a dark side to lace-making. -- A document from 1788 says that because the girls had to sit continually and in a bent position over their work they became "consumptive and blind". They took to snuff, coffee and tea in a big way. They became useless for any other form of work and as they were not able to save out of their earnings, they became, sooner or later, a burden to the community.

Other sources stress the poor health of the lace-makers, their lack of any proficiency in general housework, their limited outlook, and from one place came the assertion that more than half the lacegirls were being treated worse than convicts. The report closes by saying that, without doubt, the girls would have been much luckier if they had been milking girls with the peasants. The clergy also complained, particularly about the lack of education because the girls were taken away from school as early as six years old to stay at home for lace-making.

The influence of democratic ideas upon clothes in the years following the French Revolution was not favorable to the lace industry. In the 1800's machine-made tulle rapidly gained ground as a new and much cheaper fashion material. The Tønder lace-merchant's day was past.

Around the year 1800 there were 13 lace merchants in Tønder, in 1836 only one remained.

Today only a few practising lace-makers remain and the legacy of the lace-making art of former days is to be seen in Tønder Museum, where there is a large and valuable collection of lace and of implements etc. associated with lace-making.

(Contributed by Olga Barnett, Mass.)



PATTERN DESIGN by MARTHA ANDERSON

It has been learned that the bobbin lace pattern used by Heddy Fluharty in the 36" by 36" cloth, pictured on page 11 of the September bulletin was designed by our San Francisco member, Mrs. Martha Anderson.

The pattern is one of the set of fifty patterns in the portfolio offered by Martha Anderson and her sister Gertrude Biedermann last year, so many have it.

Permission to use the pattern was given to Heddy Fluharty by Mrs. Biedermann.



A HAPPY
NEW YEAR



HONITON PILLOW LACE

"The Theory of how Lace came to Devon"

Religious persecutions of 1568 drove the Flemings to England; groups settled in Devon, London and later in the Midlands.

Colyton, once an important port with a large harbour (Axmouth) with Sidmouth, Beer and Exmouth and ports of equal size; from these it is assumed Devonians were already making 'Bone Lace' so called, because lace-makers wound the thread on small bones. Chickens' wings were used as Lace-sticks (Bobbins) and on small bones from a pig's foot, thread was wound on as a reel. Also known was 'Fish Bone Lace' because early lace-makers were so poor that fish bones were used instead of pins.

Boys and girls went to Lace Schools at the age of 5 and 6 years, teachers kept the lace made by the children as payment for their lessons.

1760 the first machine made lace was produced in Nottingham.

1809 John Heathcote of Loughborough bought a Wool Spinning Factory at Tiverton, destroying the demand for hand-made bobbin-net, which was a shattering blow to Lace-Makers.

Royal favour was sought and Queen Adelaide placed an order for a complete dress to be made of sprigs of Honiton Lace, mounted on machine made net. Hand made net was found impossible to revive. Warrant was granted to Amy Lathy of Honiton in 1830.

Queen Charlotte's Wedding Gown was made of Honiton Lace, as also was Queen Victoria's in 1840 which cost the great sum of £1,000.00; the order was given to Jane Bidney of Beer.

1902 Devon County Council appointed a Lace Committee, which voted several sums to aid the revival of this lovely craft.

For the Coronation of King George VI and Queen Elizabeth a Honiton Lace Fan was presented to the Queen by the people of Honiton.

April 1939, Mr. Allen of the Lace Shop, Beer, a Handkerchief was made for Queen Elizabeth, The Queen Mother.

April 1947 a Lace mounted Cocktail Tray was presented to our Queen, then The Princess Elizabeth, from the women of Honiton as a 21st Birthday Gift.

1951 Her Majesty, The Queen, accepted a specimen of Honiton Lace made by Mary Dowell of Branscombe then 90 years old. Mary Dowell was the Great-Grandmother of my daughter, Elizabeth A. White, who is also making lace.

Princess Margaret was presented with a Wedding Gift of Honiton Lace Handkerchiefs.

1972 at the Devon County Show, Mr. E. Luxton presented the Duchess of Gloucester with a Handkerchief.

To-day Devon Education Committee take an interest in the old Devonshire Craft and train teachers, of which I am proud to be one, under Miss M. Rendell, now Senior Lace Instructress for Devon County Education.

Being a Colytonian and very interested

in Pillow Lace, here are a few of the interesting things I have learned about Lace in our district:-

England has few records relating to lace making, as it did not receive the attention from the Government, as was shown to the same craft in other countries.

Colyton Church along with Farway Church and Exeter Cathedral has lace depicted in stone. In Colyton Church a Honiton Lace Collar adorns the stone monument of Lady Pole, who died 1623. In Farway Church, a Lace Collar and Cuffs on the stone effigy of a member of the Prideax family. In Exeter Cathedral on the monument of Lady Doddridge dated 1614 are Cuffs and Tucker adorned with geometric lace and the monument of Bishop Stafford who died 1398 has a Lace Collar.

Also mentioned in the book 'The History of Lace' by Mrs. Bury Palliser: In Honiton Churchyard, a stone "To the memory of James Rodge, Bone Lace Dealer, who died 1617".

Lace and needlework are mentioned in the Bible, the word 'Lace' refers to cord used drawing two pieces of cloth together.

The earliest examples of weaving, were discovered in Egyptian Tombs. In the 14th Century, lace was known as 'Nun's work'.

Lace-making in Devon/Dorset seems to have been a profitable business in the 17th Century.

Amongst Lace dealers in the district here are three: - James Rodge of Honiton; William Bard of Colyton - Bone Lace Dealer 1680; the Chick and Tucker families of Branscombe - they had an exceptionally long association with Lace-making, about 500 women in the surrounding district worked for the Tuckers, payment was made by barter method - Lace-makers given groceries and other commodities in exchange for their work.

The last specimen of real pillow made ground net made in Devon is said to have been for the wedding veil of Mrs. Marwood Tucker in 1869.

Amongst the variety of Devon Pillow Lace, perhaps the best known are:

- APPLIQUE - Where the sprigs or motifs are mounted on machine made net
- POINT - Where lace is taken off the pillow and joined by various stitches with a needle (Branscombe point being well known and still made)
- GULPUR - The sprigs and motifs are joined together on the pillow by picots, brides and purlings
- OLD LACE - A term used to describe any real lace produced under Artistic and Social conditions prevailing up to the French Revolution. Old Lace was nearly always made of linen thread and very occasionally of silk, often made of black thread or silk.

Colyton chromatic was a type of coloured lace devised by W. L. Gill of Colyton and first exhibited at the Society of Arts Exhibition in 1849 - 50.

Bobbins always spoken of as 'Lace-Sticks' and made of wood and frequently whittled of spindle-wood or holly and decorated with quaint markings. Often carved by fishermen while at sea, with inscriptions or to record Births, Marriages and Deaths. Bundles were often given on Valentine's Day from husbands and sweethearts.

For the interest of Colyton folk, my neighbour, A Colytonian, who's mother was a Lace-maker, lived opposite 'The White Hart Hotel' Queens Square, in a cottage (no longer there) recalls the old 'Net Rooms' of Colyton:-

Prentice & Co. - Where a Mrs. Smith was in charge, (behind the 'Globe Inn')

Boden's & Co. - Where Mrs. Smale was in charge (where our Telephone Exchange is now)

Gifford Fox of Chard. (Which I can remember) run by Mrs. Facey in West Street (Where Rosenthal's now have their store)

Ladies collected pieces of net and took them home to repair, this was done by wearing a velvet finger cap and mending the net over their wrist.

At the age of seven years I lived in Fore Street, opposite Copp's Bakery and next door to an old Lace-maker, Mrs. Fanny Manley and who, like Miss Snell, made lace and sold it to Mrs. Barnard who had a Lace Shop in Sidmouth. Mrs. Manley sometimes looked after me and gave me Pillow and Lace Sticks and taught me to make braid.

At Colyton Council School the Headmaster's wife, Mrs. Jenkins (an excellent needlewoman) sent about 10 girls (good at needlework) every Friday morning along to the woodwork room (now where the St. John Ambulance have their H.Q.) and a Miss E. Kemp, who traveled around the district, came to the School and taught us lacemaking.

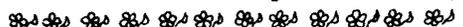
By: - Lillie D. Trivett, Colyton,
Member of Devon Guild of Craftsmen
Wednesday, 8th August, 1973

Detail of Needle Lace

(See page 17)

Enlarged view of frame and butterfly in needle point lace made by Patti Jolin, using combined styles. "In the branch picture the style comes closer to Point de Gaze, but the mesh is Reseau Ordinaire, also called Point Feston Double and is used on a smaller scale in Alencon lace.

The Rose motif is in the Point de Gaze style. We use the D. M. C. Encyclopedia of Needlework by Dillmont in the lace class. It's an excellent 'How to' book. The section on needlelace covers most of the meshes, bars, picots and fill stitches." - Nancy Evans



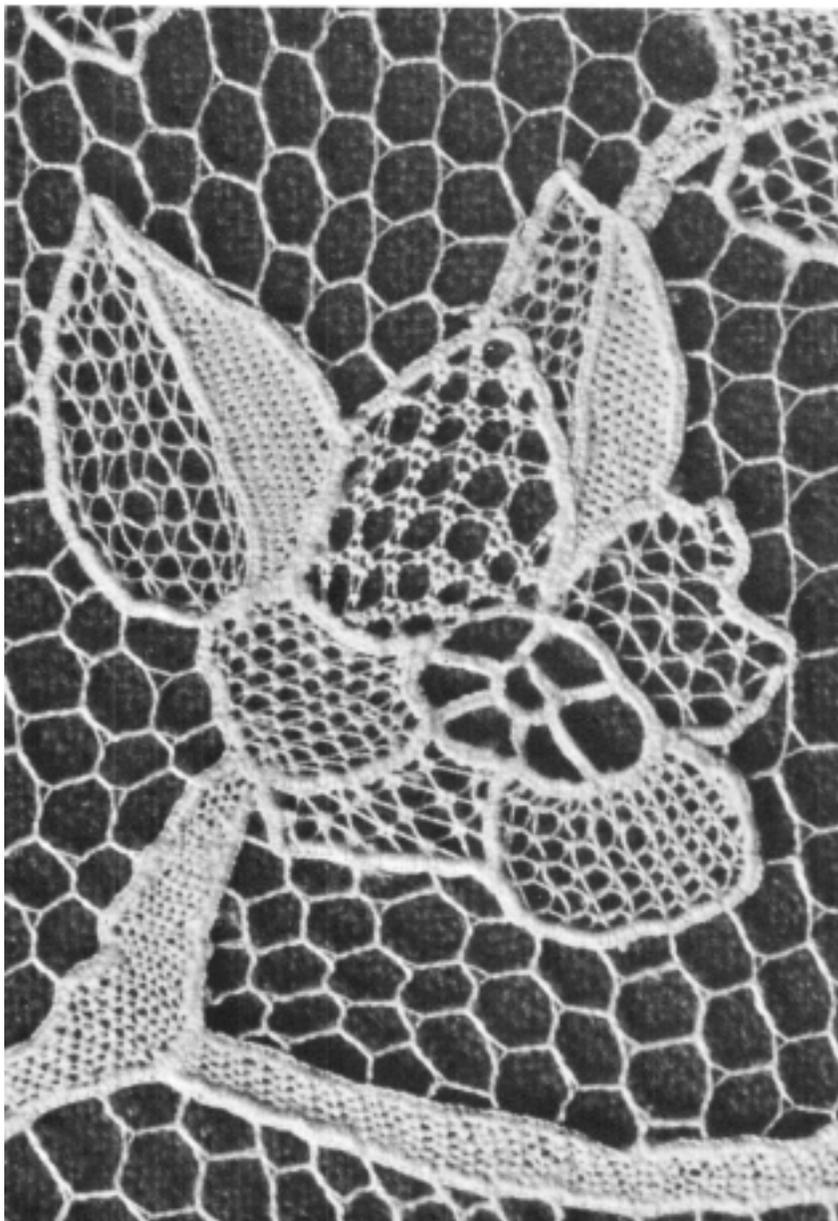
NOTE FROM A MEMBER

As I was reading the back issues you sent me, I noticed a picture of "Knitted Table Mats" from April 1915 "Needlecraft" on page 44, Jan. 1972.

These same mats and instructions are in the Nov. 1974 issue of "Olde Time Needlework".

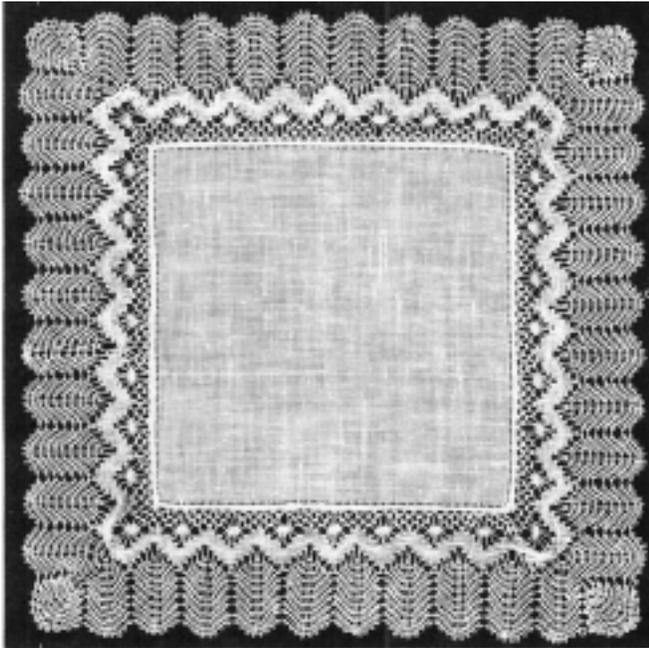
This same issue suggests using a simple crocheted braid (4 chain - 2nd and all other rows - 3 double crochet) for use in Battenberg lace".

Jeanne Spizzirri, Illinois



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from Editor	



Bobbin lace trimmed pieces made by Mrs. Helen Hunt, Va. during 1974, that were exhibited at the 11th Biennial Creative Crafts Exhibit in Rockville, Md. Sept. 21 through Oct. 4th. Above, wedding handkerchief; pattern from collection of laces of Belgian Gov. Below tray cloth and place mat.

Tatted Yoke for Underthings

By ORA CHEEVER SMELTZER

MATERIAL. — Crochet cotton No. 40, 3 balls.

From "Modern Priscilla" November 1921

ROSE FOR CENTRE OF MEDALLION. — Ring 6 p separated by 2 ds; join thread without breaking to 1st p. 1st row—ch 6 ds, join by shuttle thread to next p and repeat around. 2d row—ch 8 ds, fasten in top of joining of previous row and repeat around. 3d row—ch 10 ds and repeat. 4th row—ch 12 ds and repeat. 5th row—ch 3 ds, 4 p separated by 3 ds, 3 ds, fasten, cut and tie.

BORDER OF MEDALLION. — All rings are composed of 3 ds, 5 p separated by 3 d s, 3 ds, close. All chains are 3 ds, 4 p sep by 3 ds, 3 ds. Make ring and chain, another ring fastened by 2nd p to 4th p of last ring, ch, and repeat (fastening 3rd ch by 2 middle p to 2 middle p of a petal of the rose), until there are six rings, joining first and last rings like the others. Turn, ch,

made in medallion. Chain 3 ds, turn and make wheel joining to chains on other side of last wheel of medallion, ch 3 ds, turn and make another wheel, joining first wheel of underarm piece. Continue making wheels, reversing every alternate one until there are five wheels at bottom and four at top. Now make another medallion attaching to underarm piece same as first one, but in reverse order.

Use roses for filling in between medallions at top. For smaller rose, make centre ring and 1st row like large rose, then outside row of chains of 3 p sep by 2 ds. For the larger rose make three rows like rose of medallion, then ch 3, 4 p sep by 2 ds, ch 3.

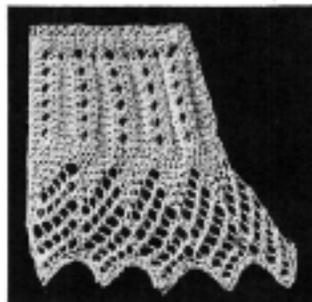
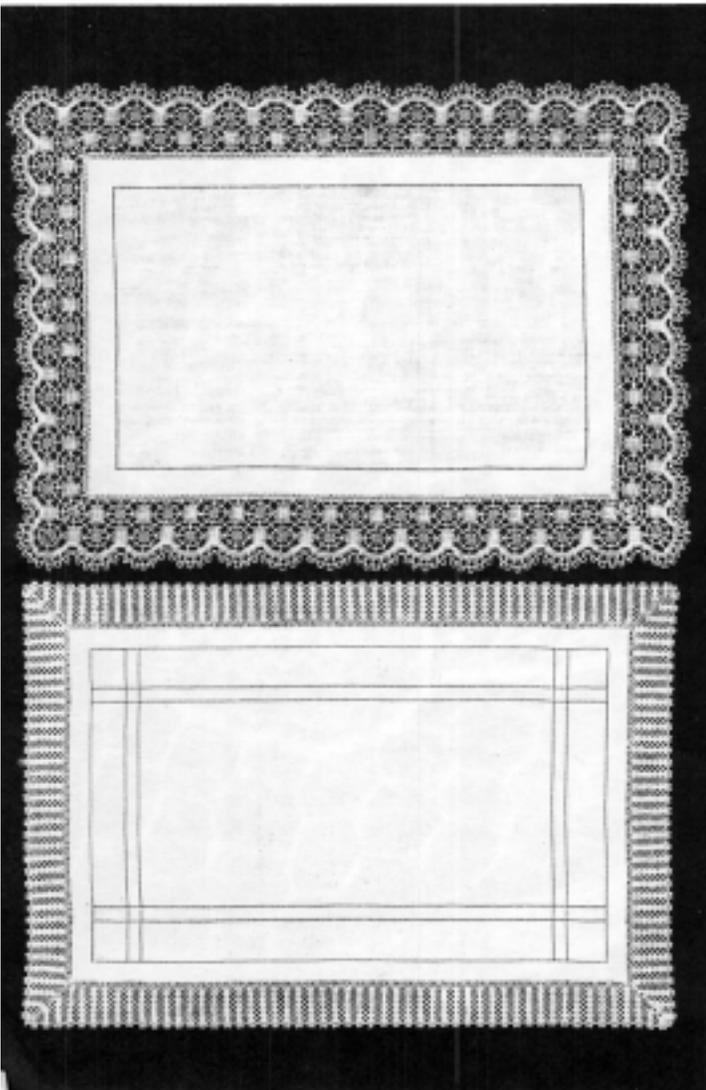
The large rings of the beading are made of 3 p sep by 3 ds, the small ones are 6 ds, p, 6 ds, close.



r joined by 2nd p to 3rd p of ch between last 2 r of wheel, ch, r joined last r, ch, r * joined last ring, ch, r. This ring is the first of the next wheel of border. The 1st ch of this wheel is fastened to r marked by star. The 2nd ch is joined by 2 middle p to 2 middle p of 4th ch of first wheel and 3rd ch is joined to next petal of rose. Continue around rose in same way.

