

SIX TYPES OF LACE COMBINED

By Norma King, New Jersey

"I combined: starting at center--needle lace; around the center a small band of bobbin lace--the small flowers are tatting held together with needle lace--hairpin lace--crocheting--battenburg made with the tapes--and the leaves are outlined in tatting with needle lace as the filler. I display this at most of the craft shows and people really are interested. This, too, was a challenge to me to see if I could combine the different laces."

Top: Exhibit and demonstrating of lace
Bottom: Tablecloth purchased in Digby, N.S.

LOST ART LACERS OF NORTH JERSEY

"We have had a very busy year. Starting last May--a craft show in Stillwater; this was more of a display and historic show than crafts of the modern image.

June -- the annual craft show in Sparta, In July we had our 'wind-up' meeting for the fiscal year at Millbrook Village with a picnic. I combined two meetings in one - Millbrook Village Society (I am now vice-president) and our meeting of the Lost Art Lacers of North Jersey. We all enjoyed it very much.

Also in June, the Geranium Festival combined with the Sussex County Outdoor Show where we demonstrated lace making. I have been demonstrating tatting there for years. We also demonstrated and talked about laces in the Sussex County Arts Council tent at the annual farm and horse show in August.

In July, my husband, son and I took a trip to Nova Scotia. In a little shop in the coastal town of Digby, where handmade things were for sale I found a beautiful tablecloth, shown above. It is bobbin lace with hand embroidery. The woman who made it lives in Canada, but originally came from an European country.

In Sept. I was invited to Port Jervis, N. Y. to demonstrate my laces and how to make lace. I thoroughly enjoyed that. The women really enjoyed seeing the lace and demonstrations. They wished I lived closer so I could give lessons there.



FILET on NETTING

Mrs. Edna Coryell, pictured in March 1979 AARP magazine displays two examples of a rare type lace she makes with a special gold and silver needle. She is expert in filet on Netting and Guipure de Art and demonstrates lacemaking (at 91 years) at county fairs during the summer and teaches classes in winter. Contributed by Helen Day, Mo. and Esther Oldham, Mass.

From: "The Evening Sun", Baltimore, Feb. 79

Her play: Ambition and old lace

By David Alff

No matter how modernized society becomes, some things just can't be done rapidly.

Ask Aurelia Loveman.

At the rate of one square inch an hour, Mrs. Loveman makes traditional bobbin lace by hand—at a speed not much faster than that attained by 15th-century European lacemakers.

Today, her labor could bring her \$350 a yard, but she hasn't taken up this dying art for the potential profit. She describes it not as a hobby, but as "a passion."

"I have a burning desire to revive lacemaking," says Mrs. Loveman, a psychologist, as she relaxes in a dining room chair in her Harlen lane home in Catonsville. And she is intent in her vow to give new life to a craft smothered by the Industrial Revolution.

Her intricately designed lace differs from the machine-woven kind that appears on department store blouses and tablecloths. She weaves her silk thread by hand on tools similar to those used centuries ago.

Helping to revive her craft, she teaches occasional classes during the year, demonstrates her techniques at the State Fair in Timonium every summer and is the 'lace curator' at the Cloisters Childrens Museum of Baltimore on Falls road, where she has assembled a permanent exhibit.

She also is one of a handful of members of the recently formed Maryland Lace Guild, which is planning to sponsor an international convention in the state next year.

She has studied the history and origins of lace and says it was first made in 15th-century Europe.

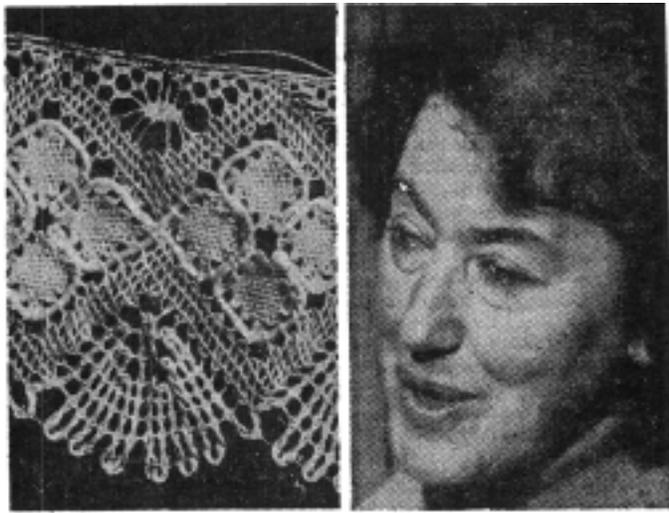
There were laws against importing lace in some countries," Mrs. Loveman says. "They (lacemakers) used to starve dogs until they were thin, wrap hundreds of yards of lace around them, cover them with a fur and let them run across the border."

The ruling classes, who invested in lace for financial gain, the way some people buy stocks and bonds today, passed laws excluding the common people from wearing it. They sold their land so they could afford the expensive embroidery with which to adorn their clothes.

The advent of machine-made lace in the early 19th century "knocked the bottom out of the lacemaking industry," Mrs. Loveman says, and it became a lost art.

Both men and women had made lace as a full-time profession, she says, and many lost their sight because the thread was hard to see and feel.

Mrs. Loveman complains of the difficulties of obtaining suitable thread for a 20th-century lacemaker and smiles when asked if she wears contact lenses or



PRETTY PRODUCT
An inch an hour

AURELIA LOVEMAN
Local lacemaker

glasses when making lace.

"No," she says, "but it helps to be nearsighted."

Through March 4, Mrs. Loveman is displaying a blouse with a lace yoke as part of "Fabulous Fibers," an exhibition by more than 40 artists of natural and man-made fibers in different art forms. The show is at the Jewish Community Center, 5700 Park Heights Avenue.

Meanwhile, Mrs. Loveman works full time at her job as psychologist and collects books and tools of the lacemaking trade. She also finds time to travel to places like England or Dearborn, Mich., to discuss the craft with experienced and novice lacemakers.

Bobbin lacemaking is something Mrs. Loveman says she has wanted to learn for 25 years, but only seven years ago did she meet an elderly woman from a Pennsylvania mountain community who gave her lessons one day a month for two years.

To make lace, she says, you need "Patience, good eyesight and, at heart, you have to be an antiquarian." The other ingredients are the traditional tools, which can be homemade or purchased for about \$50.

Lace patterns, tiny holes punched into small pieces of cardboard, are anchored to the roller by a myriad of pins poked through the holes in the cardboard. Holding two bobbins in each hand, Mrs. Loveman twists the silk thread in left-right or right-left movements around each pin, making the lace.

Mrs. Loveman says she uses her lace to decorate clothes or as "really plush presents for friends." Her most recent project has been making four yards of lace for her future daughter-in-law's wedding veil. That piece of work, she notes, would cost a bride about \$1,500.

"Two years ago, the local weavers asked me to teach a beginning lacemaking course. This has grown until we have enough students to warrant an intermediate course, which is about to begin." Aurelia Loveman



HAND MADE LACE PANEL

One of a set of two pillow shams, created by two sisters in Belgium, and purchased by Osma Gallinger Tod from Mrs. Georgia W. Crosley of the Art Museum of Indianapolis, Indiana.

Holding the panel are, on the right, Osma Tod, former chairman of the southeastern branch of the I.O.L. and on the left, Elizabeth Groszberg, well known lacemaker and teacher. Both are now members of the Mary Hand Chapter of Bobbin Lace Makers of the I.O.L. in Florida.

* * * * *

Panel: THE ROMANCE OF REAL LACES

Copy of description which came with the set.

For your information, we might say that this panel was picked up by the writer immediately after the Armistice, and is a mate of a panel that is now on exhibit in the Museum at Brussels.

These panels were made by two sisters who were noted for their skill in the art of lace making, having spent their lives in the practice. They won several prizes in various expositions on the Continent, prior to their death during the Great War.

The "Romance of Real Laces" was the last and crowning achievement of their lives' efforts.