The underarm piece and borders of two adjoining medallions may be made in one piece. Have ready two roses. Complete border around one rose, then, without cutting thread, turn, ch 3, p, ch 3, join last p of ch at opposite side of last wheel, ch 3 ds, p, ch 3 ds. Make wheel as on edge of medallion, joining chains to last ch

BEADING. — Make with one thread. Ring (3 ds, p) 3 times, 3 ds, close; leave short thread, r 6 ds, p, 6 ds, close, leave short thread; r 3 ds, join p on first r, 3 ds, p, 3 ds, p, 3 ds, close, leave short thread; r 6 ds, join p on small r, 6 ds, close, leave short thread; repeat for desired length. Make second strip, joining small rings to small rings of first strip (having 4 small r in cluster). Join beading to yoke by sewing ps of beading to those on medallions. Make three strips. Join one to armhole by sewing ps of beading to those on medallions, leaving a strip for desired length of shoulder strap. Join ps of beading to those on medallions at the top of yoke and join to ps on beading for shoulder strap.



Knitted Lace, Fluted Design with Eyelets

BY MRS. MAE YOUNG

USING thread and needles in accordance with the purpose for which the lace is intended cast on 28 stitches, and knit once across plain.

1. Knit 18, * (over, narrow) 4 times, over, knit 2.
2. Knit 13, purl 12, turn, leaving 4 stitches on needle.

3. Knit 15, then like 1st row from * to end.
4. Knit 14, purl 12.
5. Knit 16, like 1st row from *.
6. Knit plain, including the 4 stitches left at end of 2d row, 31 stitches in all.
7. Knit 4, purl 12, knit 5, like 1st row from *.
8. Knit plain, 32 stitches.
9. Knit 4, (over, narrow) 6 times, knit 6, like 1st row from *.
10. Knit plain, 33 stitches.
11. Knit 4, purl 12, knit 17.
12. Bind off 5, knit across plain. Having again 28 stitches on the needle repeat from 1st row to the length desired.

In thread this makes a most attractive trim for centerpieces, pillow-slips, scarfs, and other articles for household use; the sample was made with No. 40, but any size may be chosen. It is also a desirable design for working with yarn; and it may easily be made narrower or wider, as liked.

"KNITTING LACE" by Barbara Abbey, \$8.95 Viking Press, Inc., 625 Madison Ave. N.Y. 10022 - 143 pages. The late author, an I.O.L. member, has left her own fine memorial in this book. It introduces a condensed, sensible system of notation for directions which greatly simplifies elaborate patterns, and gives full instructions for all stitches and techniques. In addition to 100 lovely edgings, the patterns include background stitches, shawls, collars, luncheon sets and bedspreads. Many are re-workings of long-forgotten 19th-century patterns collected by the author. There are plenty of clear diagrams and useful information on materials and sources. All the pieces in the book are worked on two needles and the variety is amazing. Serious lace knitters will welcome this new way of abbreviating directions.

"LES DENTELLES AUX FUSEAUX" (Bobbin Lace) by Therese de Dillmont, 204 pages, \$15.00 English version by Mary McPeck, Gale Research Co., Book Tower, Detroit, Mich. 48226 -- This year for the newer members we'll be reviewing the classic lace books now available in reprints. Originally published in 1910 by D.M.C. this basic work deserves to start off our series. It is well known for its detailed, systematically presented course of instruction. This edition is a photo-facsimile, with the English translation in a separate booklet neatly tucked in a pocket of the binding, along with full sized patterns on card for the 55 Torchon laces in the text. Mrs. McPeck has used abbreviations to make the comprehensive directions more compact and practical.

Beginning with basic stitches, braids and grounds, the lessons progress through simple laces, each one adding a technique to the student's repertoire. The chart of D.M.C. thread sizes is a valuable tool, since most of the threads are no longer made, and it enables present-day workers to accurately compare and substitute other threads. This is the first English translation of this excellent book, and is in fact the only edition now in print. Members may order from the publisher.

TATTING by Rhoda L. Auld, 128 pages \$8.95 Van Nostrand Reinhold Co. 450 West 33 St. New York, N.Y. 10001 Subtitled "the contemporary art of knotting with a shuttle" This book brings to tatting some fresh ideas and resurrects some forgotten old ones. After a concise history of tatting, knotting, and their development, the author discusses tools and materials for traditional work, and gives very clear instructions and some simple projects. She then goes on to tools, materials and innovative techniques for contemporary effects, with an exploratory spirit and scope. The book is generously illustrated with photos of new and old pieces, using all sorts of yarns and twines, combining tatting with other textile techniques including couched knotting. There is a good annotated bibliography and a list of suppliers. In all, it offers a wealth of

ideas for the creative worker, especially those who may wish to include tatted elements in their weaving, stitchery or macramé.

* * * * *
FOREWORD to "TENERIFFE" by Eunice Kaiser

Although there are over thirty designs for medallions included, the purpose of this book is not so much to give you patterns as to give you tools to work with and, hopefully, the inspiration and desire to do so. I want to share with you the joy of being so familiar with the technique of a craft that you can create something original and all yours, like no one else has, perhaps an heirloom of the future.

Neither a large special working space nor any large expenditure for equipment is needed for making Teneriffe lace. It can easily be carried about from place to place and worked amid pleasant conversation. The materials for making the needed equipment are to be found in the sewing basket and kitchen of every craftswoman.

However simple it is, making lace of any kind does require some patience. Any craft or art which is worthwhile is time-consuming. Yet, in making Teneriffe lace, time passes so pleasantly and seemingly fast, and the work is so undemanding that it can be done by craftsmen of all ages.

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- No.110, 1300 yds.. 3.15

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OLD BOOKS ON LACE

Anthony Crouch can supply various out-of-print books on lace, crochet, needlework, etc. Write for list - A.S.Crouch (Antiquarian Bookseller) 'Oak Lodge', 47A Mornington Road Woodford Green, Essex, England

Elizabeth Zimmerman

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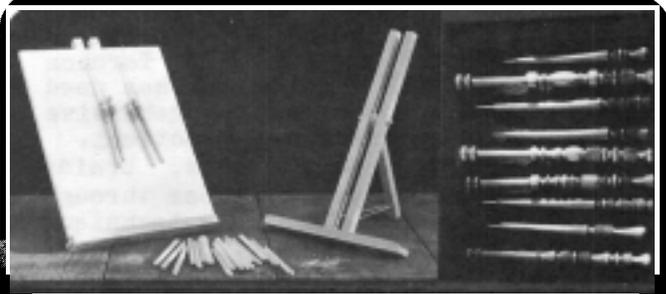
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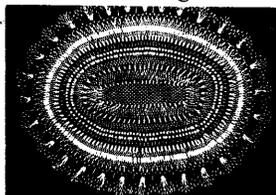
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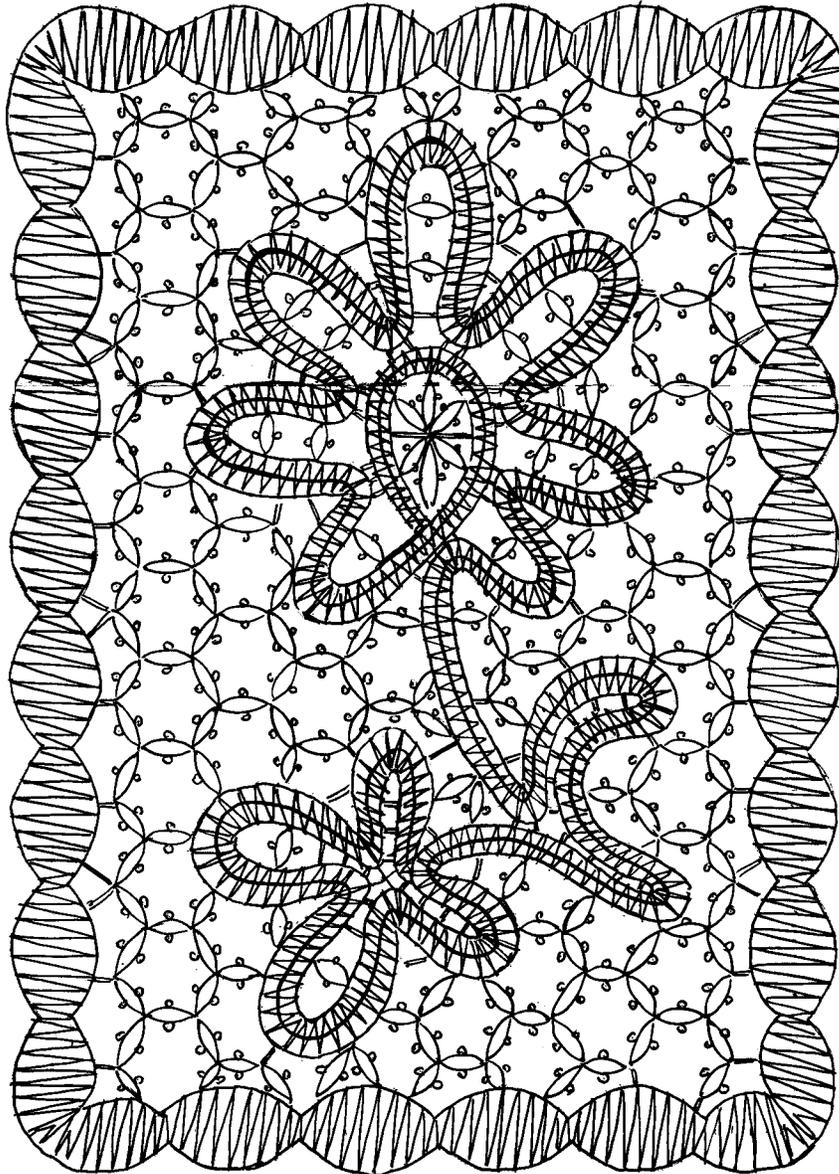
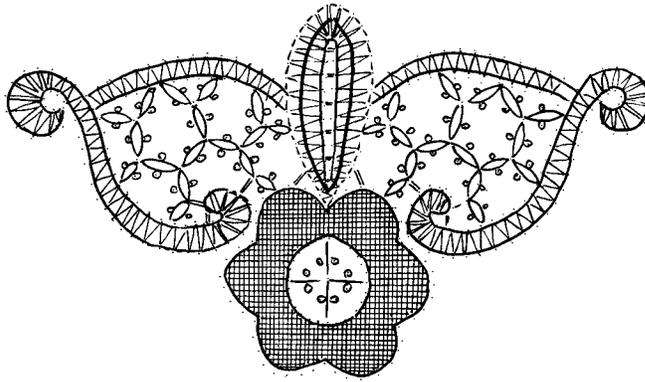
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SUPPLEMENT SHEET

Supplement sheet of Bobbin Lace Frickings
with November 1974 I.O.L. Bulletin

Pre 1900 Belgium Floral Motif
contributed by Anne Wick of Minn.
and drawn for printing by Gertrude
Biedermann of Cal.



Rectangular Bobbin Lace Placemat
created by Gertrude Biedermann of
California from the pre 1900 Oval
Belgium pattern for a doily
Use #50 Linen thread
11 Pairs bobbins

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

NEW MEMBERS

BY STATES

ARKANSAS

ROGERS, Mrs. Mary Louise
Route 3, Box 247
Conway, Arkansas 72032
(Battenberg)

CALIFORNIA

BIEGER, Marguerite Vizzier
501-B East San Jose Avenue
Burbank, Calif. 91501

BOX, Ma. Carrie O.
1741 Lincoln Avenue
San Rafael, Calif. 94901

COHN, Barbara
615 Stratford Court
Del Mar, Calif. 92014
(Bobbin Lace)

CROSBY, Lorna
1834 South San Antonio
Ontario, Calif. 91761
(Applique, Battenberg,
Bobbin, Crochet, Knitted,
Needle, Netting)

DOUGAN, Mrs. Marilyn C.
125 North Harbor View
San Pedro, Calif. 90732

FLAHERTY, Mrs. Linda Penner
7860 Ritchie Street
Long Beach, Calif. 90808

GEIPEL, Isolde
2431 Eucalyptus Way
San Bruno, Calif. 94066
(Bobbin Lace)

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Los Altos, Calif. 94022
Att: Mrs. Anniea Blair
(All needlework)

PUGMIRE, Mrs. Maurine S.
5017 Hilda Road
San Diego, Calif. 92110

VOLTMER, Mrs. Mary G.
29500 Heathercliff Road, #196
Malibu, Calif. 90265
(Bobbin Lace)

COLORADO

ANDERSON, Mrs. Betty
17190 Mt. Vernon Road, #196
Golden, Colorado 80401

CLARKIN, Mrs. GoIda I.
3873 So. Hudson Street
Denver, Colorado 80237

CONKLIN, Mrs. Nancy
4795 So. Kalamath
Englewood, Col. 80110

GORDON, Winifred
1418 St. Paul
Denver, Col. 80206

JOSEPHSON, Dorothy
Belmont Apartments, #207
1050 Sherman Street
Denver, Col. 80203

KRAMER, Ms. Florence
13446 West 22nd Place
Golden, Col. 80401

LONG, Miss Ami
8550 West 8th Ave.
Lakewood, Col. 80215

LORIO, Meg.
790 So. Cherryoak Road
Boulder, Col. 80302

MANIS, Mrs. Helen
3058 So. Hobart Way
Denver, Col. 80227

MARSH, Mrs. Juanita
262 So. Emerson Street
Denver, Col. 80209

MAUCINI, Mrs. Anna
3600 South Pierce
Denver, Col. 80235

McCARTHY, Joan
745 East Virginia Ave.
Denver, Col. 80209

NIGRO, Mrs. Mary
7777 Morrison Road
Lakewood, Col. 80227

OLSEN, Helen
2841 East 10th Ave.
Denver, Col. 80206

PERRY, Mrs. K. P.
2151 Hawthorne Place
Denver, Col. 80206

RIEGEL, Bernadine
910 East 16th Ave.
Denver, Col. 80218

THOMPSON, Mrs. Rachel
1000 So. Adams St.
Denver, Col. 80209

SMITH, Mrs. Ruth
735 South Clinton
Denver, Col. 80231

WAHL, Betty M.
1424 Stuart Street
Denver, Col. 80204

DISTRICT OF COLUMBIA

PARDQ, Mrs. Margit
907 - 6th St., S.W. Apt. 716C
Washington, D. C. 20024

FLORIDA

CAVARLY, Mrs. H. P., Sr.
1615 North Oleander Ave.
Daytona Beach, Fla. 32018
(Bobbin, Knitted)

FERRERI, Mrs. Sara J.
1055 N.E. 144th St.
North Miami, Fla. 33161

GINGERACK, La Vone
1251 S.W. 3rd Street
Miami, Florida 33130

MARTENS, Ms. Dorothy
8855 N.W. First Ave.
Miami, Fla. 33150

ILLINOIS

GREENBERG, Mrs. Samuel
907 - 21st Street
Rockford, Illinois 61108
(Applique, Battenberg,
Bobbin, Crochet, Hairpin,
Needle, Knitted, Tatted)

HALLEY, Lorelei
907 South Second
Champaign, Illinois 61829
(Bobbin, Crochet, Needle,
Tatted.)

WINANDY, Carol I
1295 Des Plaines Ave.
Des Plaines, Illinois 60018

INDIANA

GIBSON, Osie
4054 North Sheridan
Indianapolis, Ind. 46226

IOWA

GUSTAFSON, Sandra I.
1401 North 7th
Burlington, Iowa 52601

KYHL, Mrs. Emil
202 - 3rd. Ave., S.W.
Box 127, Britt, Iowa 50423
(All lace)

MARYLAND

CUMMINGS, Dr. Norma E.
11701 Farmland Drive
Rockville, Md. 20852
(Bobbinlace)

MASSACHUSETTS

DONOGHUE, Mrs. Elizabeth
86 Bradford Street
Everett, Mass. 02149
(Bobbin, Crochet, Hairpin,
Knitted, Needle)

DuCHARME, Miss Audrey A.
139 Barley Neck Road
P.O. Box 566
East Orleans, Mass. 02643
(Bobbin lace)

MICHIGAN

ANDERSON, Lauren
6035 Arno, Apt. #7
Allen Park, Mich. 48101
(Bobbin lace)

CRAMER, Kathleen
2972 Roundtree Blvd.
Ypsilanti, Mich. 48197
(Bobbin, Hairpin, Knitted)

DAILEY, Mrs. Barbara
906 Lincoln
Port Huron, Mich. 48060
(Bobbin Lace)

GODFREY, Elaine C.
87 Carriage Way
Ypsilanti, Mich. 48197
(Bobbin lace)

GRIST, Elen
615 Forestdale
Royal Oak, Mich. 48067
(Needle lace)

HEIDEL, Mrs. Carl C.
706 Westview Road
Bloomfield Hills, Mich. 48013

JACKSON, Mrs. Marguerite
760 Wordsworth
Ferndale, Michigan 48220
(Bobbin, Crochet, Knitted)

JENSEN, Eva V.
2160 East Delhi Road
Ann Arbor, Mich. 48103
(Bobbin lace)

KNOFF, Susan B., R.N.
2606 Georgetown Blvd.
Ann Arbor, Mich. 48105
(Bobbin lace)

MATTHEW, Darlea
Box 205
Walloon Lake, Mich. 49796
(All laces)

MILLER, Mr. John
11414 St. Marys
Detroit, Mich. 48227
(Bobbin lace)

PHILIPS, Mrs. G. A., Jr
18213 West 14 Mile
Birmingham, Mich. 48009
(Tatting)

SAUNDERS, Mrs. Norman S.C.
12176 Amherst Court
Plymouth, Mich. 48170
(Bobbin lace)

SCHROEDER, Carole
30141 Wickow Road
Farmington Hills, Mich. 48024
(Bobbin, Tatted)

WATCH, Leslie
407 East Lincoln Ave.
Royal Oak, Mich. 48067
(Bobbin lace)

WELLS, Mrs. Sheila D.
2344 Lanergan
Troy, Mich. 48084
(Bobbin, Crochet,
Knitted, Tatted)

WILLIAMSON, Elizabeth L.
43201 Donley Drive
Sterling Heights, Mich. 48078
(Bobbin lace)

MINNESOTA

SMITH, Mrs. Beryl O.
2651 Kyle Ave., North
Minneapolis, Minn. 55422

Van den BERG, Mrs. Helen
1725 Morgan Ave., South
Minneapolis, Minn. 55405

MISSOURI

FRUMHOFF, Mrs. Marvin
8023 Tulane Court
University City, Mo. 63130
(Bobbin lace)