Having spent the last fifteen years collecting art objects on the Continent, the writer cannot help but state that these panels are the most beautiful as well as the most original that it has ever been his pleasure to collect. They are indeed a masterpiece of hand craftsmanship. We consider ourselves fortunate indeed to have secured one of them. This was affected only through the fact that the heirs of the sisters, who had just gone through the ravage of war, were badly in need of funds. Its mate could not have been purchased at any price as it was dedicated to the National Museum.

The story of the "Romance of Real Laces" is depicted by cupids. It begins with the growth of the flax which is shown emanating from the vase on the right hand side. Cupids follow it up with Harvesting, Spinning, Weaving (in the center) and cutting. Industry in the form of a cone

is shown on top.

It is made with thread No. 240, the finest that was ever manufactured and it took the sisters a little more than three years to complete the panels. When they died their art died with them.

There isn't the remotest chance of Belgium ever developing any one to produce work of such finesse again, particularly now that the government has revoked an ancient law whereby parents were compelled to teach their children the art of lace-making. -- Yours truly

George Shamyer & Co.

Minnesota Lace Society

The Minnesota Museum of Art held a lace sale and auction on April 29 and the Society hopes to acquire some samples to go into a demonstration kit they are assembling. The kit will include a bobbin lace pillow with a simple pattern so that members need not disturb their own pillows in order to demonstrate. Book lists and supply lists are also being readied to be part of the kit.

A lace overview class at Ramsey House is meeting for 6 sessions, and will include history, conservation and collection, needle lace and drawn work, bobbin lace, tatting, knitted and crocheted lace, Armenian lace and filet lace.

There has been some response to the Society's informational paragraph in the St. Paul Dispatch's Clubs listing.

Members will demonstrate lacemaking at Fort Snelling on June 27 and at Ramsey House on July 1. Two other possible demonstration opportunities are being considered - The Festival of Nations at the Swedish Institute, May 4,5,6, and Svenskarnasdag on June 24th.

Work is proceeding on a file of lace books owned by members or available in local libraries.

* * * * *

Minnesota Lace Society announces that Marybeth Buchele is president this year.

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#### NEEDLE EXPRESSIONS '80

The second biennial juried exhibit of original contemporary and traditional concepts in the textile arts where the artist uses fiber and the threaded needle as the medium of expression.

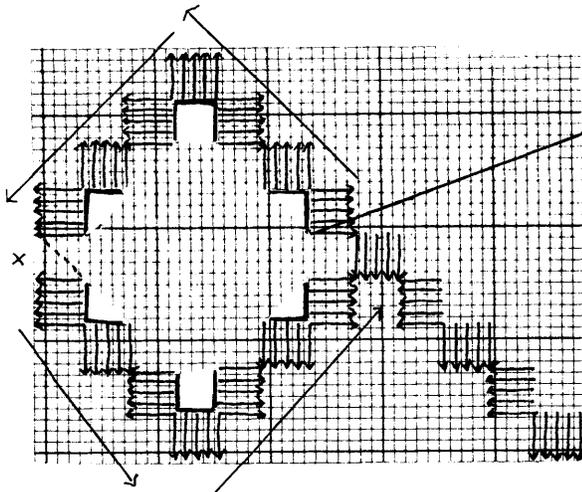
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plus 50¢ postage and handling, from
Some Place, 2990 Adeline St., Berkeley,
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Gives the Techniques, Stitches and
Designs from Victorian Needlework.

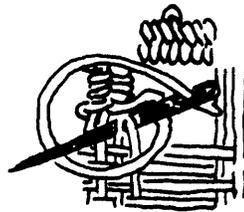
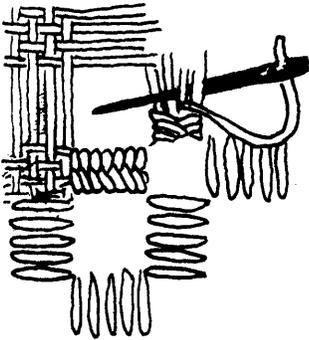


Start Satin Stitch Blocks here, working five stitches over four threads. Go counter-clockwise, working all stitches in direction of arrows. You will see that no embroidery thread is going on an angle at the wrong side, with the exception of x.