NEW MEMBERS

ALPHABETICALLY

Andersen, Mrs. Elmer	Neb.	Knopf, Susan B., R.N.	Mich.
Anderson, Mrs. Betty	Col.	Kramer, Ms. Florence	Col.
Anderson, Lauren	Mich.	Kyhl, Mrs. Emil	Iowa
Andrews, Mrs. I. M.	Eng.	Leander, Mrs. Richard, S.	Dak.
Armistead, Mrs. Eliz.	W. Va.	Logue, Miss Lynne	Tex.
Attleson, Jeanne J.	N. Mex.	Lohman, Mrs. Debbie	N.Y.
Axelsen, Mr. Anders F.	Wis.	Long, Miss Ami	Col.
Barker, Mrs. Jan	Penn.	Lorio, Meg.	Col.
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Barr, Mrs. J. F.	Penn.	Manis, Mrs. Helen	Col.
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Bender, Mrs. Helen	N.J.	Marsh, Mrs. Juanita	Col.
Benveniste, Georgina	Ore.	Martens, Ms. Dorothy	Fla.
Bergstrom, Lillian	Wash.	Maucini, Mrs. Anna	Col.
Bertram, Rosemary C.	N.J.	Maskin, Susan	N.Y.
Bieger, Marguerite V.	Cal.	Matthew, Darlea	Mich.
Bonney, Mary C.	Ore.	McCarthy, Joan	Col.
Bowers, Mrs. Marianna	Ohio	Miller, Mrs. Evert, Sask.	Can.
Box, Ms. Carrie O.	Cal.	Miller, Mr. John	Mich.
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Clarkin, Mrs. Golda I.	Col.	Oddy, Mrs. Jerry	N.Y.
Claassen, Mrs. A.	W. Va.	Olsen, Helen	Col.
Cohn, Barbara	Cal.	Fardo, Mrs. Margit, Wash.	D.C.
Collier, Mrs. K.	Eng.	Parker, Mrs. Joan	Eng.
Conklin, Mrs. Nancy	Col.	Perkins, Mrs. S. E.	Eng.
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Conrad, Judy	Wash.	Phelps, Mrs. G.A., Jr.	Mich.
Coryell, Mrs. Edna	Va.	Poling, Mrs. A.C.	Va.
Cragun, Bertha	Wash.	Porter, Mary E.	Wash.
Cramer, Kathleen	Mich.	Fugmire, Mrs. Maurine	Cal.
Crosby, Lorna	Cal.	Puis, Mrs. Louise H.	Penn.
Crouch, Mr. A. S.	Eng.	Rennie, Florence C.	Okla.
Cummings, Dr. Norma E.	Md.	Riegel, Barnadine	Col.
Dailey, Mrs. Barbara	Mich.	Rittenhouse, Mrs. E., Ont.	Can.
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Donoghue, Mrs. Eliz.	Mass.	Rosenau, Mrs. Fern	Neb.
Dougan, Mrs. Marilyn	Cal.	Sadlier, Mrs. R. J.	N.J.
DuCharme, Miss Audrey	Mass.	Sahyoun, Mrs. Ida	N.Y.
Duus, Mrs. Frances C., B.C.	Can.	Saunders, Mrs. Norman	Mich.
Eramo, Ruth Ann	Ohio	Schelenbaum, Donna	Ore.
Ferrari, Mrs. Sara J.	Fla.	Schoenfelder, Mrs. Hilda	Ore.
Flaherty, Mrs. Linda P.	Cal.	Schroeder, Carole	Mich.
Flint, Mrs. Seraph	N.Y.	Schubring, Mrs. Janis	Wis.
Frumhoff, Mrs. Marvin	Mo.	Short, Jessie	B.C. Can.
Gammie, Mrs. Lena	B.C. Can.	Simpson, Mrs. Mabel	Va.
Gatti, Mrs. M. J.	Va.	Smith, Mrs. Ruth	Col.
Geipel, Isolde	Cal.	Smith, Mrs. Beryl O.	Minn.
Gibson, Osie	Ind.	Spindler, Mrs. Leora	Ohio
Gingerack, La Vone	Fla.	Stearns, Lisa	Va.
Godfray, Elaine C.	Mich.	Stiles, Mrs. Donna	W. Va.
Gordon, Winifred	Col.	Thompson, Mrs. Rachel	Col.
Greenberg, Mrs. Samuel	Ill.	Thompson, Betty	Eng.
Grenvik, Mrs. Inger	Penn.	Trushell, Miss Chari A.	N.Y.
Grist, Elen	Mich.	Turner, Mrs. Beryl	Eng.
Gupton, Miss Annie L., N.	Car.	Van den Berg, Mrs. Helen	Minn.
Gustafson, Sandra I.	Iowa	Vardy, Mrs. P.	Ont. Can.
Haight, Eleanor M.	Wis.	Veiga, Mrs. Charles	N.J.
Halley, Lorelei	Ill.	Voltmer, Mrs. Mary C.	Cal.
Hamer, Rosalie	Wash.	Wahl, Betty M.	Col.
Harris, Mrs. Barbara G.	Penn.	Watch, Leslie	Mich.
Hedstrom, Tui	Ohio	Webster, Mrs. L. K.	Eng.
Heidel, Mrs. Carl C.	Mich.	Wells, Mrs. Sheila D.	Mich.
Henze, Mrs. Karl D.	Ore.	Wendel, Marcella S.	Ohio
Heritage Arts	Cal.	Wenger, Patricia	Penn.
Holmquist, Helen E.	Wash.	Werrell, Mrs. Barbara	Eng.
Hudspith, Mrs. H. M.	Eng.	Williamson, Eliz. L.	Mich.
Jackson, Mrs. Marguerite	Mi.	Winandy, Carol	Ill.
James, Mrs. Phyllis	Eng.	Wood, Mrs. Marie E.	Wis.
Jensen, Eva V.	Mich.	Wosnick, Mrs. E.	Wis.
Jones, Miss Gwenth	Eng.	Zeimens, Mrs. Dora E.	Wyom.
Josephson, Dorothy	Col.	Zweig, Mrs. Mollie	N.J.



Mrs. Albert DuCharme, Jr. modeling a Battenberg dress.

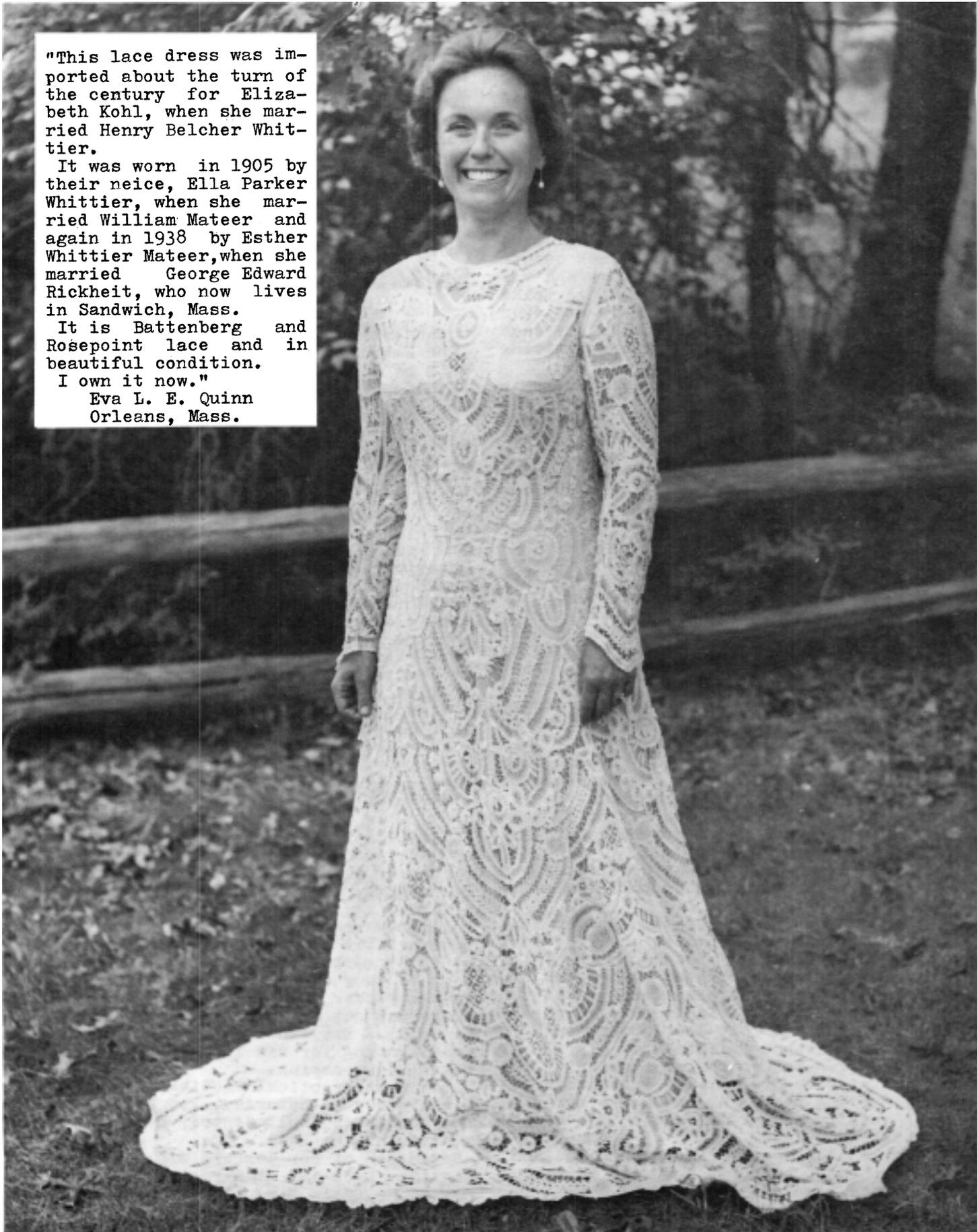
"This lace dress was imported about the turn of the century for Elizabeth Kohl, when she married Henry Belcher Whittier.

It was worn in 1905 by their niece, Ella Parker Whittier, when she married William Mateer and again in 1938 by Esther Whittier Mateer, when she married George Edward Rickheit, who now lives in Sandwich, Mass.

It is Battenberg and Rosepoint lace and in beautiful condition.

I own it now."

Eva L. E. Quinn
Orleans, Mass.



Lithographed 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.

Regional Conference

Dearborn, Michigan, October 5 and 6,

By: Mary Moody Seldon

Favorable reverberations continue to be heard regarding the regional conference held in October at Greenfield Village by the Ann Arbor and Detroit lace groups.

The two day meeting was planned to coincide with visit to the United States of Mrs. Margaret Waller Hamer, of Bedford, England, who had been the lace making teacher of Trenna Ruffner of Detroit.

The plan of the conference was so successful it has been briefly outlined below. The first day featured exhibits of the main types of laces, each assigned to a conference member with a space location in the room for exhibiting and time for registrants to circulate, ask questions of exhibitors, discuss laces and visit with each other in between 3 talks scheduled for morning, afternoon and evening, and a box luncheon provided by each local member to be shared with a visiting registrant.

The three talks included:

An Introduction to Italian Lace, -- with slides prepared with thoroughness by Reba Ann Fucilla and graciously read by Marion Sober of Plymouth, Michigan.

One Hundred Years of Lace Books, a scholarly and interesting presentation by our Bulletin Book Reviewer, Mary Lou Kueker of Beltsville, Maryland.

English Lace and Lace Makers Today, with slides by our visiting expert, Margaret Waller Hamer, who included views of her classes, pupils and their lacework.

The latter talk followed the evening dinner at which Susan Knopf of Ann Arbor, had presented many registrants modeling "Laces at the Wedding" which featured not only bride and ring bearer but lace attired guests and wedding presents, circulating them among the conference members to be more closely viewed.

The second day was devoted to workshops on lace making which through pre-registration were quickly over-subscribed.

The beginners group was taught by Mary McPeck and the advanced group by Margaret Waller Hamer.

The additional group was offered expert guidance in tatting by our bulletin editor, Rachel Wareham.

The afternoon closed with a guided tour of the historical fabrics and The Ford Museum in Greenfield Village.

Credit for this excellent conference program and the fine arrangements made can be attributed to the leadership given the Ann Arbor and Detroit lace groups by Mary McPeck and Trenna Ruffner.

In addition, the out-of-state list of registrants, given below, was remarkable not only for the number included but for the high quality of participation this offered the conference.

Marcile Anderson of Fort Wayne, Indiana

Olga Barnett of North Andover, Mass.

Marianna Bowers of Dayton, Ohio

Janice Brown of Georgia

Marion Channing of Marion, Mass.

Ethel Cutler of Warwick, Rhode Island

Ruth Flint of Wolcott, New York

Virginia Funk of Lakewood, Colorado

Nellie Galvin of Cuyahoga Falls, Ohio

Margaret Mears of Cuyahoga Falls, Ohio

Helen Gustafson of Rockford, Illinois

Peg Harding of Hawthorn, New Jersey

Margaret Waller Hamer of Bedford, England

Lois Haskell of Caledonia, Illinois

Tui Hedstrom of Cleveland Heights, Ohio

Mary Lou Kueker of Beltsville, Maryland

Muriel Perz of Long Beach, California

Mary Rush of Middletown, Ohio

Doris Southard of New Hartford, Iowa

Ellinor Steingaszner of Toronto, Canada

Louise Wagner of Struthers, Ohio

Rachel Wareham of Ludlow, Massachusetts

Marcella Wendel of Cincinnati, Ohio

EMBROIDERERS' ASSOCIATION SEMINAR

Winnipeg, Manitoba, May 5th-9th, 1975

The Embroiderer's Association of Canada will be holding their first Seminar in Winnipeg, Manitoba, commencing May 5th, through 9th, 1975.

We have a fine Roster of Teachers to give four Workshops, including, Constance Howard, Internationally known Teacher, Author and Lecturer, of Goldsmiths College, London, England; Sally Schreiber, Director of Correspondence School NSCAE, Pittsburgh, Penn.; Jane Dams, Certified City and London Guilds (England), Terra Cotta, Ontario; Bea Erickson, Custom Finisher, Minneapolis, Minn.; Nellie Berah, Textile and Embroidery Expert, Ohio Univ. & Teachers College, Columbia Univ.; Skidmore College, Pratt Institute, Certified NSCAE.

Pre-registrations are now being taken to insure a place in the Seminar and inquiries should be directed to:

Embroiderers' Association of Canada,
90 East Gate,

Winnipeg, Manitoba R3C 2C3, Canada

Leonida Leatherdale, President

SHEFFIELD LACE-MAKERS

October, 1974

Sheffield Lace-makers have started their Autumn season. Classes began early this month and we are delighted to welcome Six new-comers, none of whom has made any lace before.

Already the first Practical Meeting has been held; it was an evening event attended by 39 members, some of whom do not belong to any of the classes. Most of us have out-door activities in the summer so there was not quite as much work on show as usual. But, there was plenty of talk and planning for new items to be undertaken this session.

The next Practical Meeting will be for a whole day on Saturday, 7th December, at the Rowlinson Adult Centre, by kind permission of the Head.

Seventeen of our members will be attending the Lace-in at Alferton later this month. -- Doris Bird, Honorary Secretary.



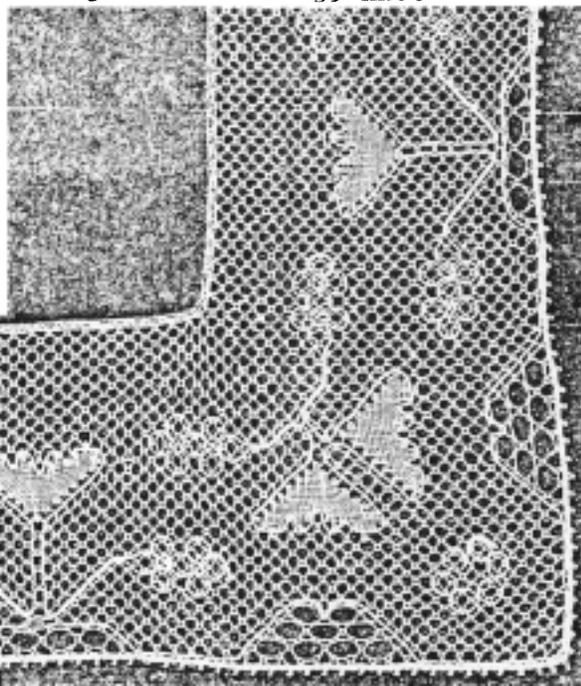
Queen of Denmark and Tina Kielberg

On Friday, the 14th of June, 1974 the Queen of Denmark, Margrethe II, visited Roskilde. Among other things, she looked at old and new laces on exhibition which Tina Kielberg had arranged of her own laces. As seen in the picture, the Queen took great interest in the old bobbins and the Tonder laces, called "Gedske Mari". The lace is from 1750 and called after a lady in an old Tonderjysk family.

The bobbins are from 1830.

The author of the book "Lar at Kniple" is Tina Kielberg. ("Learn to make Bobbin lace".)

Emmeter, c 1750, "Gedske Mari" (Boyun)
 ca 45 nar. tr.m. 160 Knot
 3 " " " 35 Knot



The LOOK of LACE is a LOOK for TODAY

By Carleton Varney
 New Orleans, La., October 24, 1974

The look of lace is a look for today. Maybe you associate lace with your grandmother's day--with lace doilies and antimacassars. But lace doesn't have to look old-fashioned, you know. I like the look of lace for today's living---curtains for bedspread, tablecloths---you name it.

If you're in an elegant dining mood make the look of lace the focal point of your dining room as my friends, Gloria and Don McGlone did. Gloria is an actress and singer in the Broadway cast of "Raisin"; Don is a psychologist. Both love the look of antiques---including lace.

Gloria and Don's dining room is painted white and hung with the huge, dark, gilt-framed oil paintings Don has collected over the years. The dining room set, with its red-seated, high-backed chairs and its carved buffet, is in the Gothic tradition. But the focal point of the room for me is the lace tablecloth that adorns, not the

table, but the window! That's right, I said window! Gloria discovered the beautiful heirloom cloth in an antique shop. She liked it so well, she put it on display by hanging it in front of the window. It looks right at home there, flanked by two simple red velvet panels. The lace openwork, by the way, is not only beautiful---it's practical too, as it blocks an unwanted city view.

Gloria and Don also have the look of lace in their master bedroom. It's a king-sized white, hand crocheted bedspread. The wall-to-wall carpet is a cardinal red; walls are adobe white, and there are more of Don's fabulous paintings hung about the room for drama. And if you think that the bedroom is old-fashioned, think again. That lacy antique spread covers a very twentieth-century water-bed. You can be sure, that's something grandma never heard of.

(Contributed by Trena Ruffner, Mich.)



Old beads for new lace is the cry

By Jenny Belson, England -- October 29, 1974

Bring out your old glass beads, Granny. The lace-makers need them.

Glass beads weight the ends of the numerous bone bobbins which dangle from a lace-maker's pillow and are, I'm told, in short supply.

Lace-making, in all its painstaking intricacy is enjoying a revival in Norfolk, but as with other traditional crafts, tools and materials are not easily come by.

Bone bobbins, pattern card--used instead of the traditional parchment--and the finest cotton have to be hunted down like sugar, apparently.

BOB'S BOBBINS

But out of necessity springs invention and when Mrs. Irene Andrew took up lace-making the hobby was quickly involving her husband, Robert, as well.

He has not solved the bead, card or cotton problem but has turned his hand and a small, locally-made lathe to making bone bobbins.

His efforts in the garage of Hill Road, Morley St. Peter, working on marrow bone from the butcher which he boils for three to four hours, provide the bobbins for Mrs. Andrew's Torchon lace--and saves her from paying £2 upwards for antique bone bobbins.

"That's why I make them," said Mr. Andrew, holding up an expensive antique, but the exercise obviously also provides him with enjoyment and satisfaction.

With regard to the glass beads needed for the bobbin ends Mrs. Andrew says; "There must be some people with strings of broken beads in their attics."

WORK ON SHOW

Her more intricate work in Honiton lace is worked with wood needles, bought through lace-making class she attends in Thorpe.

Both her Torchon and her Honiton work can be seen at the week-end, for she is taking part in a craft demonstration and exhibition at Wymondham.

Making lace with her on Friday and Saturday will be another class member, Mrs. Patricia Payne, who has already demonstrated lace-making in a Worstead



Bobbins and pins and lace--and its maker, Mrs. Patricia Payne.

festival.

Mrs. Payne's work corner at home at 27, Spelman Road, Norwich, is a small mass of dangling bobbins, for she has several pieces of work in hand at present.

"To me the exhibition will be a jolly good opportunity for a day's lace-making", she said.

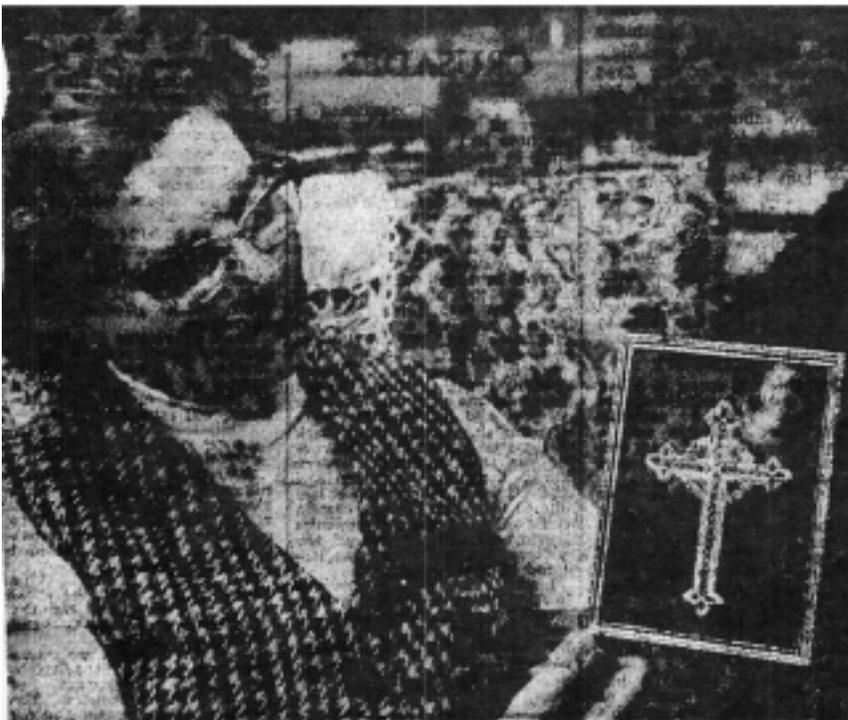
SILVER AND LACE

The exhibition will be a family affair for the Paynes as well as the Andrews. Mr. Colin Payne works in silver and will be demonstrating the build-up of silver tankards.

A favourite possession in the couple's home is a small glass tray enclosing two fine Honiton lace motifs worked by Mrs. Payne and framed in silver by her husband.

Some 24 craftsmen, including spinners, weavers and a fur tie maker will demonstrate on one or both of the two days of the exhibition in Fairland Hall, which has been organized by art teacher, Mrs. Shirley Marwood--a great believer in the personal hobby as a means of keeping one's individuality.

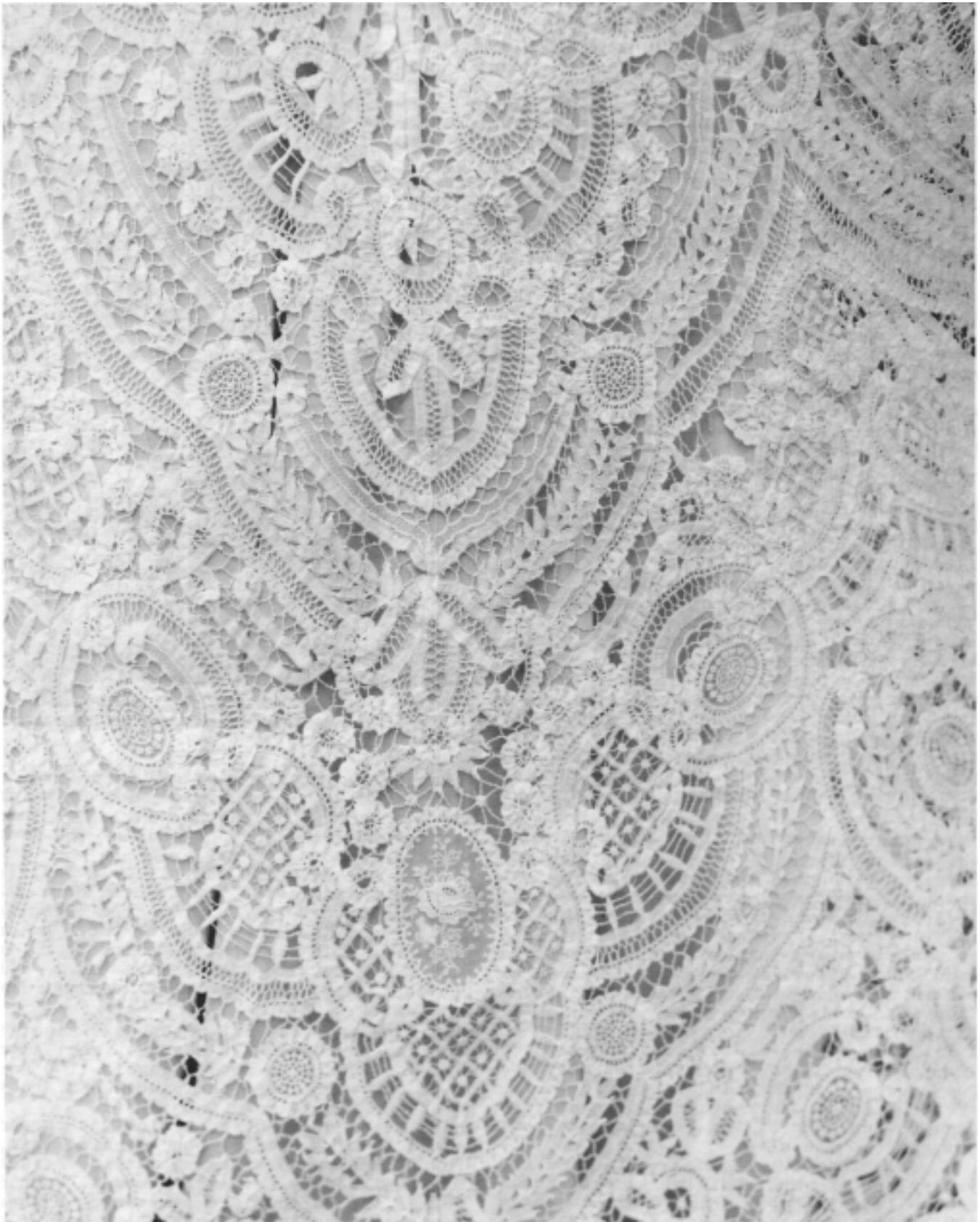
(Contributed by Mrs. Payne)



Forty hours' labour of love -- Mrs. Irene Andrew and the Honiton lace cross she has made.



Enlarged section of Battenberg and Rosepoint lace dress pictured on page 33



LOST LACE - From: National Observer

"Edmond de Goncourt wrote in his journal on Sept. 3, 1970, of an unusual French war casualty.

Things die as well as men, Chennevieres told me yesterday that the stitch for Ar-

gentan lace was completely forgotten from 1815 to 1830, and that if it had not been for the long memories of two old maids who were still alive, it could not have been recovered. Even so, there is one variety of this stitch which is lost."

(Contributed by Irene McMaster, Fla.)

Old-style bobbin lace makes a comeback

By: Edna McCaffey, Texas, Nov. 1974

If you think bobbin lace is something found in a museum, you're wrong. This lovely ancient handicraft is making a comeback.

A local resident, Mrs. Conrad Skladal, has been making bobbin lace for 27 years. Now six other members of the San Antonio Handweavers Guild also make it.

The lacemakers were admitted to the guild a few years ago because lacemaking is a form of weaving, and the guild wanted to help others learn it.

What is bobbin lace? It's a strip of weblike fabric made by twisting and crossing thread around a series of straight pins inserted to a continuous pattern on a small revolving pillow. There are no knots.

Each thread is on a bobbin which resembles a four inch stick with grooves. Usually, the bobbins are worked in pairs.

The number of bobbins used for a piece varies with the pattern. Mrs. Skladal is making a three inch lace edging using 72 bobbins. Her friend, Mrs. J. L. Ivy, who classes herself a beginner, is using 13 bobbins to make a much narrower lace.

"Lacemaking is as easy to learn as crocheting or needlepoint," Mrs. Skladal said. "It's also relaxing to do and good therapy for the hands."

Mrs. Skladal learned to make her first lace in 1947 by attending a seminar at the Witte Museum given by a woman from Kansas.

Since there was no one else around to teach me, I learned the rest from books. Now, I belong to the International Old Lacers and get pattern ideas from its magazines."

To begin a piece, Mrs. Skladal draws the design on a strip of graph paper. In a single operation, she then makes a permanent pattern on plastic and another on paper for one-time use. To do this, she stacks the graph paper, pattern paper, and plastic strip together and pricks the design through all layers with a straight pin.

The paper pattern is then wrapped around the pillow to make a continuous design. Straight pins hold the pattern to the pillow and serve as pivots for the thread as it is twisted and crossed to form the lace.

Mostly, two ply linen thread which comes in various sizes is used. Each thread is wound on a stick like bobbin so it can be picked up and worked around the pins. "You try not to break the thread," Mrs. Skladal explained. "I'm really proud when I finish a piece without breaking a thread"

One of Mrs. Skladal's most difficult projects, was a christening robe made for her grandson, Joey. She made lace for the yoke, sleeves, and hem of the dress and the bottom edge of the slip.

A woolen scarf, 22 inches wide and two yards long, is Mrs. Skladal's most unusual bobbin lace project. This required nearly 400 bobbins and three months steady work.

Until a few years ago, Mrs. Skladal had to purchase her equipment in England, so she learned to make her own.

To make the pillow, she starts with a 10 inch piece of broom stick and wraps the center area with worn out towels or other discarded fabric. Wool goes on top because



MRS. CONRAD SKLADAL MAKING LACE
... she gets pattern ideas from magazines

the pins go into it easy and hold firm.

The pillow is then covered with dark fabric (to contrast with the white or ecru colored lace) leaving the ends of the broom stick protruding as rollers.

The frame on which the pillow's rollers rest is a cigar size box mounted on a 12 inch semicircle base. The area between the box and the outer edge of the base is filled in with a slanting collar which is padded and covered with dark fabric. The bobbins rest on this piece during the lacemaking.

Although Mrs. Skladal often uses plastic bobbins purchased in England, she also makes her own from wooden dowels. The dowel is cut into four-inch pieces and grooved at the top to hold the thread.

There is even a gadget to wind the thread on the bobbins. Before she acquired this, Mrs. Skladal used a sewing machine attachment designed by her late husband, Conrad.

Since the pillows are removable, a lace piece not yet finished can be picked up on the pillow and slipped into a plastic bag and stored. Another pillow can be inserted in the box and a new piece of lace begun.

(Contributed by Mrs. Helene Hunt, Va.)



Local Women Demonstrate Lacer-maker's Art, Nov. 1974

The lovely, delicate art of the lacemaker will be demonstrated by two Downriver residents Saturday and Sunday during Greenfield Village's Annual Autumn Harvest Festival Weekend.

Mrs. Richard (Mary Lou) Reichard, of Lincoln Park, and Mrs. Darrell (Lauren) Anderson, of Allen Park, hope that many local women who also enjoy the time-honored craft will take time to say hello after they view the presentations.

Both women will be conducting their sessions in the Orville Wright home, in the village.

Both also will tell any interested visitors about the International Old Lacers' organization of which they are enthusiastic members.

The group which has been organized more than 20 years, offers a bi-monthly newsletter that is a veritable treasure chest of information for lacemakers and those interested in learning the art. Mrs. Reichard would be glad to tell local residents how they can become members.

The group held a 10-state conclave October 4 through 7 at the Dearborn Museum.

Mrs. Anderson, an employee of the village crafts department whose real "specialty" is candlemaking, said the "Old Lacers" has a chapter in the Detroit area that meets on the first Monday of each month in members' homes.

Both women learned their own lacemaking skills from a well known teacher---Mrs. George (Mary) McPeek, of Ann Arbor. Mrs. McPeek currently instructs a class in bobbin lacemaking in the village's adult education program. A new series will begin in January.

Mrs. Reichard took lessons by correspondence from Mrs. McPeek for a year before she actually met her. After seeing lacemakers at the International Institute creating bobbin lace, Mrs. Reichard said she purchased a pillow and the bobbins and other equipment used in the craft. "The only thing I needed to get started was a teacher. An article in a needlework magazine introduced her to Mrs. McPeek and soon the correspondence lessons began.

Mrs. Anderson, who grew up in Allen Park and is an alumna of Cabrini High School, studied theatre design and textiles at Nazareth College, in Ohio, but found she enjoyed working with fabrics so much that she concentrated on them rather than costume design.

She added that when she first began making lace, she created a small strip with



LACEMAKERS - Mrs. Darrell (Lauren) Anderson, (left) of Allen Park, and Mrs. Richard (Mary Lou) Reichard, of Lincoln Park, show how to create bobbin lace during a recent conclave of the International Old Lacers' organization. The women will be among the featured craftsmen this weekend during Greenfield Village's Autumn Harvest Festival.

a very pretty design. It was not large enough to use for any practical purpose she thought, but when her grandmother asked for it, she changed her mind. "Grandma said she would like to use it as a bookmark for her Bible," Mrs. Anderson said, "and I was very happy she thought it was worthy of such an honor."

An employee of Greenfield Village for four years, Mrs. Anderson said her craft talents are "shifted around" wherever they are needed.



The Virginia L-A-C-E Concern Branch, I.O.L.

Our branch plans to have it's first "All Get Together" in January, at Handley Library in Winchester, Va. Mr. Richard Miller, Librarian, has graciously offered us free space for meetings, exhibits, seminars, workshops, etc. He is also joining. He is a functional craftsman in many fields.

We have already been invited to demonstrate at "Sunday in the Park", May 4th in Winchester, for their first Art and Craft Festival, and at Lord Fairfax Community College during their 2nd Folk and Craft Festival the latter part of May.

Mrs. Coryell gave a lace demonstration at the Clarke County Elementary School recently and on Nov. 25th, WFFV-FM radio, Middletown, Va. taped an interview with me that was aired at 9:45 P.M., Nov. 27th.

Inez Rodifer

an INTRODUCTION to the HISTORY of LACE

By Reba Ann Fucilla, Illinois
(Given at the Dearborn Meeting, Oct. 5.)

I had been going to Europe since 1927 with my husband, a professor of Romance Languages, where he was doing research in his special fields of interest. On a number of occasions during our trips I had the opportunity of watching the lacemakers at work in several countries, but it was only in 1952, when we spent a whole year in Italy that I discovered the history of lace and that it was a fascinating and very educational subject. It was also at this time that I became aware of Italy's importance in the development of laces as we know them today.

From my studies I had decided that Eve must have been the first to develop handwork when she discovered the fig leaf. However, I later learned that there is a tree in Jamaica called the Lace Tree. This lace which grows under the bark of the tree is used in dress trimmings and linens. So it would seem that our Good Creator was the first producer of lace.

Fibers and threads were, of course, already in use in pre-historic times and these must have been manipulated into patterns that might pass as lace in its rudimentary form. Their extreme perishability has naturally made them disappear without a trace. We have had to move forward thousands of years before meeting with any documentary evidence.

Passages in the Old Testament,¹ reveal that the craft had not developed beyond the primitive stage. Data that is very likely earlier are the inscriptions on the tombs of the Egyptians, Babylonian and Assyrian Kings who lived 3,500 years before Christ. Beneath the peat on which the latter lie there have been found remnants of cords and textiles of a curious flax developed from a wild variety native to the west coast of the Mediterranean Sea, obviously employed in various types of handwork.

Since the history of lace is so vast I have concentrated my studies on the Italian phase.

According to the records available, all tend to prove it was the Venetians who originated white lace as we know it today. It was really during the period of the Renaissance when the men were expressing themselves artistically through painting, sculpture and architecture that the women expressed their talent in making lace. It was at this time that the women wanted white lace for their bed linens and began the method of making it with thread only, without leaving the linen in, a method in use in Sardinia and Sicily.

Within fifty years lacemaking had spread all over Europe. The Flemish provinces, already expert in the weaving of linen and spinning thread, had little difficulty

mastering this method. The main source of thread for the Italians was the area near Crema in northern Italy. In fact, when passing through the countryside near this town one can still see flax being bleached in the sun, the basic ingredient that is used in the making of the different types of lace.

Having had the privilege of going through documentary sources in Italian libraries, especially the Marcians in Venice, where the bulk of the early pattern books are to be found, it is noteworthy that many of the patterns contained in them were designed by artists. It is said that even Titian laid aside his paint brush at times to design lace for a favored few. We do know that the nobility were his patrons and when the piece of lace was finished the pattern was destroyed so that it could not be copied. Titian's grandson, Cesare Vecellio, was an important designer of lace patterns.

The Venetian dialect was chosen as the language in these books, since the craft had developed in the province of Venetia. It is interesting to observe in this connection that each province has produced patterns peculiarly characteristic of each of them. In as much as the geographic divisions between each of them usually represent their linguistic divisions, it would seem that dialects and laces are mysteriously linked, so that it may not be too far-fetched to use the "dialect of the laces" in referring to them.

A study of the portraits of the time show that not only those of Titian, but of Van Dyck, Rubens, Rembrandt and other well known artists of the 17th century, furnish us with a record of the fashions of the time.

The poets have also contributed much to the history of lace. The French and English were especially adept at expressing themselves on this topic. Robert Burns even wrote a poem about lice crawling in the lace at the close of the 18th century. My favorite poem is called the Revolt of the Laces composed by a French humorist of the time, after the laws were passed in France prohibiting so much lace from being worn by the baker, candlestick maker, etc. In the composition these ornamental pieces discuss their plight which the sumptuary decrees had brought upon them. One after another speaks and asks what will be their fate; each one more despondently than the other. Finally a gold lace consoles them, she talks about the vanity of the world and "who should know better than I, who has lived in the houses of Kings". The English point proposed that they should all retire to a convent, but to this the Flanders lace object violently, saying "they would sooner be sewn at once to the bottom of a petticoat. In this vein the poem goes on for many verses.

In the beginning men only were permitted to wear lace. Their wealth was gauged by the amount and the quality of the lace

they wore. They even went to the extreme of wearing their lace ruffs on the field of battle. However, it was a woman who discovered the fig leaf and women rebelled at being denied the use of lace, and found the means of gaining access to it. At a reception given by the Republic of Venice in honor of King Henry III of France, in 1574, he was astonished at the jewels and lace ruffs worn by two-hundred ladies who appeared in white dresses trimmed with gold lace.

There are many legends about the origin of lacemaking. I particularly like this one about bobbin lace. "The Doge of Venice, one fine day, declared war on the Sultan of Turkey and called all young sailors to sea under his banners. One young man who was in love with the daughter of a fisherman, to hide the tears in his eyes while saying goodbye, dove into the sea and plucked a beautiful seaweed which he gave the maiden as a token of his love. The girl decided to make for her lover while he was away the finest fishing net ever seen on the shores of the Adriatic Sea. She worked diligently and finished the net. One fine day the sailor arrived home unexpectedly, and being overwhelmed with delight the girl ran and spread the net in the village square for all of the townspeople to see. Lo and behold! in the center of the net was the exact copy of the seaweed."

Catherine de'Medici had introduced lacemaking into Paris in 1545 when she went there as the bride of King Henry II at the age of sixteen. She also brought with her, her own lace pattern designer, a Signor Vinciola, many of whose patterns are now in the Venetian Library. Records show that she taught the art to Mary Stuart, who was her daughter-in-law and married to King Henry III in 1558. It was she who introduced lacemaking into England. We are told that Queen Elizabeth I loved laces and she was not in the least concerned as to how she acquired them. In fact, she confiscated for her own use all of Mary's laces when she had her imprisoned. As for Mary, she continued to make lace while in prison and complained that she was not supplied with sufficient thread.