Only after all Satin Stitch Blocks are worked can the cutting be done.

The cut threads are held in place by Satin Stitch. Cut as indicated: three cuts on top and bottom of design, two cuts at the other four corners. Not until you have done the cutting will the mystery be solved of how the "net" appears. Simply withdraw now all cut fabric threads - there are always cuts opposite each other - and you have the "net" or "window". You are now ready for the filling.

Each corner has a different stitch, after all, this is a sampler. (See photo)

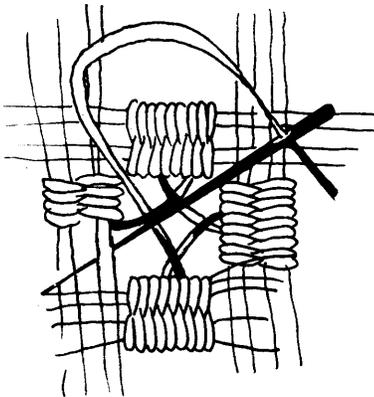


Lower left: Picot. There will be four fabric threads over which the fillings are worked.

Woven bars: under 2 threads. Needle-weave to center, then take your working thread under the eye of the needle and under the point. Pull thread through.

Now comes the most important step: Bring your needle under the same two fabric threads again (the one where you just worked your picot). Here is where most people make a mistake when self-teaching!

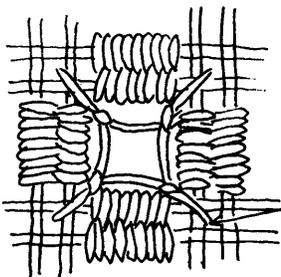
Follow the above steps carefully and you will be on your way to understanding the following fillings.



Upper left: Dove's Eye Filling.

This is also a filling stitch to be worked in the process of making the needle weaving. Pay particular attention to the movement of the needle in the last step - when going back to finishing the last bar! Most people in my classes have to be advised to bring the needle under and over the last loop before ending off the filling.

Upper right: Oblique Loop Stitch.

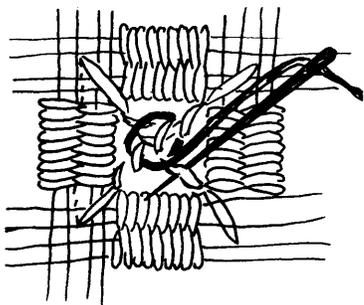
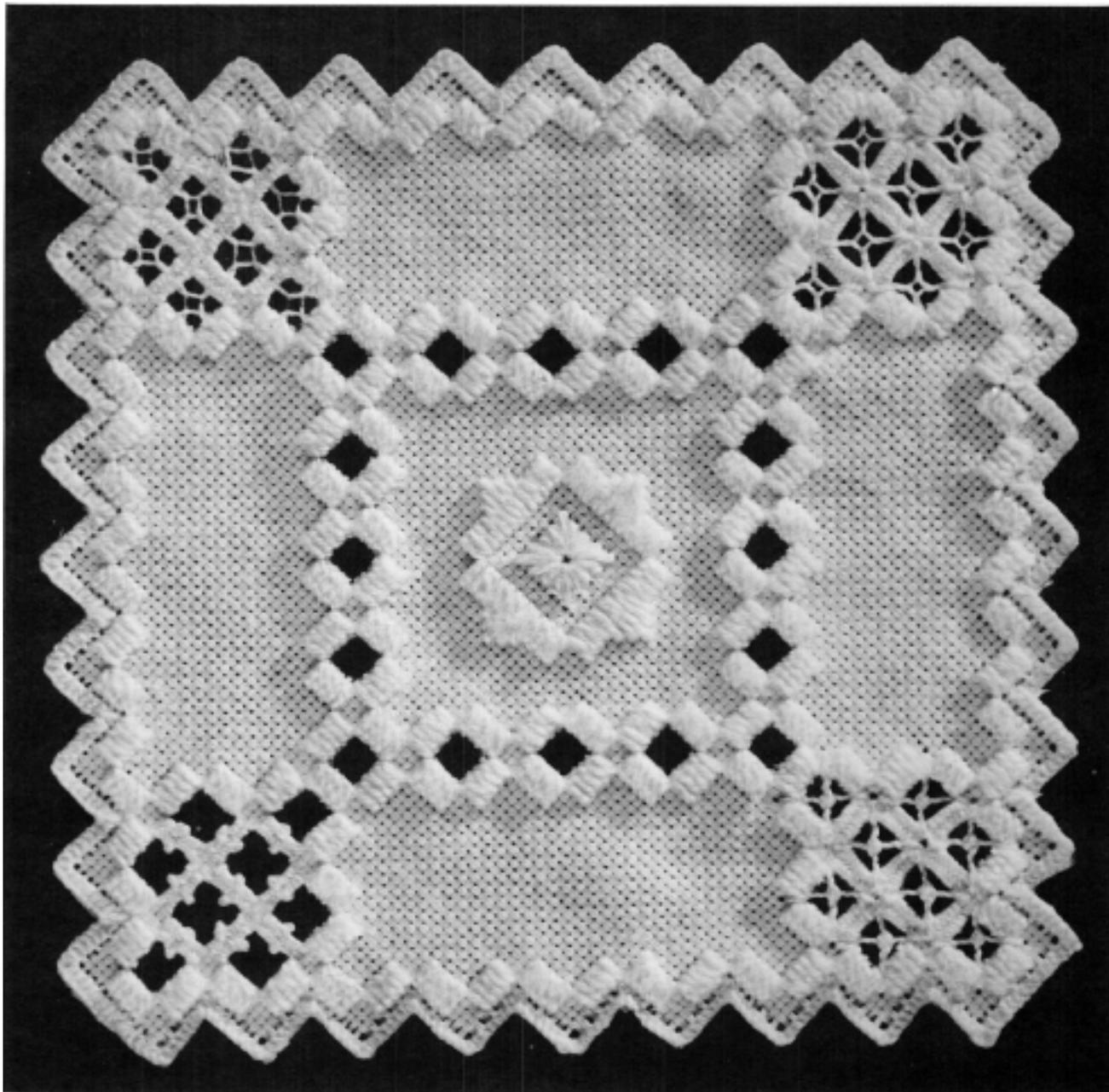


The needle weaving has to be completed before the filling is made.

Work it like a buttonhole stitch, with an extra twist, making sure to take your working thread alternately over and under, not missing the last loop.

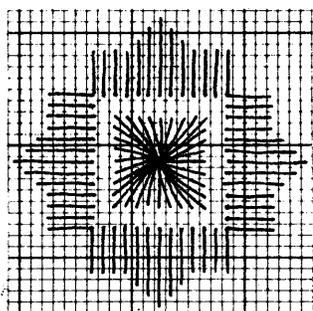
At the corner: always bring your needle two cross threads from under the material and out! Make sure you fill each one either in clock-wise or counter-clock-wise direction consistently.

Right-handed people usually prefer counter-clockwise working direction.



Lower right: Spider Web Filling.

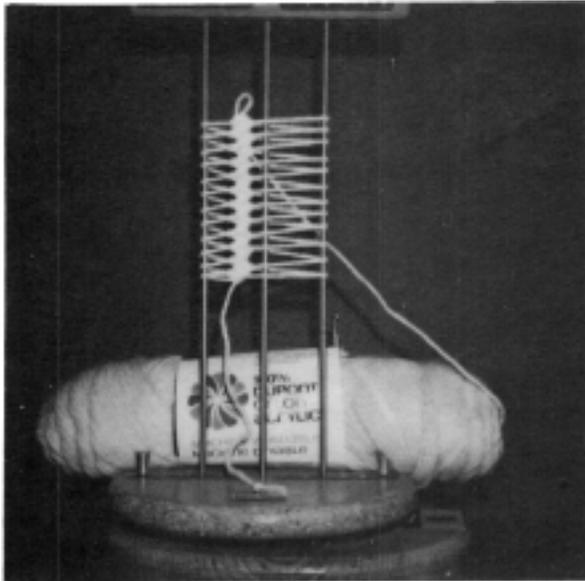
After all needle weaving is done, work an oblique stitch from one corner to another, twist four times, going back to the starting point. Then cross over the first one, go back to center, twisting twice. Now weave once around in center, twist twice on the last leg and out in the last corner.