The decrees passed by the French and English governments against the importation of lace from Italy resulted in smuggling into both countries on a grand scale, and in unheard of and inhuman ways. A sizeable volume could also be written on this subject. The most gruesome ruse used in France, was that a fat dog would be sent from France to Flanders, starved for some time, it's body wrapped with yards and yards of lace, the skin of a dead dog sewn over it, and the poor dog released to go home. According to statistics from the French Customs, over 40,000 dogs were destroyed between the years of 1820-36. A large dog could carry twenty-six pounds of contraband.

The English too, were very ingenious a-

bout ways of smuggling. They made use of baby clothing, loaves of bread hollowed out and stuffed with lace, and chickens were likewise stuffed with the fabric. The most repulsive of all the schemes that have come to my notice, is the following. At one time an English clergyman died in France and the body was being shipped back to England for burial. The customs officers became suspicious and opened the casket. To their amazement they found only the head, hands and feet of the corpse. The trunk of the body consisted of yards and yards of rolled up Venetian lace. A historical novel written by Robert Neil, Traitor's Moon, reports that Roderick Mansell smuggled lace as well as arms from Holland, first for money to support a mistress in high style, then to finance a rebellion against King James I of Scotland.

Colbert, minister of France, decided to curb smuggling into France by starting lace schools in his country. When he hired Venetian pattern designers and lace makers from Venice to teach the French he got into difficulties with the Venetians, who passed severe laws against their citizens leaving the country to teach their rivals. If they refused the order to return home immediately, they were told that members of their families in Venice would be put to death. Colbert insisted that the laces made in France be called Point Colbert. Evidently his school was successful for he carried on a profitable exporting business with Spain. Some idea of the importance of this trade can be gained from the number of hijackings of these valuable cargos on the high seas between France and Spain.

Because of the deprivations of Venice on the part of the French Revolutionary regime, the lace industry on the island was virtually ruined and little lace was made during this period. Many years later in 1872, because of a severe winter the lagoon and canals were frozen over for weeks causing wholesale starvation among the people who had been dependent on fishing as a means of subsistence. In order to alleviate the suffering a Signor Fambri, who discovered the distress appealed to the Italians for help. King Humbert and Queen Margherita, as well as the Pope, set the example and a considerable sum of money was raised, part of which was used to relieve the hunger, the rest used for the establishment of a lace school to revive the art. Cencia Scarpariola, then seventy years of age, infirm and incapable of teaching, was the only lacemaker living in Burano at the time. Refusing to be daunted Countess Adriana Marcelli, who eventually headed the school, found an intelligent girl who could learn by watching the old lady's needle. She in turn taught the students lacemaking, which is still an important industry on the Island. Incidentally, there is in San Sepolero a lace school headed by a Signors Marcelli, whom I visited a few years ago. I do not

Christening dress fit for a Princess to become heirloom.

Beavercreek News, Ohio, Nov. '74
By: Betty Chandler

A glorious christening dress fit for a Royal baptism was painstakingly made for Tiffany Yonker, the first child of Dale and Crystal Yonker of Woodhaven, born August 31, 1974.

It is resplendent with bobbin lace, tatting, crochet, and embroidery and is the product of the talents of 3 generations. The baby's mother, the maternal and paternal grandmothers, and two great grandmothers passed the dress and slip through the mail from Ohio to Colorado to Wyoming and back again. No detail was too much trouble, no effort was spared.

The idea for such a dress just sort of evolved. Crystal Yonker said, "I learned to make bobbin



A FAMILY PORTRAIT of four generations. Admiring tiny Tiffany Dale Yonker in her baptismal finery are, l to r, her mother, Mrs Dale Yoker of 1050 Firewood Dr; her grandmother, Mrs Cleo Kincheloe of Cody, Wyo; and her great grandmother, Mrs Olive Ross of Akron, Colo. They all had a part in creating the child's christening dress.

lace in a class at Carriage Hill and couldn't see any reason to make the lace for nothing."

Designing is something Mrs. Yonker prepared herself to do, having earned a Master's degree in that field. First, she sketched the design and made the pattern. The next step shifted to the paternal grandmother, Mrs. Emma Yonker, who received the pattern and the white cotton and polyester fabric for the dress and slip by mail at her home in Akron, Colo. The directions from Ohio said...."you make it." Mrs. Olive Ross, also of Akron, Colo., a great grandmother of the child, crocheted the lace on the bottom of the slip.

Embroidery on the dress was added by Mrs. Cleo Kincheloe of Cody, Wyoming, the maternal grandmother. When Mrs. Kincheloe arrived here for a first look at her grandchild, she brought a pillow case which was trimmed with crochet done by Mrs. Anna Kincheloe of Colorado, another great grandmother of the child. This crochet was removed and placed on the christening garment.

The bobbin lace made by Tiffan's mother extends from the yoke to the hemline.

On Sept. 14, with family members and a few friends present, the baby wore the very special dress and slip for the christening in Chapel 3 at Wright-Patterson Air Force Base. Mr. Yonker is a captain in the United States Air Force. Mrs. Yonker is a former High School teacher, has taught Adult Education.

Crystal Yonker was a bobbin lace student of Elsie Bentley this past summer, and the dress described above, was on exhibit at the Dearborn lace meeting, October 5 and 6, 1974.



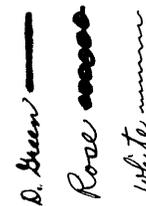
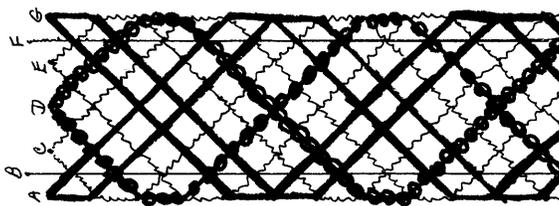
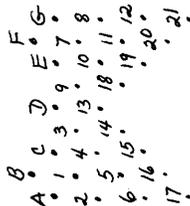
AN UNUSUAL STORY can be found in the christening dress held by Mrs Dale Yonker of Woodhaven. In the making, the dress traveled back and forth across the country. Even though already worn that first time, and reflecting the handiwork of three generations, it is not completed. Plans for embellishment keep growing. Next the baby's maternal grandmother will crochet a wide border of lace for the bottom, and her mother will add more handmade bobbin lace. Also the names of those who have made it and the name of each child in the family who wears it will be embroidered on the underslip. A precious heirloom is in the making.

* * * * *

Torchon in Technicolor

by:

Marguerite Jackson,
Michigan



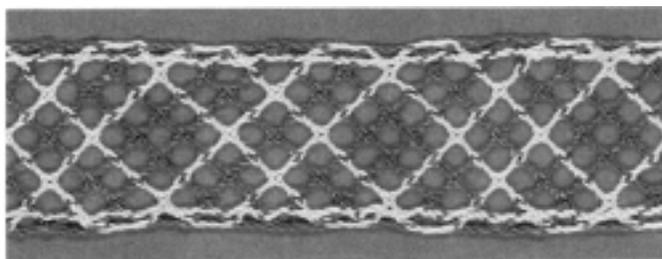
One of my first lessons in bobbin lace was an introduction to the Torchon and Dieppe ground stitches, and the neat textures appealed to me immensely. I soon tired of using only white, however, and tried to get a plain effect in colors, similar to a sample I had seen. After a considerable trial and error period, before I thought to do the designing on paper, I got the results I wanted, and have enjoyed making distinctive trims for clothing and household linens. As you know, the principal difference between Torchon and Dieppe grounds is the double twist before the cross and pin with Dieppe ground whereas the Torchon has a single cross. Thus, the Dieppe makes a firmer lace, with more body. For heavier threads, the Torchon, or single twist, is sufficient. You will notice that the directions that follow are for the Dieppe ground. Both of these grounds have a crisp, modern look, and are fun to do.

Various sized threads and yarns may be used with the appropriately sized graph paper, but let us begin with the size 30 crochet thread, which is readily available and can be had in a variety of colors, together with graph paper with six squares to the inch. Cut a bias strip of graph paper about two inches wide and long enough to go around your pillow, taping two pieces together, if necessary. Be sure to match the squares when joining. It is not necessary to prick the design in advance, as this can be done a row or so at a time as you work. To lengthen the life of the graph paper, it is advisable to protect it with a strip of lightweight acetate (the kind used for protecting notes, and available for 8½" x 11" notebooks). You can also use clear Contact plastic, if this is on hand. If you need to mark the numbers, do this before covering with the acetate. However, the pattern is so simple that it is really unnecessary.

Now our pillow is ready, so let's get our bobbins wound and get our lace set up. We will need 24 bobbins, wound in the following colors for the first pattern.

- | | |
|-------------------|-------------------|
| A. 2 pair green | E. 2 pair white |
| B. 1 pair white | F. 1 pair white |
| (for sewing edge) | (for sewing edge) |
| C. 2 pair white | G. 2 pair green |
| D. 2 pair rose | |

(green, green, white, white, white, rose, rose, white, white, white, green, green)
These colors are merely suggestions. The important thing is the correct placement of the colors. After hanging the bobbins at points A through G of the diagram, it will be an excellent idea to put in a "fan" of large headed pins across the lower edge of your pillow to separate the



bobbins and make sure they are in the proper order (see list of colors in brackets following pattern arrangement). This is especially important if pairs of different colors are hung from one pin, as in patterns #2 and #4.

The directions are written out in full, for the use of beginning lace-makers. Those who are familiar with the torchon and Dieppe grounds may find it unnecessary to follow these instructions, step by step. A word of explanation for beginners, also may be necessary. The instructions in brackets must be followed before the following step is taken, i.e.:

(3T-4TT)C pin at 1 TC. This means; twist pair 3 once and pair 4 twice, then cross center threads of pairs, pin at point 1 on diagram, twist and cross. Left Sewing Edge: rows 3-5, 9-11, and 27-29. Pin at right of 2 pair means that the pin is inserted at the right of pairs 1 and 2, instead of between them. The same rule applies to the right sewing edge, except that the pin is inserted to the left of pairs 11 and 12. (See rows 14-16, 20-22 and 33-35.) TORCHON INSERTION:(DIEPPE)

1. 2-3 TCTC
2. (3T-4TT)C pin at 1 TC
3. 2-3 TCTC
4. (1TT-2T)CTC pin at 2 at R of 2 pr.
5. 2-3 TCT
6. 5-6 TTC pin at 3 TC
7. 4-5 TTC pin at 4 TC
8. (3T-4TT)C pin at 5 TC
9. 2-3 TCTC
10. (1TT-2T)CTC pin at 6 at R of 2 pr.
11. 2-3 TCTC
12. 10-11 TCTC
13. (9TT-10T)C pin at 7 TC
14. 10-11 TCTC
15. (11 T-12TT)CTC pin at 8 at L of 2 pr.
16. 10-11 TCTC
17. 7-8 TTC pin at 9 TC
18. 8-9 TTC pin at 10 TC
19. (9TT-10T)C pin at 11 TC
20. 10-11 TCTC
21. (11T-12TT)CTC pin at 12 at L of 2 pr.
22. 10-11 TCTC
23. *6-7 TTC pin at 13 TC
24. 5-6 TTC pin at 14 TC
25. 4-5 TTC pin at 15 TC
26. (3T-4TT)C pin at 16 TC

27. 2-3 TCTC
 28. (1TT-2T)CTC pin at 17 at R of 2 pr.
 29. 2-3 TCTC
 30. 7-8 TTC pin at 18 TC
 31. 8-9 TTC pin at 19 TC
 32. (9TT-10T)C pin at 20 TC
 33. 10-11 TCTC
 34. (11T-12TT)CTC pin at 21 at L of 2 pr.
 35. 10-11 TCTC *
 Repeat rows 23-35 (pins 13-21) for length desired.

Endless color combinations are possible, limited only by your imagination and the threads available to you. Linen threads are always lovely, but for this modern treatment of bobbin lace, the thread used depends upon the purpose for which it is made. Tatting cotton would make a lovely trim on children's clothing. Crochet cotton would be suitable for trimming of dresses, aprons, pillow cases or table linen, to name only a few uses. Fine washable yarns could make the difference between a "ho-hum" dress or sweater and an exciting conversation piece. Try metallic guimpe or heavy jute for a distinctive belt. Knitting bobbins may be used for heavy yarns and threads. Of course, the size of graph paper used must correspond to the weight of the yarn. It is a smart idea to try a new color arrangement on graph paper with colored pens or pencils before setting up your edging, because the lines sometimes play tricks on you. A study of the diagram of the first insertion will give you the necessary "know-how" for designing your own edging. Be sure to note the movement of the thread along the edge of the diagram. When reaching the left or right edge, it moves down the edge one block before starting in the other direction.

Here are three additional color combinations you might prefer:

2.	3.	4.
A.1 pr. navy 1 pr. aqua	A.2 pr. pink	A.1 pr. rose 1 pr. green
B.1 pr. aqua	B.1 pr. pink	B.1 pr. white
C.2 pr. aqua	C.2 pr. rose	C.1 pr. green 1 pr. white
D.2 pr. aqua	D.2 pr. rose	D.2 pr. white
E.2 pr. aqua	E.2 pr. rose	E.1 pr. white 1 pr. green
F.1 pr. aqua	F.1 pr. pink	F.1 pr. white
G.1 pr. aqua 1 pr. navy	G.2 pr. pink	G.1 pr green 1 pr. rose

2. (1 navy, 10 aqua, 1 navy)
3. (3 pink 6 rose, 3 pink)
4. (rose, green, white, green, 4 white, green, white, green, rose)

Next issue I will share with you a "spider" insertion in color, using the #1 thread arrangement. This is especially fun to do, once you have mastered the art of making spiders.

HANDKERCHIEF of Danish Tønder lace in the Rose pattern, about 1850. It is evidently meant to be only an elegant accessory carried in the hand and not to be put to any practical use, as the fabric centre in this case is not linen but net.

Lace Collecting

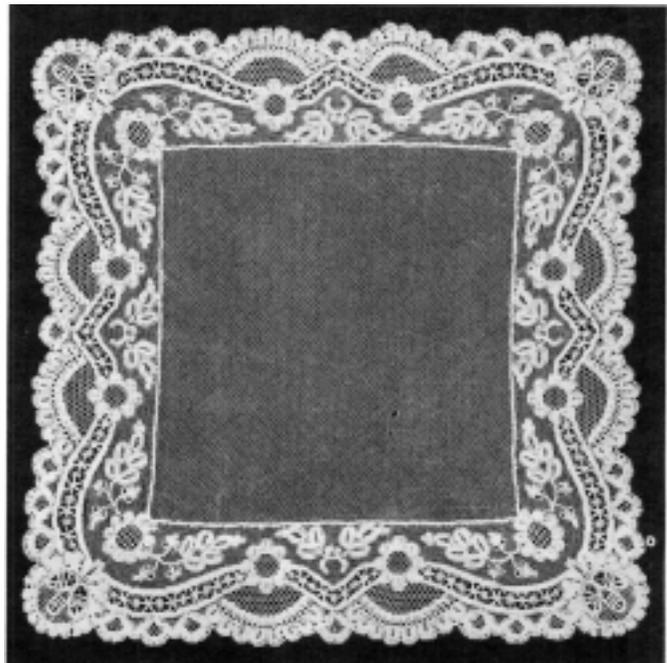
By Karen Margrethe Halstrom
Copenhagen, Denmark

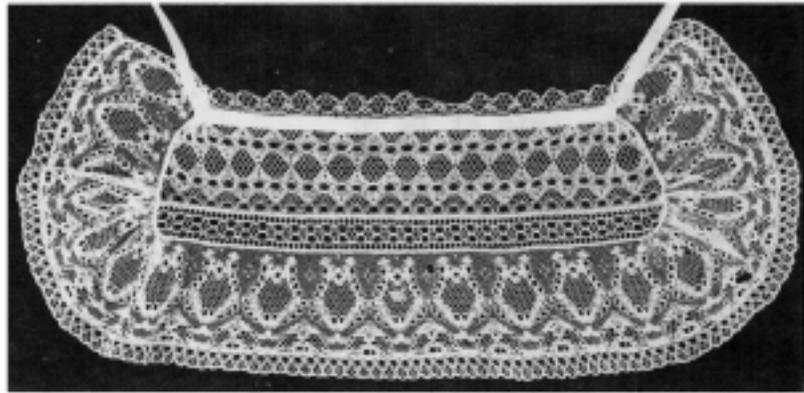
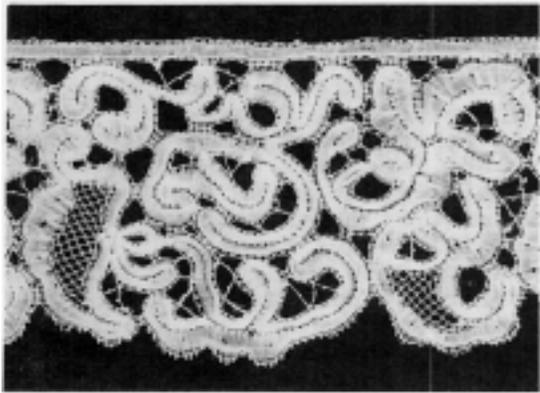
I sometimes wonder how other people started to collect lace and wish they would write something about it in the Bulletin.

In my own case it began with the finding of a beautiful bodice front of Honiton lace from about 1860 in a box of oddments in the Portobello Road Market in London. At that time my mother and I did not know the first thing about lace, but we sorted out everything that looked pretty and handmade to our inexperienced eyes from the huge bag offered us by the dealer. We bought the whole lot very reasonable indeed and took it back to the hotel. As we could not decide what was good and what was bad, we then went along to the Victoria and Albert Museum where Mrs. Wardle, their lace expert at the time, very kindly sorted it out. Much was machine-made, but there were some very good 19th century pieces and one prize indeed; a lovely flounce of mid-17th century Milanese.

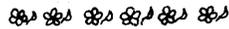
That was the beginning, exactly ten years ago, and, unavoidably, it set us looking for other pieces as we realized that here was a splendidly un-explored field of genuine and beautiful antiques. Since then we have been able to discover quite a lot of interesting pieces. Chance conversations too have brought windfalls, e.g. a remark about lace at a dinner brought the gift of two fine lace headdresses such as Danish peasant women formerly wore; another made an old Roman antique dealer suddenly remember a collection of fine Alençon and Argentan needlepoints which he had kept stowed away in a drawer since he was a very young man at the beginning of this century.

A visit to Vienna coincided with the retirement from business of the last of the old lace dealers. and so we were able to





BOBBIN LACE, about 1700, in the Flemish style, but probably made in Denmark. This kind of lace was much used as a border for collars.



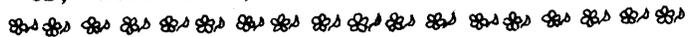
acquire some items from his personal collection; the broad needlepoint collar bought in Burano by a countess in the days when Vienna was yet the capital of the Austro-Hungarian Empire and Francis-Joseph was on the throne, the Venetian Gros Point edging made two hundred years before that, and the incredibly finely embroidered handkerchief of about 1830 figuring a one-inch ship whose sails, worked separately, actually billow away from the mast!

Much of the lace I have acquired over the years has been ignorantly cut up into dolls' clothes or simply thrown away if I had not stepped in. Today, however lace seems to be coming slowly into its own as a serious collector's item, and I no longer expect to make the staggering discovery of a large tablecloth from about 1600, made of alternating squares of embroidery and reticella, hanging among secondhand tea cloths and 1900 blouses in a French dealer's shop. Though supplies seem to be dwindling, finds, one hopes, will still continue to be made. Only four months ago I secured my finest handkerchief yet, with a border and the arms of a French ducal house minutely worked in bobbin and needlepoint lace.