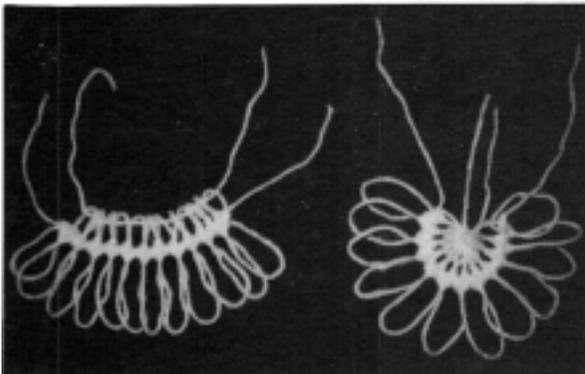
Center motif with Eyelet Stitch

All Satin Stitch bars have to be worked in Pearl Cotton #5, all fillings and needle weaving in Pearl Cotton #8.

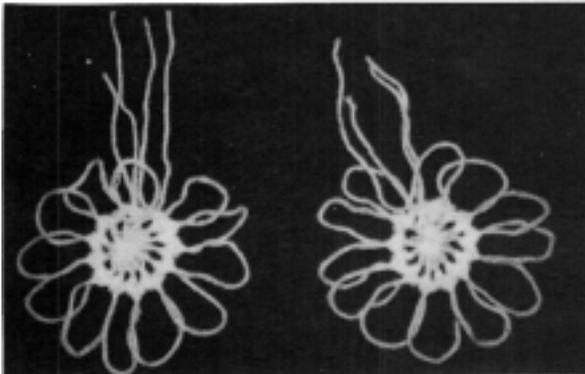
The edging may be worked over two or four threads in a close buttonhole stitch, then cut close to the edge.



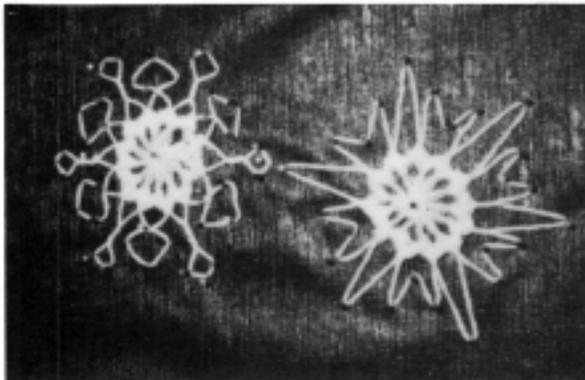
1. Snow Flake on the loom



2. Tie short loops together



3. Tie center strip together



Greetings to all who love hairpin lace and thanks to all who wrote to me. I had some requests for directions for making one of the hairpin lace snow flakes in the "Cathedral Snow Fall" pictured in the January I. O. L. Bulletin.

Here are directions for one snow flake:

For this one, I used white 4 ply yarn and a "G" crochet hook. Use 3 rods on an adjustable loom. The outer rods 3 inches wide and one rod in the center of that. (See #1)

When you are working with the short loop on the left, make a single crochet under the left loop. When you turn the loom so the long loop is on your left, work 2 single crochets thru the left front loop. Work 24 loops (12 each side) in this manner. Cut yarn and draw end thru center loop.

Run a piece of yarn thru the short loops and remove from loom. (See #2) Pull the yarn tight and tie in a double knot. Tie the ends of the Center strip in a double knot. (See #3)

Bring the ends of yarn (from center strip) one thru each end loop and tie in front. Pull these same ends thru the same two end loops and tie in the back. This completes the circle. Now draw the first two ends up thru the center strip and cut off all ends.

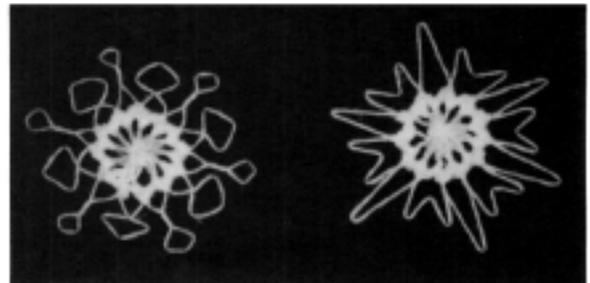
Dip the snow flake into a mixture of 1/2 Elmer's Glue and 1/2 water. Wring out and pin on a piece of styrofoam covered with saran wrap or oil cloth into shapes shown in photo. (See #4) Let dry overnight. Remove pins and pull off. If you wish to hang it, tie clear fish line or yarn to the center crochet strip. (See #5)

Now that you know how to make one snow flake one way --- don't stop there. Try different kinds of yarns and make up your own stitches and sizes and pin them many different ways. Now is the time to make up lots of snow flakes to decorate packages, to hang for decoration and for use next Christmas.

Little snow flake from the sky
Falling down to earth with grace
You look just like a piece of lace.

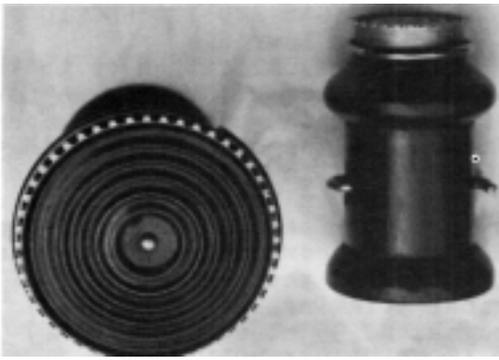
Evelyn K. Misner, 8930 Sheridan Drive
Clarence, New York 14031

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5. Finished snow flakes

4. Dip in glue - Pin to oilcloth



TENNERIFFE SPOONS DATED 1904
1 large and 1 small to a set found at a Flea market by Mildred Resabeck, Ohio

19th CENTURY TENNERIFFE

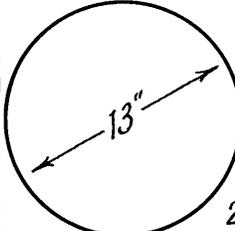
From: Hispanic Lace & Lace Making
The lace Sun and Wheel combination made in the Canary Islands and especially in Tenneriffe were, so tradition has it, created by an unknown lace maker - using the same motives used in drawn work, but independent of fabric. Because most of the work was done at Tenneriffe it and similar work from other towns is called Tenneriffe Lace.

A woman who followed the Conquistadors to the new world taught this technique there. It spread to Bolivia, Brazil, Mexico and Paraguay rapidly and received the name of the country in which it was made.

One method of making Tenneriffe lace is to work rosettes over a small cushion covered with blue cotton cloth having 52 pins set along the outer edge. Cotton thread is passed around a pin and then around another pin opposite the first pin, the thread crossing at center. When thread has been looped around each pin, a pattern of concentric circles is worked with needle and thread. When a rosette is finished the thread is fastened and a paper laid over top of rosette and another one started; 12 can be made on 1 set of pins.

DOILY HOLDER

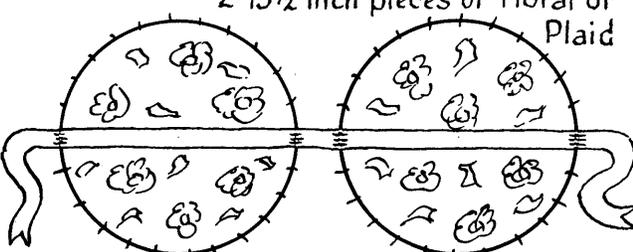
found at a Good Will store in 1958 for 10 cents.