Apart from the aesthetic pleasure of looking at the design and feeling the exquisite workmanship, a fine piece of antique lace brings other centuries strangely near; this lappet was worn at the court of Louis XVI and Marie Antoinette, before anybody ever thought of the French revolution, and somebody wore that collar when Shakespeare wrote his plays and the first Elizabeth reigned; yet here they are, with hardly a stitch broken, having passed through heaven knows how many wars and upheavals, still stoutly surviving to delight us, though only, as has been truly said "a little thread desecrated on by art and industry".



HEADDRESS--so-called crosscloth--formerly worn by country women in many parts of Denmark as part of their national costume. Made in Tønder, south Jutland, in the first half of the 19th century. The lace, stiffly starched and frilled, was placed over a small cap and the ribbon tied at the nape of the neck, under the cap-back. Of the cap only the back piece remained visible, and that was covered completely with gorgeous floral embroidery in coloured silks or, more often, all in real silver or gold.



MARYSVILLE, WASHINGTON, BRANCH The WINKISETTERS

The first meeting of the Fall season of the Winkie Setters met at the home of Bernie Kelley, of Arlington. It was interesting to see each member's pillow with a different lace pattern on it. Marion Penewell of Marysville was welcomed into the club. Rita Mittlestadt of Burnaby, B. C. and Pat Harris of Portland, Oregon were guests. A pot luck luncheon was served followed by a birthday cake to celebrate Pat's birthday. Our next meeting will be a Christmas Party.--Violamae Furness, "Vi"

ANN ARBOR, MICHIGAN, BRANCH

The November 17th meeting of the Ann Arbor Lacemakers and Collectors, at the home of Eva Jensen was much enriched by the opportunity to enjoy, discuss and label laces loaned the hostess by Mrs. Sellands as well as a few distinctive pieces brought by members.

An additional treat was the opportunity to buy old bobbins and linen thread which Mary Rice was sharing with the group, having long-ago acquired them from her lace making teacher.

There were 21 interested and enthusiastic attendants at this meeting from Ann Arbor, Ypsilanti, Westland and Inkster, some of them for the first time. Eight of these were at present adult pupils of Mary McPeck (as well as others attending who had been former pupils) and two were girls age ten and six that were being taught by Rosa M. Rosa, our lacemaker born in Puerto Rico.

--- Mary Moody Selden



COMING - REPRINT "LACE IN THE MAKING"

By Margaret L. Brooke, 1908

We are having published for us a bobbin lace book which has been out of print since about 1908 if I remember correctly. It is an excellent book entitled "LACE IN THE MAKING," by Margaret L. Brooke. It has excellent photographs, drawings, and instructions, and it will probably be about 4 to 5 months, but we will have it exclusively in the U.S.A. Will sell for about \$8.00 and will be hardbound. We will take advance orders at \$8.00 per copy, but it might be more after they finally do reach us. -- Robin and Russ Handweavers
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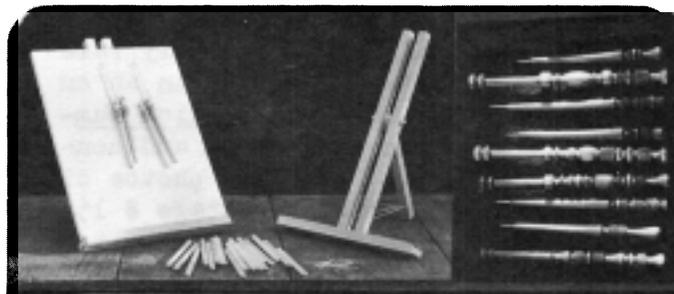
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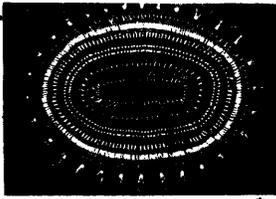
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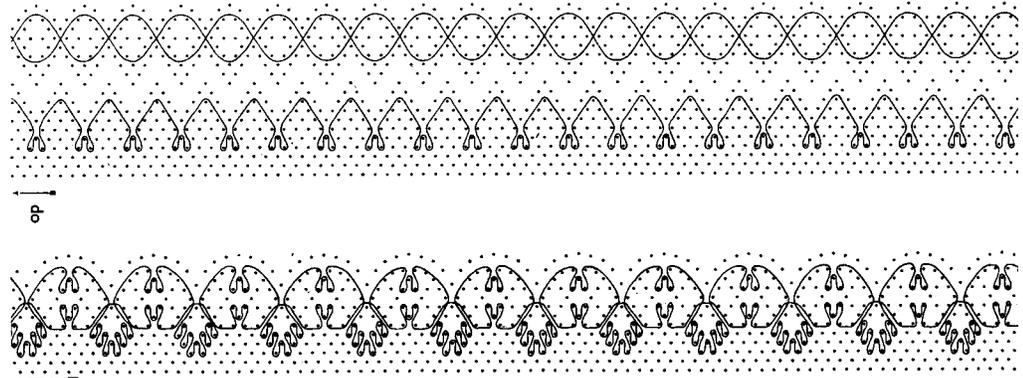
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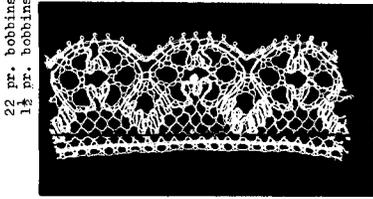
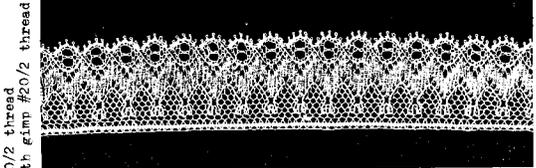


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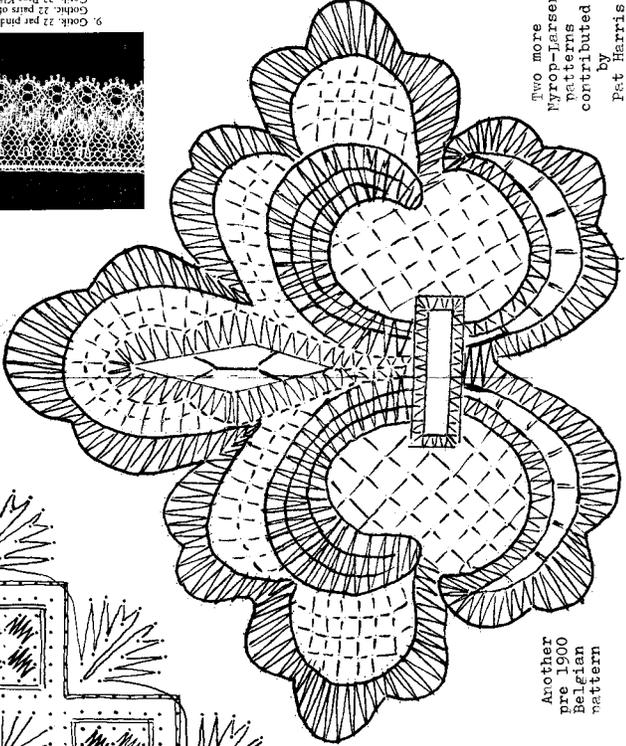
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9. Gotic, 22 per pike, ttd nr. 250, 1 1/2 per pike, indigestid nr. 50-40
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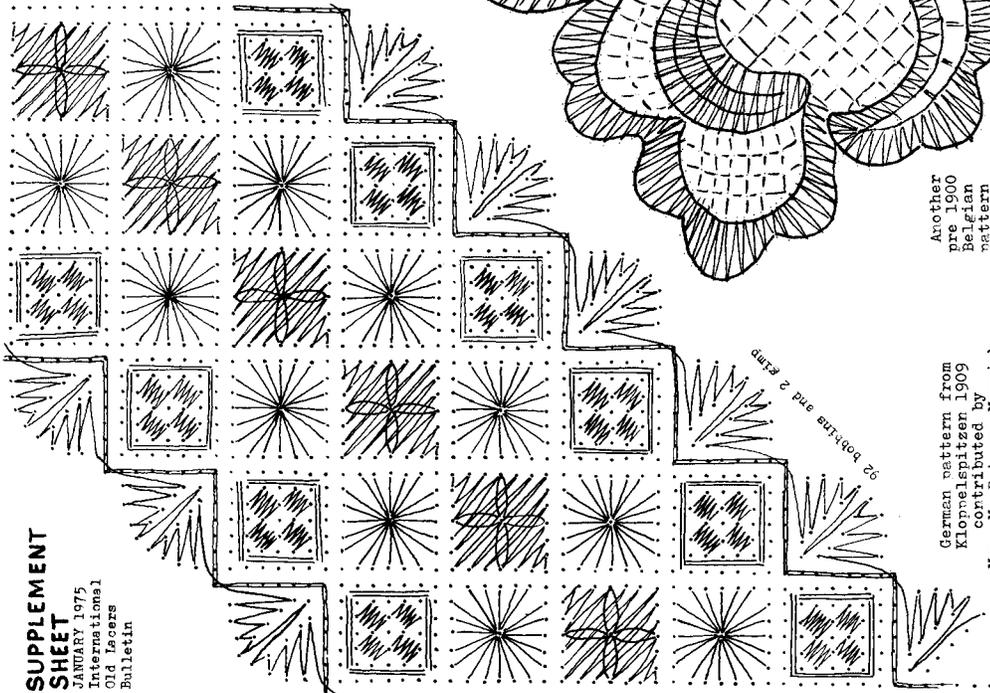


22 pr. bobbins #70/2 thread
 1 1/2 pr. bobbins with gimp #20/2 thread



Two more
 Nyrop-Jarsen
 patterns
 contributed
 by
 Pat Harris

Another
 pre 1900
 Belgian
 pattern



German pattern from
 Kloppeispitzen 1909
 contributed by
 Mrs. M. Rutgers-Massink

**SUPPLEMENT
 SHEET**
 JANUARY 1975
 Internationals
 Old Laces
 Bulletin

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

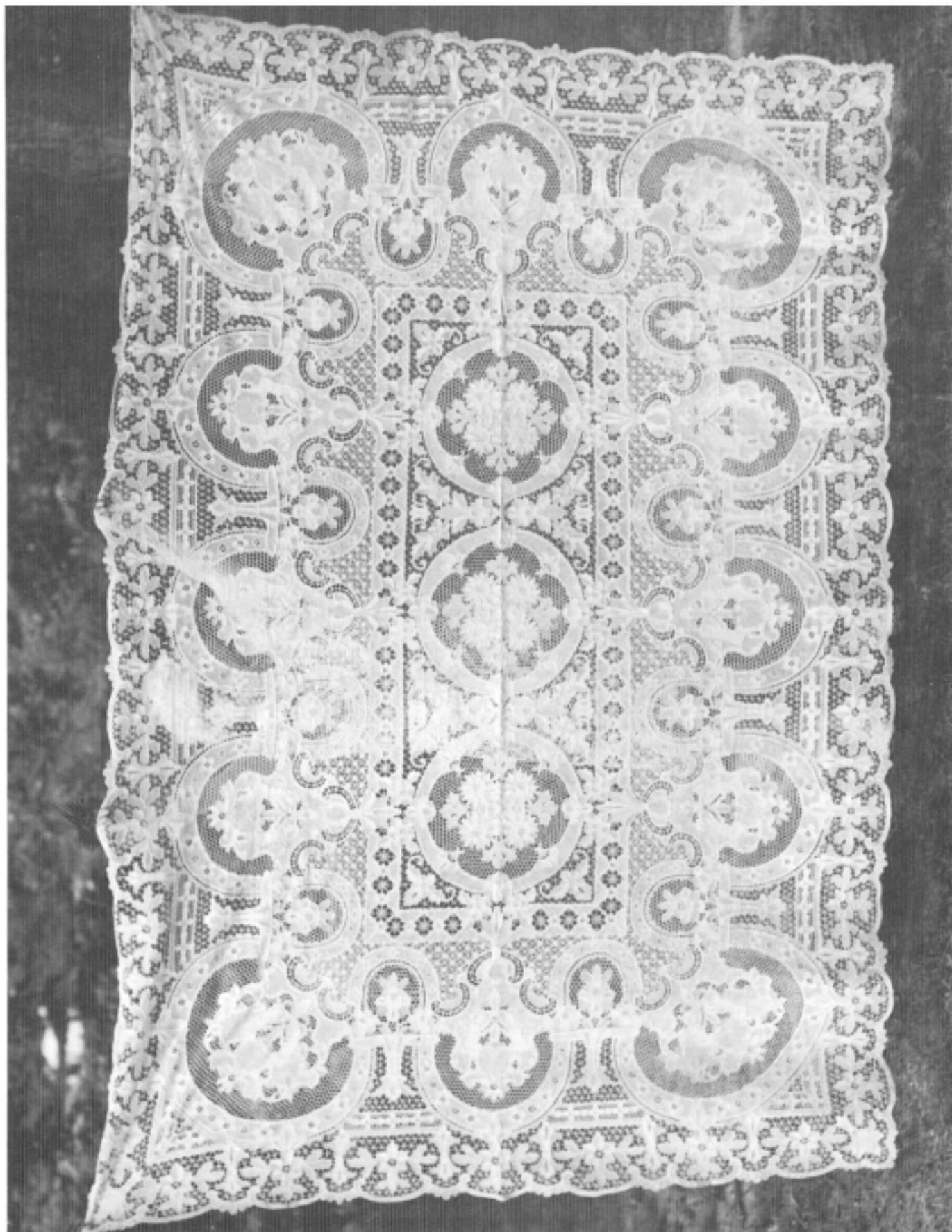


OFFICIAL
PUBLICATION
FOR
MEMBERS

International Old Lacers

MARCH 1975
PAGE 49

Tablecloth of Venetian Point Lace in collection of Eva L. E. Quinn, Orleans, Mass.



Lithographed 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: My January message was not in the Bulletin,

so will at this time repeat my thoughts. I asked that each member make a New Year's resolution to work for the betterment of I.O.L. and bring into friendly contact all those we meet and acquaint them with our beautiful lace. Am sure we all do this each day, so this resolution can be kept.

We are receiving so many requests for information on how to form a Branch or Group of I.O.L. members and friends, as of this writing, we have a format on "Information and Suggestions for the Organization of a Branch Society" This can be obtained from the Permanent File Chairman, Mrs. Muriel Perz, 2141 West 29th Street, Long Beach, California 90810.

In another part of this Bulletin you will find the names of two new area Directors and one has already started a new Branch. Isn't this wonderful! The Directors have a large area to cover, ten (10) States for each in the United States and in the other countries they have the whole country to cover. I feel we must work out some system to help these Directors, such as Co-Directors, we are expanding and will need more help from our members. Let me hear from you and your suggestions.

The 1975 I.O.L. Convention is to be held August 11-12 at Milwaukee, Wisconsin. It is being worked on and we will have a "Workshop" on the first day, August 11, from 9:00 A.M. to 4:00 P.M. with a short Lunch period. This is the first time we have had this in I.O.L. but the interest is very high. So members, plan on coming. We will have the best teachers for each type of lace, a great opportunity awaits all of us. The name, address and prices of the Hotels is listed in this issue of the Bulletin. We are advised to make early reservations. Please comply so we can all be together. We hope the Branches and Lace Groups will plan on sending a delegate to this convention, so all areas can get a first hand report, this I feel is very important.

We will have either a Banquet or a Luncheon or both. Also plans are being made for a trip to one or more Museums where lace will be on display.

The United Federation of Dolls Clubs members are working with us to make this convention a big success. So plan on coming and get your reservations in as early as possible and God Willing we shall meet in Milwaukee, Wisconsin, August 11-12, 1975.

May good health and making lace be your good fortune this coming year.

As Ever With Lace, Your President,

Muriel Perz

Portland, Oregon Branch

The Portland Chapter met December 5th at 11:00 A.M. in the Oregon Room of the Panorama Apartments. After a short meeting, Mae Miller let us have our fun. Each mem-

ber brought a gift of about a dollar which was exchanged. Being our final meeting until March, this was a Pot Luck, with foods of good cooks as well as lacers.

Vi Furness from Everett had made each a crocheted holly wreath pin and Rosalie Hamer from Longview made little Angels in twilling holding a small candle as favors for each. Martha Allwander, a new member, was with us. Rita Mittelstadt sent regrets not being able to join us at our Christmas meeting. There were sixteen members in attendance.

We have had a busy fall demonstrating in churches, a Doll Club, the Arts and Crafts Society of Portland and the Pioneer School at Damascus, Oregon. This is our way of letting it be known there is an I.O.L. and teachers here.

Virginia E. Bryant, Publicity

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ANNOUNCEMENT

Britta Dorothy Jeppson of Brookfield, Massachusetts is now legal owner of all of Miss E. Lolita Eveleth's lace.

Britta has had a 32 page book printed to Honor Miss Eveleth that includes a picture of her, her identification of lace charts and the meshes of hand made lace.

ALL MONEY received from the sale of this book to I.O.L. club members is being donated by Britta to the International Old Lacers. See ad for the book on page 64.

FORD MUSEUM CHRISTMAS FESTIVAL

Theresa Ohno, Adaline Truax, Mary Lou Reichard and Mary McPeck demonstrated lace making during the Ford Museum Christmas Festival from December 6 to January 6, 8 hours a day, 7 days a week, taking alternate days and enjoyed it thoroughly.

.....
REMINDER -- EMBROIDERERS' ASSO. SEMINAR
Winnipeg, Manitoba, Canada, May 5th-9th
details, January bulletin, page 34



Mr. F. G. Crowsley, of Kempston, whose old lacemakers' song prompted a life of research into folk music, with his wife -- and lace-making pillow.

NEW BOOK FROM COLLECTION OF MAN WHO SAVED COUNTY'S SONGS, England

When a comprehensive collection of English folk songs was published at the beginning of this century, the only county not represented in it was Bedfordshire. Had it not been for the diligent research of the late Fred Hamer, who for most of his life was a schoolmaster in Bedford, this unhappy state of affairs might have persisted.

A new book of English folk songs collected by Fred Hamer has just been published. It is entitled "Green Groves" and contains eight Bedfordshire songs among the total of 39. His widow, Mrs. Margaret Hamer, of 13 Abbey Road, Bedford, compiled the book, taking the songs from tape recordings Fred made of them before he died in 1969.

Fred, who was Lancashire-born, lived in Bedford from the early 1930s. He was a master at the Harpur Central School and Clapham Road School until, in 1952, he went blind and was forced to give up his teaching career. - - -

In "Green Groves" there is a song entitled 'Lace Tell' which, besides having particular local interest, is in effect the song that started it all. Here the Bedfordshire Times can take a bow for providing the basis and the original inspiration for Fred's research.

In 1904, soon after the Bedfordshire blank was noticed in the published collection of folk songs, the Bedfordshire Times ran a competition to fill the empty space. Readers were asked to write in with songs they knew or believed to come from the county. Several songs were "discovered" and the winning entry was "Lace Tell", which was entered by Mr. F. G. Crowsley of Kempston (pictured above), who



Photo courtesy of the Henry Ford Museum, Dearborn, Mich. Conference on Lace, Oct. 5, 6, 1974--Trenna Ruffner, Mary McPeck, Hilda Ferguson (seated), Margaret Hamer.

had taken it from his mother's singing.

It is a work song sung by the Bedfordshire lacemakers while working at their lace pillows, and may have been the only true English wording other than the shanty.

When Fred Hamer, years later, heard of and read reports of this competition, he decided to begin research on the subject. He recorded the tune of the Tell from Mr. Crowsley himself when the latter was more than 80 years old.

The publication of "Green Groves" and "Garners Gay" means that extinct songs can now live again, and they are already being sung in Bedfordshire. Mr. David Butson, of Lundale Close, Kempston, is a member of a four-man folk group called "Wixantree", who specialize in singing the county's old songs.

Sheffield Lacemakers, England

The Second practical meeting of the season was held on Saturday, 7th of December at the Rowlinson Adult-Centre, by kind permission. Fifty members and five visitors attended and the proverbial "good time was had by all".

Conversation never flagged at any of our meetings but now that we know one another it is even more brisk and more stimulating. But that is not all--there was much "joggin' of bobbins" all the day!

Some five specimens of work recently completed was on show including the oval mat, the pattern for which was included in the September Bulletin.

The variety of the work was very pleasing. -- Doris Bird, Honorary Secretary



Organizing to Preserve Lace Art

By Susan Burke, Front Royal, Virginia
WINCHESTER EVENING STAR Oct. 28, 1974

When Mrs. William Rodefer sits down to make lace, she has to call upon skills that might be found both in a spider and in a computer.

It requires the delicacy of a spider to manipulate the tiny strands into a beautiful web of lace, while the pattern she uses looks remarkably like a piece of computer tape.

Mrs. Rodefer has always been interested in handwork, and she particularly remembers watching her great aunt do Battenberg and bobbin lace.

But it wasn't until this year that she had the opportunity to try it for herself.

A sample copy of a collector's newspaper introduced Mrs. Rodefer to International Old Lacers, an organization devoted to the study and preservation of lace and the art of making it.

THE GROUP'S bi-monthly bulletin provides information on exhibits, lace history, supplies for making it, and lace patterns and pictures.

A published list of members gives a means of communication among those interested in particular types of lacemaking, which include bobbin, tatting, net, filet, Battenberg, tape, knitting, knotting, hairpin, passamenterie, macramé and crochet.

Mrs. Rodefer's first effort was bobbin lace. I.O.L. sent her instructions on how to make the pillow she would be working on. Her husband made the wooden frame, which is much cheaper than buying one and she covered it with a plush material.

He then used his woodworking tools to carve the bobbins from dowels, curved to hold the thread on.

Next Mrs. Rodefer set out to make the pattern. Copying from one of her brochures, she placed index paper on a piece of styrofoam, and punched holes into it with a needle, according to the printed pattern.

THE PUNCHED PATTERN is then put on the cylinder portion of her homemade pillow, where it can rotate. Pins are stuck upright in the pattern holes, and the bobbins of thread -- in some patterns up in the hundreds -- are wound around the pins according to the pattern, eventually resulting in an intricate length of lace.

Mrs. Rodefer used crochet thread on her fledgling attempt, but she says that at one time, "Linen thread was the only thing an honest-John lacer would use."

Six-cord cotton thread can also be used with good results, though purists can get linen from some U.S. sources, or from overseas. Mrs. Rodefer happens to have several friends who travel abroad that bring back materials and patterns for her to use.

One friend brought her a book on lacemaking from Holland, published in Dutch. Not knowing one word of Dutch didn't deter Mrs. Rodefer. She used a phrase book for travelers, and painstakingly translat-

ed enough of the directions to complete three lessons, and a total of two yards of lace.

"MY GRAMMAR isn't any good," she says, "but I got enough of the gist to know what they were talking about."

For other projects, Mrs. Rodefer is taking a correspondence course from a woman in Iowa, another member of I.O.L. There are many other people available through the organization to give instruction on the various phases of lacemaking.

Mrs. Rodefer has a small collection of handmade lace; Spanish bobbin made by gypsies. Irish Carrickmacross lace, Belgian lace. Like other lace enthusiasts, she takes great pleasure in the variety of patterns and their history.

However, she doesn't think of her interest as an exercise in antiquity. Lace has never lost its appeal on dressy clothes, lingerie or bed linen. With today's renewed interest in handicrafts, handmade lace edging a pillowcase is more appreciated than ever.

But Mrs. Rodefer doesn't want to be a loner in her new avocation. She has begun a local chapter of the International Old Lacers called the Virginia L-A-C-E Concern. The letters stand for Lace Arts Crafts Education.

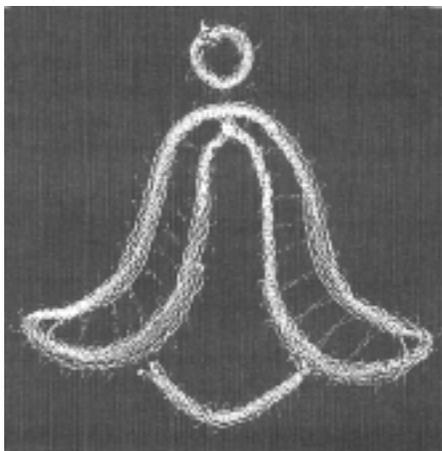
THE GROUP is small, but wants to grow, and has members in Warren, Frederick and Clarke Counties. "You can join just to get the bulletins," says Mrs. Rodefer.

I.O.L. makes study collections available to members, and they maintain a slide library covering all phases of the art. Eight consultants on the I.O.L. staff are ready to give advice on specific aspects of lace making.

Mrs. Rodefer hopes that a growing interest in lace will save many unrecognized examples from the ragbag, and also result in the creation of new pieces for posterity.

Some lace workers use larger thread which means faster results, an encouragement to the wary. Spanish lace in particular often is a heavier gauge.

But whether it's gossamer or dense, making lace is like following the recipe for a classic French dish, "If you can read, there's no reason why you can't do it," Mrs. Rodefer says.



Bobbin Lace
bell
design
made by
Rita
Mittelstadt,
B.C., Canada

Photo by Gary Vannest, Seattle, Washington



Nylene Elliott and ArVilla Sweeney, Bellevue Bobbin Belles, demonstrating the art of lace making at Nordstrom's Downtown Store during their Festival D'Italia, October, 1974

Bellevue, Washington Branch THE BELLEVUE BOBBIN BELLES

ANNUAL REPORT -- January 28, 1975

1974 was a busy year for the Bobbin Belles with members participating in bobbin lace making demonstrations and exhibiting lace made by themselves as well as antique lace pieces at the County Fair in Enumclaw, Washington; the Annual Folklife Festival held in the Seattle Civic Center, and for one day of the three day Fourth of July Festival held at Marymoor Park, Redmond, Washington. In October two of our members demonstrated the art of bobbin lace making for four hours each day during Nordstrom's ten day Festival D'Italia held at their downtown department store in Seattle. This was a most gratifying experience as Girl Scout and Bluebird leaders brought their respective groups to observe and several people came back day after day. It was interesting to find that many men were attending our demonstrations and while we were at the fair in Enumclaw we were fortunate to have Mr. Dominic Ciranny become interested in making bobbins. We have been very pleased with his work and enjoy having a local source for handmade bobbins. Mr. Ciranny is willing to make bobbins for others and he may be contacted at 370 Front South, Issaquah, Wash. 98027

We already have plans for several demonstrations to be held in 1975 as follows. We will take part in the King County Homemakers Quilting Bee Special to be held in the mall at the Southcenter Shopping com-

plex all day January 30th and 31st. Under the auspices of the State Parks and Recreation Department a Lace-In will be held May 18th and 19th in the museum in Marymoor Park. At this time other forms of lace making will be shown and demonstrated and the emphasis will be placed on contemporary uses of lace in any form. The Bobbin Belles will be displaying finished items such as stoles, place mats, doilies, aprons, tiaras, etc. We have been invited to again take part in the United States Department of the Interior's Folklife Festival May 13 and May 26 as well as appearing at the County Fair in Enumclaw during the summer. Also, we have been requested to give a demonstration of bobbin lace making at the June 9th meeting of a local group of the Pacific Northwest Needle Arts Guild, and will be at the Fourth of July Festival held annually at Marymoor Park under the direction of the Parks and Recreation Department.

Our club meetings are held at 10:00 A.M. the first Monday of each month in members' homes. We wish to invite anyone interested in attending any of our meetings to get in touch with ArVilla Sweeney, 12636 N.E. 157th, Woodinville, Washington, 98072.,-- telephone 206-485-2445.

One of our members, Barbara Montgomery, has recently moved to 3000 Roseville Way, Las Vegas, Nevada, 89102, and she is interested in getting in touch with anyone in that area who may be interested in bobbin lace making. -- Happy lacing --

Nylene Elliott, Acting Secretary,
Bellevue Bobbin Belles

The Art of Lace

Researched by: Virginia E.J. Funk
President, Columbine Branch, Denver Metro 1972-74

The art of making lace in one form or another has existed from the earliest ages. There are Scriptural references of various web-like fabrics, which were of rude construction, no doubt, but whose general characteristics were identical with those productions of modern skill which have for centuries been known as lace. Homer and other ancient writers constantly mention networks of fanciful embroidered materials; gold thread-work was known to the Romans; and as Egyptian robes of state are depicted upon the tombs of the earlier dynasties as being fashioned from a looped network or crochet, it is probable that the Israelites learned the art from the Egyptians. Museums contain specimens of lace dating back to periods that to us of the present day seem mere dreams of reigns and eras, and history includes a scattered literature of lace which proves that the art must have been practised almost from the beginning.

Up to the Sixteenth Century, however, open-work embroidery was the favorite decoration, and from it the tangible origin of lace seems derived. During the Renaissance period the first book of embroidery patterns and lace-work appeared. The earliest volume bearing a date was printed at Cologne in 1527.

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.

In ancient Egypt, slaves executed what is now called Mummy lace by a technique now known as sprang. Threads supported at both top and bottom were twisted together, forming a twined mesh symmetrical about the center. Without a rigid frame, short lengths of thread supported only at one end, such as the hanging warp threads of a woven fabric, could be similarly manipulated to form braids. Handles, which acted as weights, supported by the free ends of these threads, simplified the plaiting process. The freedom to manipulate these threads by these handles, or bobbins, was eventually to be explored and refined into what is now called bobbin lace. Although evidence of bone bobbins has been found in ancient Rome, this textile form lay dormant for thousands of years, not to surface again until the fifteenth century.

In study, through the scanning of old paintings that have survived the history of lace has been compiled. The reproduction of lace patterns was a challenge to the skills of artists who painted lace adornments of the clothing of men and women.

The modern fiber artisan first researches the encyclopedias, libraries have wonderful reference books. Even lace books containing lace samples identified so the novice can use a needle and copy some of the simple stitches of beautiful lace. The same is true with bobbin lace, a half stitch and a whole stitch, or in weaving over and under and over. As few as four bobbins can be used to make flower petals, and leaves or by following a parchment pattern. Macramé is the original of knotted laces of Biblical days and half stitch and whole stitch again are the basic stitch.

If you want a certain pattern from a beautiful piece of lace, using a piece of blue drafting paper, place the blue side next to the lace. You will need two pieces of glass; place the white side of paper next to the lower piece of glass and then cover the lace and blue side of paper with the other piece of glass. Place in full sunlight and time for sixty seconds, remove from between glass and put blue drafting paper under lukewarm water - stand on edge to dry. A perfect copy should be the result of your efforts.

As you study, you will find people are fascinated with what we are told is a lost art. Well, not really, because hand sewing and weaving have been a way of life for many generations. If a lady or man were artistic with the tools of fiber; they designed what they loved or cherished in lace - animals, birds, ladies or flowers. However, through the interest of others you will meet lacemakers. A gentleman in Lakewood, Colorado, an uncle of a lace manufacturer in Switzerland. With twinkling blue eyes and sturdy Swiss physical characteristics, age-wise in his nineties; he pointed out that he had designed lace patterns for two years straight. Mainly because he was an expert, thoroughly enjoying designing. The remarkable lace leaver started his trade in Switzerland at the age of fourteen, coming to the United States when he was twentyone. He worked as a leaver in New York, met and married his wife. They retired in Lakewood sixty-five years ago which was open country West of Denver then.

He explained that commercial lace manufacture by machine in Europe was started in Switzerland and spread to other countries. His nephew still heads the family

lace factory in Switzerland and a friend his age owns a second factory that has doubled in size since World War Two. The type of lace manufactured brings a good price and his friend has become a wealthy manufacturer. Hopefully, a second interview will add to the history and ability of a lifetime in a lace leaver; some of his art designed and lace he created to add to the beauty of lace. The delightfully young Swiss lace leaver's name is Mr. Albert Farrer.

LACE, an openwork fabric, made of many varieties of fine thread, and generally employed ornamentally, usually as an article of dress. The word "lace" is derived from the Old French laz, from the Latin laques, meaning "noose" or "snare.". It is generally agreed that the lace industry was founded in Italy. Early in the sixteenth century exquisite laces were produced in Venice on a commercial scale, where on a smaller scale, fine lace had been made for several centuries. To Catherine de Medicis (1519-1589) is attributed the introduction of lace-making into France, where a Venetian lace-maker arrived in 1585 to set up looms. Lace-making flourished in England during the seventeenth century. By the end of the seventeenth century lace designs characteristic of various localities began to appear, and high standards of perfection in the art of lace-making were generally established. Handmade laces were produced in America from the earliest period of colonization until machine-made laces began to be produced there about 1820. The use of lace for ecclesiastical purposes has been as widespread as its use in secular garments, home furnishings, and general ornamentation. Priceless lace cloths and vestments are stored in many great cathedrals. These laces, the work of nuns, are the most exquisite ever made. A robe worn by Pope Boniface in the twelfth century is of fine linen profusely enriched with needlepoint, cut-work, lace, while several hundred years later, at the height of the Venetian lace industry, the Doge required that lace be first submitted to him, before being offered for public sale, that he might have priority in buying it for religious use. Scenes from the Old Testament and symbols of the Christian faith were frequently made the designs of vestment laces. Only laces that are handmade are called "real." In the latter part of the eighteenth century, the exclusive production of handmade lace ended. A crude machine for the making of lace was invented by an Englishman, John Heathcote, about 1809, and the industry has now reached enormous stages of production, the quality of machine-made laces being often of such perfection as to make it difficult to tell the real from the imitation.

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 needlepoint 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. Macramé lace is heavy fringed lace made of colored cords. Lace has been worked in every conceivable kind of thread, in human hair, and in the hair of goats and angora rabbits, and even from the pith of the aloe tree. For modern machine-made laces, synthetic fibres, such as rayon and nylon, have been increasingly used. Machinery has brought lace within the reach of all, but the work of the handcraftsman still retains an important place in the world's markets.

TYPES OF LACE.

Alençon lace, a fine needlepoint lace of linen thread, deriving its name from the French city where it was first made in great quantities. Real Alençon 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 handmade variety are heavier and more clearly defined than in the machine-made type.

Arras lace, a strong, firm, very white lace with little variety in patterns. Lace workers have acquired great skill and speed in the production of Arras lace.

Binche lace, a lace of the Brussels bobbin type. Floral, bowknot designs, and sprigs made with bobbins are appliqued to net. The earlier, finer type of this lace was very popular with Parisians in the middle of the eighteenth century. Binche lace resembles Valenciennes lace in texture and pattern.

Black silk lace, popular about the time of the French Revolution and continuing in demand. It has much in common with Chantilly lace, but the background net differs.

Blonde lace, made from raw silk when the China silk trade developed, so called because it was of that color, in contrast to white lace.

Brussels lace, a famous lace made at and near Brussels. It has less "relief" than Alençon; 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.

Buckinghamshire lace, famous among the English laces. It is a bobbin lace, known for its clear ground.

Carrickmacross lace, the product of the oldest Irish lace industry, carried on in the vicinity of Carrickmacross, where it was established about 1820. The pattern is cut from very fine cambric and applied to net with point stitches. Its origin has been variously attributed to India, Persia, and even to the Florentine artist Botticelli. Large quantities were produced in Italy between the thirteenth and seventeenth centuries. The rose and the shamrock are the most popular patterns in either the applique or guipure Carrickmacross lace.

Chantilly lace, a bobbin lace made of silk. It characteristically employs the double ground, old patterns consisting of vases, baskets for flowers, and elaborate combinations of flowers, sprays, and leaves. Modern chantilly often exceeds the old laces in beauty of pattern. A beautiful openwork effect outlines the pattern fillings.

Cluny lace, a member of the guipure family of laces. Heavy linen thread is used for this lace, and the design is so open that the final product is light and pleasing. Cluny lace is used for trimming curtains, draperies, scarfs, and heavy linens.

Duchesse lace, also called Point de Flandre, regarded by many as the most beautiful of the pillow laces. This lace is pure white with a graceful, rhythmic pattern, the designs consisting of leaves, flowers, scrolls; it is nearly all pattern, with very little background except for the fine connecting threads. Bridal veils of Duchesse lace are often heirlooms.

Filet lace, a lace of plain net background with the design darned into it. There is much machine-made filet, and it is softer, flimsier, and has less clarity of outline than the handmade type.

Honiton lace, a pillow lace made in Devonshire, England, where a lace school is still conducted. Honiton lace is among the costliest and most beautiful of English laces. First produced about 1568, in Honiton, England, its origin is credited to Flemish refugees fleeing from persecution. It is an applique lace, the pattern parts being worked on a pillow and then fastened to a net ground, made separately.

Irish crochet lace, a lace which is used as edging and insertion. The popular combination of rose and shamrock designs are most often featured.

Lille lace, a lace of simple design, originally made at Lille, France. The ground is a hexagon mesh, often with a heavy sprinkling of dots. The formal patterns are outlined with thick flat thread.

Limerick lace, a fabric originally made at Ireland about a hundred years ago. There are two types, "tambour" and "run," of which run lace is the finer and lighter in character. Limerick lace came into fashion after the development of Nottingham machine net had made the work possible.

Macramé lace, a heavy lace, a survival of the knotted point lace used in Spain and Italy during the fifteenth, sixteenth, and seventeenth centuries for ornamentation of church vestments, and now used for draperies, heavy linen scarves, and home uses. It is made in the convents of the Riviera, and its manufacture is taught by the nuns to town children of both sexes.

Maltese lace, a heavy, attractive lace of the pillow type; its pattern is of geometrical or arabesque forms joined by a purled background. It was originally made in the island of Malta, but was superseded there about 1830 by black and white silk lace. In the present day it is made in England, France, and Ireland.

Margot lace, a showy, modern lace which employs a plain net foundation embroidered by means of a Schiffle machine, which reproduces the design many times in one operation. Margot lace is a type of Alençon lace.

Mechlin lace, a fabric made in one piece on the pillow; a fine delicate thread is used to form both the ground and the flower, a flat thread being used to outline the design. All laces of Flanders up to 1665 were called Mechlin except Brussels Point. It is said that Anne of Austria was very fond of this lace.

Point d'esprit, a lace made with small oval dots or squares to diversify net grounds of various laces. It was first made in Brittany, Denmark, and around Genoa.

Point laces, a classification of needlepoint laces, among which are rose point, English point, Irish point, point de Paris, Venetian point, point de gaze, and point de Milan. Rose point is usually meant when point lace is mentioned. The units of design of rose point are made separately and then assembled on a net background with buttonhole stitches. Rose point is distinguished by its delicacy.

Renaissance lace, also called Belgian, Astrid, or Bohemian lace, and in the late 1890's called Battenberg lace. It was long made as "fancywork" by many women. A machine-made braid is basted on stiff paper, and the open spaces are filled with stitches connecting the braid. Twisted threads form bars.

Spanish lace, a classification of lace which includes a wide range of varieties, the most famous of which is point d'Espagne, usually a gold or silver lace, sometimes embroidered with a pattern of colored silk. Rose point is a famous and rich lace related to the Spanish lace family. Cut- and drawnwork made in Spanish convents developed into needlepoint lace and was used widely in native peasant dress, in the dress of royalty, and for church vestments. Blond lace, made of raw silk in both black and white is generally used in mantillas and other items of Spanish headdress.

Torchon lace, a coarse pillow lace made of a soft, loosely twisted thread. The patterns of Torchon lace are simple, and it is widely employed, frequently as trimming for muslin and heavy linen garments. It is made in many places in Europe, especially by men in Saxony.

Tulle, a silk net of great fineness. During the seventeenth and eighteenth centuries a type of pillow net used for women's sleeves was made at Tulles and at Aurillac, and also in Germany. When it was introduced into France, tulle became very fashionable. Embroidered tulle is known as point d'esprit.

Valenciennes lace, one of the best-known of widely popular laces, originally made in the town of Valenciennes, France, during the eighteenth century. Valenciennes is a durable pillow lace, the same kind of thread being used for ground and pattern. Pattern and ground are worked together by the same hand, great skill and manipulation being required. Many splendid machine-woven Valenciennes laces are now made in England, Italy, France, and the United States.

With the increasing number of types of threads and the vast accumulation of patterns, the modern lace-makers, both the handcraftsman and the machine designers, have the opportunity to preserve one of the most valuable of handicrafts. Like many handicrafts, lace-making is closely bound up with local history and tradition. The machine need not be a handicap in the production of fine and valuable laces, its true value lying in its use for producing lace both in harmony with present styles of dress and home and with the spirit of contemporary design.

If you are perhaps interested in making Nanduti also known as "Sun Lace," Spider Lace. Research by historians, museum conservators and curators has demonstrated that this fine needlework was brought to Paraguay by the Spanish and to Brazil by the Portuguese. Some sources trace the technique further back in time to Flanders, whence it presumably came to Spain in the 16th Century. Tenerife is also mentioned as a source; however the name Teneriffe appears much later, becoming common in the early 1900's when it was used for a machine-made imitation of Spider Web.

Today Nanduti is closely identified with Paraguay despite the fact that it is also made in Bolivia and Brazil. The Nanduti-producing region of Paraguay is in the rural countryside where nearly all of the lace is made for both domestic and foreign consumption, in the town of Itaugua which was founded in 1728 by Spanish settlers.

The process for making Nanduti begins rather simply, but soon becomes quite intricate. A piece of fine muslin is stretched taut on a light, rectangular wooden frame, the size depending on whether you wish to make one piece of lace or several at one time. Your pattern can be sketched directly onto the cloth; first the principal outline, then the structural motifs and finally the decorative motifs.

Lace-makers in the various European countries are trained to the work from childhood; but it is said of the makers Honiton lace, the fabric of which Queen Victoria's wedding gown was made, that they are rapidly decreasing in numbers, so that there are few persons now living who understand the construction of this exquisite "pillow" lace. The costly point and Honiton and the dainty Mechlin and

Valenciennes of by-gone days can only be produced by trained lace-workers whose skillful fingers weave bobbins in cobweb-like thread to and fro over the "pillow" necessary to antique methods; and for this reason fine lace-making is practically beyond the skill of the amateur. Besides, some of the threads in the very filmy laces are so fine that they cannot be successfully manipulated except in a moist atmosphere, such as that of Great Britain and even there some of the more exquisite specimens must perforce be made in underground rooms, since it is only there that the proper degree of moisture can be obtained. In dry climates these gossamer-like threads roughen and break at almost the slightest touch.

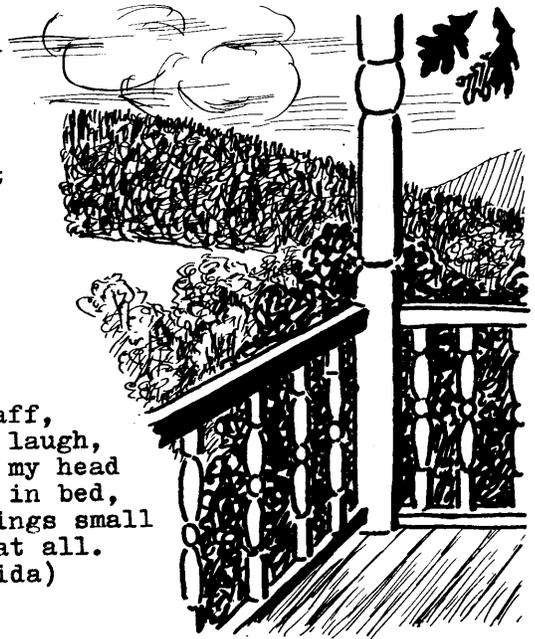
Referring to the known origin of some of the earlier laces, a writer upon the subject says:

"They say it was a woman, Barbara Uttmann, who invented pillow lace in the Sixteenth Century. Women have ever been patrons of lace-making. Victoria has kept the Honiton laces in fashion, and it was the Duchess of Argyle who introduced lace making into Scotland. The Countess of Erne and Lady Denny and Lady Bingham began it in Ireland, and Lady De Vere gave her own Brussels point for patterns when the first Irish point was made at Currah. It was Elizabeth of Denmark who introduced lacemaking in that country, and the Archduchess Sophia who started lace schools in Bohemia. 'Now, at least, I can have laces,' said Anne of Austria when Louis XIII, her husband died, and her court was famous for its cleanliness and its Spanish point. Colbert had three women as coadjutors when he started lace-making in France. It was because Josephine loved point d'Alencon that Napoleon revived it. Eugenie spent \$5,000 for a single dress flounce, and had \$1,000,000 in fine laces."

Victoria's favorite, Honiton, is not considered a particularly beautiful lace, although its weaving is so tedious and difficult. "Real Honiton laces," says an authority, "are made up of bits and bits fashioned by many different women in their own little cottages---here a leaf, there a flower, slowly woven through the long, weary days, only to be united afterward in the precious web by other workers who never saw its beginning. There is a pretty lesson in the thought that to the perfection of each of these little pieces the beauty of the whole is due--- that the rose or leaf some humble peasant woman wrought carefully, helps to make the fabric worthy the adorning of a queen or the devotion of an altar, even as the sweetness and patient perfection in any life makes all living more worthy and noble. A single flower upon which taste and fancy were lavished, and which sustained and deft labor brought to perfection, represents the lives of many diligent women workers."

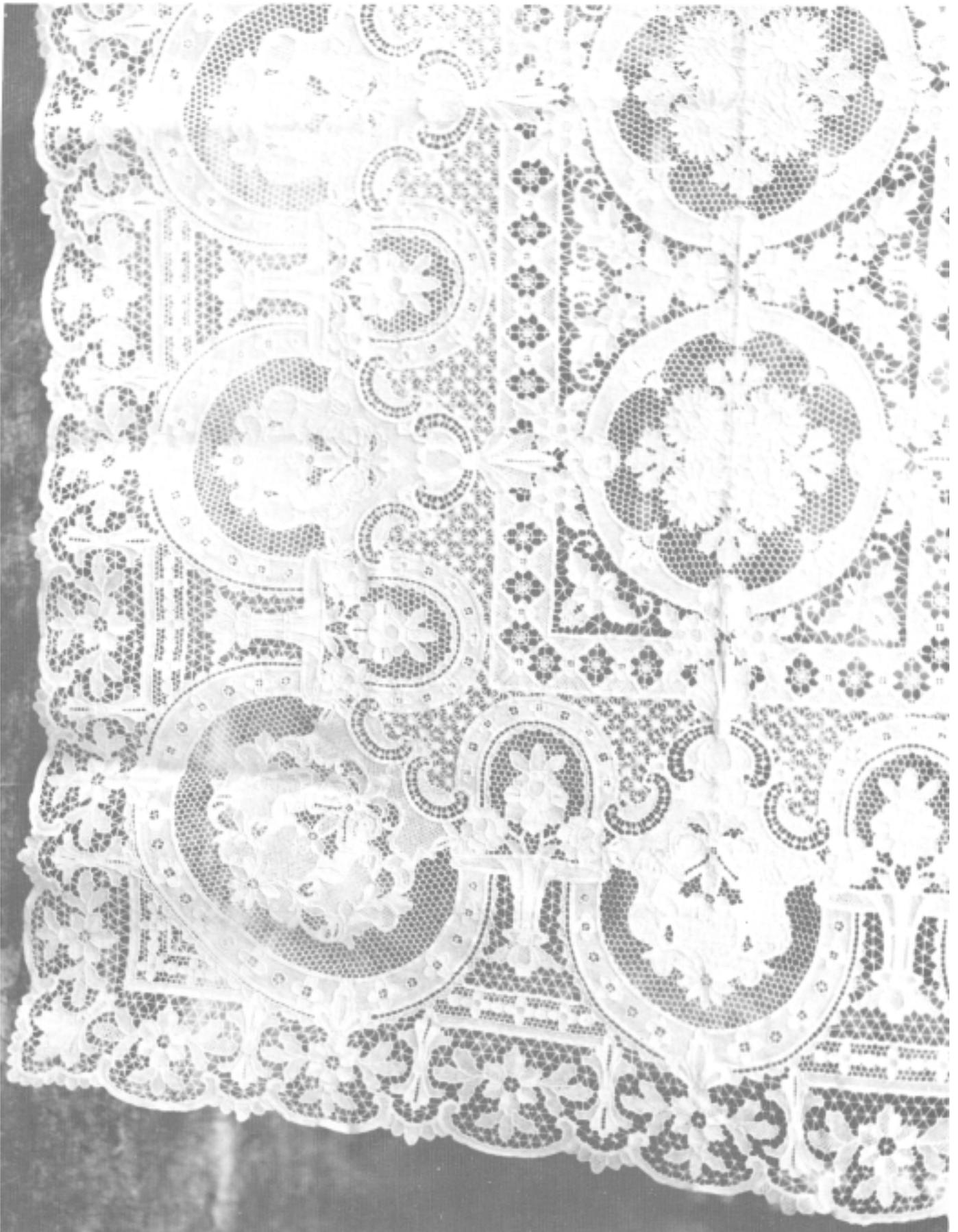
It has become so the fashion to worship all things ancient that most lovers of fine lace would prefer to have it a century old; and yet there never was a time when laces were more beautiful.

I bought a gay-roofed little house upon a sunny hill
Where heaven is very close to earth and all the
world is still.
It took my savings, every cent, although the cost
was small
But, oh, the lovely things I bought and paid for not
at all!
The sleepy valleys that in tawny sunshine lie,
The oaks that sprawl across the slopes and climb to
meet the sky,
Stray winds that sing to other things, than those
our eyes may see
Blue wisps of mist, and rolled clouds that fleeing,
beckon me ,
White suns of mad, glad April, October's wine to quaff,
On crystal winter morning my hearth fires crackling laugh,
The silent stars that march at night so close above my head,
The sound of rain drops on the roof, when I am snug in bed,
The joist and beam and shingles gay, I spent my savings small
But on the lovely things God gave, he put no price at all.
Author unknown. (Cont. by Florence Sweetland, Florida)



Enlargement of Venetian point tablecloth pictured on page 49, in the collection of Eva L. E. Quinn, Orleans, Mass. She also has 12 linen dinner napkins with matching lace edge.

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Lace-making revived after 50 years

By: Pekay Pettus

Piedmont Virginia, Wednesday, November 20, 1974

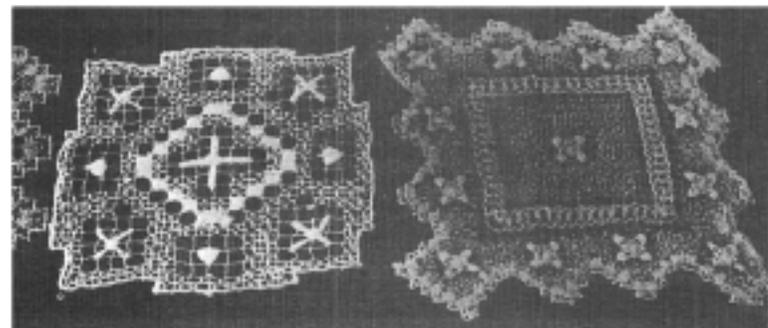
"EDNA CORYELL of White Post learned to make "ecclesiastic lace" when she was a young girl growing up in Indiana. But she put her lace making skills aside for more than 50 years, turning her attention to children and grandchildren, until this past summer.

"I was at a home demonstration club meeting, and I told some of the ladies there that I once knew how to make lace," Mrs. Coryell said, "Well, why aren't you doing it now?" those ladies asked me. "They feared it was going to be a lost art."

Mrs. Coryell followed their suggestion, "but



Edna Coryell of White Post stitches the "fill-in" on the square of lace she's making. The esprey or fill-in, stitch distinguishes the kind of lace Mrs. Coryell makes as guippure di art.



The lace square on the right was made by Mrs. Coryell more than 50 years ago. She made the lace on the left this past summer, out of cotton crochet thread. She can no longer find the fine linen thread used to make the older lace.

it took me two whole days, trying over and over to remember the stitch," Perhaps it took Mrs. Coryell so long to remember the stitch because she had to work with cotton crochet thread. She can't find the pure linen thread that was used for making lace when she was a girl.

"I don't like working with this crochet thread," she said. "It knots up and breaks."

Mrs. Coryell's grandmother taught her to make lace. "This is the oldest type of lace known. It's even mentioned in the Bible. There it's called 'ecclesiastic lace', some people call it antique lace, but its real name, and the name my grandmother used, is guippure di art. My grandmother taught lace-making in Pennsylvania and Indiana. I'm the only person I know of around here that knows how to make lace, especially guippure di art. But I understand there are more people up in Pennsylvania who know how."

Mrs. Coryell has a sample of her grandmother's lace work. Taking a framed square of lace down from its place on the wall, she pointed to the inscription, "Guippure di art -- handmade by my grandmother Annie Edgar and used on pillow in my baby carriage, September 1887."

My grandmother once made an American flag out of lace, but we don't have it, another member of the family does," she said.

THE LACE MAKER'S tools are "a needle and a stick," Mrs. Coryell said. "My grandmother called this type of needle a 'shuttle'. This is the only one I have and I don't know where I can buy one to replace it. This is the one I used 50 years ago, and if it breaks I'll have to stop making lace."

Mrs. Coryell's shuttle is two-pronged, like a wishbone, with a small slit at one end through which the thread slips out. "The stick" is a piece of wood or plastic, flat like a popsicle stick, around which the thread is stitched to make the netting.

"You keep your netting tight by putting your foot in a stirrup and pulling tight against your needle and stick." Then you have a firm base netting to keep on adding to, Mrs. Coryell said.

"You can make guippure di art lace much finer than I'm making it now," Mrs. Coryell said. "You can make it with fine linen or even silk thread. But you need different size shuttle and stick to set the width of the netting stitch."

"ONCE YOU'VE made the netting, you fill it in with what they call an 'esprey' stitch. It's the esprey stitch that makes each kind of lace distinctive." Mrs. Coryell said. The lace maker stretches the netting across a frame while she fills in with the esprey stitch. The lace maker can use embroidery stitches to include designs of leaves or stars or what not within the esprey, she said.

Mrs. Coryell belongs to a group called 'International Old Lacers', From their newsletter she's found the addresses of several needle manufacturers she plans to write to in hopes of finding a shuttle. "Maybe they have some old ones in stock that nobody ever asks for. I could tell them how to make it if I found someone who would."

MEANWHILE, Mrs. Coryell hopes that some of her friends will look in their attics. "Perhaps they have some old trunks or boxes with sewing materials. I expect there are some shuttles around and people don't realize what they are."

Mrs. Coryell's daughter, Mrs. Alice Jeffrey, thinks her mother may be able to get linen thread by writing to England. "There's a place mentioned in last week's International Old Lacers magazine that might have it," she said. "I don't know why they stopped making linen thread. I suppose people don't grow flax like they used to."

Mrs. Coryell has been invited to teach lace-making at Lord Fairfax Community College. "But I can't do it until I find some more shuttles, so the students could do more than watch. They tell there are a lot who want to learn."

ST. PETERSBURG, FLORIDA

"I have finished a lovely bell pull and a 5" x 7" picture (house & trees) which I will exhibit at the Pinellas County Fair in March. I will be demonstrating lace at the Pinellas Fair too. I have for the last three or four years. There is always a crowd watching and asking questions. Most of them think it too complicated.

Here, Marie Bunce and Lily Fallot and I meet every other week on Friday and work on lace all day.

I had a delightful visit here with Tillie Ridell from Westminster, Colorado. She was staying at the beach so I went over and got her. We only had a couple of hours together but I enjoyed every minute. She said there were 60 in their club. It's such fun to meet other lacers." Eva Quinn

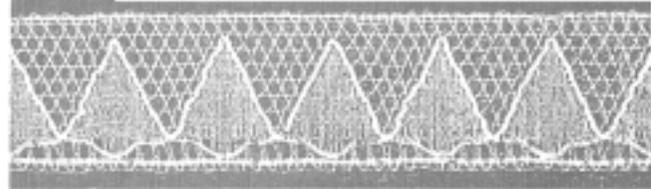
HISTORIAN

Our Historian is not receiving material for the History Book she is compiling for this year. Branches and Members, please send the publicity from your papers, also write of the activities of yourself or group pertaining to lace making and send to our I.O.L. Historian: Mrs. Muriel Mitchell, 3795 Trinity Street, Burnaby 2, British Columbia, Canada



MARY FORSTER

Mary Forster, Detroit, Michigan with lace she is making that will be used on the altarcloth for her church for Easter. It is 3 1/2 inches wide and 7 yards is needed. "The collar on my dress is also of Bobbin lace. I made it from a pattern I got from Mrs. Biedermann of California."



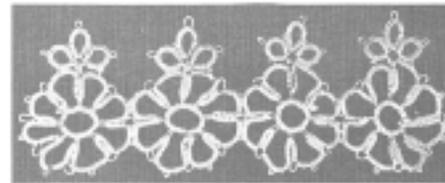
NOTE PAPER

A different printer has done superior work in putting my lace in blue on white paper. Because of the increase in the cost of paper, 10 sheets and 10 envelopes will now have to cost \$1.25.

Order from: Mrs. Mary McPeck
1257 Island Drive, Apt. 201
Ann Arbor, Michigan 48105

In Memoriam
Miss Verna Aeilts, Pasadena, California
Mrs. Ruth Roholt, Portland, Oregon

TAT TING



—Make a ring of 1 double knot, picot, (4 double knots, picot) 7 times, 3 double knots, close; join thread to 1st picot, make a chain of 5 double knots, picot, (4 double knots, picot) twice, 5 double knots, join to next picot of ring, 5 double knots, join to last picot made; a ring of 4 double knots, join to next picot back, at top of petal, (5 double knots, picot) twice, 4 double knots, close; a 2d ring of 4 double knots, join to last picot of preceding ring, (6 double knots, picot) twice, 4 double knots, close; a 3d ring like 1st, joining to 2d ring, as before making a cloverleaf over the group of 2 chains between petals; a chain of 4 double knots, join to last picot of 3d ring., 4 double knots, picot, * 5 double knots, join to next picot of ring, 5 double knots, join to last picot made,

(4 double knots, picot) twice; repeat from * around, making 8 petals in all, joining last to 1st, and last 5 ch to picot where you started; fasten off.
Make as many of the flower - medallions, each with a cloverleaf between 2 petals, as required, joining each to preceding by 3 picots at the .side, at top of petal, between petals and at top of next petal,