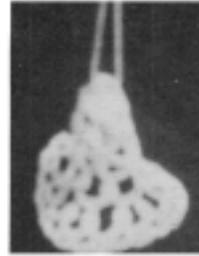
CUT: 2-13 inch round (or square) discs of cardboard

2-15½ inch pieces of muslin

2-15½ inch pieces of Floral or Plaid



Whip stitch muslin and print to each cardboard • Sew 50 inch long ribbon or tape as shown. MILDRED REZABEK



Tatted Christmas Bell

Directions for XMAS BELL

designed by Anna Anderson, Michigan. Using Knit-Cro-Sheen thread in your choice of color, make a ring of 6 p sep. by 2 ds. Tie and cut.

- 3 ds, join to p. of 1st ring, 3 ds, cl. Chain 3 ds p, 3 ds. Repeat around. Tie and cut.
- 2nd Rnd: R 3 ds, join to p of chain, 3 ds, cl. Chain 4 ds, p, r ds, Repeat around. Tie and cut.
- 3rd Rnd: R 3 ds, join to p of chain, 3 ds, cl. Chain 5 ds, p, 5 ds. Repeat around. Tie and cut.
- 4th Rnd: R 3 ds, join to p of chain, 3 ds, cl. Chain of 3 ds, p, 3 ds, p, 3 ds. Repeat around. Tie and cut.
- 5th Rnd: R 3 ds, join to p. of chain. Chain 3 ds, p, 3 ds, p, 3 ds, join next ring to second picot of chain of previous round. Repeat around. Tie and cut.
- 6th Rnd. Chain of 4 ds joined to p. Whip stitch ends on wrong side with sewing thread.

"I am working on a 54" tatted tablecloth using DMC thread #30. Hope to have it finished by next winter. There will be 729 - 2" squares. I think it should go into a museum unless someone comes along to buy it." Anna Anderson, Michigan

I.O.L. GREAT LAKES LACE GROUP MEMBERS are teaching during the Spring term at The Edison Institute, Dearborn, Michigan "Drawn Thread Embroidery" "Hardanger Embroidery" and "Revised" "Assisi Embroidery" "Blackwork Embroidery" or "Spanish Work" and "Counted Thread Embroidery-Revised" are being taught by Renate Springsted. "Inkle Loom Weaving-1" and "Smocking" by Mary Lou Reichard.

SUGGESTION - HOW ABOUT A TROUBLE CORNER!
I am sure that there are lots of people that have no access to any information on where to get certain things, or how to do a certain technique. It could be open for anyone to write this person with the solution, or someone might like to share a shortcut. It would also be a way of bringing the lacers closer together." -- Susie Frank, Washington.

(Send in your questions and answers).....
April "SOUTHERN LIVING" magazine has an article "New Ways With Old Lace" by Shelley Ticheli. It apparently included I.O.L. Editor's address. Up to now, as we go to press, April 11, 52 letters have been received asking for information on identification and making of lace.
Magazine address: Southern Living P.O. Box 523, Birmingham, Ala. 35201

THE BOOK SHELF



The REPRINT of "LACE" from 1974 edition by Virginia Churchill Bath (320 pages, 8½ x 11", \$9.95, plus P&H) is now available, soft bound, from Viking Penguin Inc. 625 Madison Ave. New York, N.Y. 10022

Her six pages of historical introduction are illustrated with 22 pen and ink sketches of accessory terms, is followed with seven pages picturing machine made lace, crochet, knit and woven pieces.

Netting, the oldest of lacemaking techniques is described and illustrated with samplers, lacies patterns and includes a bit about Buratto and Macramé.

Next ninety pages illustrated: gives stitches, patterns and fillings used in needle laces. Some of types explained are Reticella, Hardanger, Punto in Aria, Gros Point, Rose Point, flat Italian, Hollie Point, Alencon, Arganton, Point de Gaze, Teneriffe, Arab and Bevilla.

Page 146 introduces bobbin lace, showing earliest sprang, laces from various countries and continues from page 220 to 275 with tools, how to make a pillow, how to make the stitches, grounds and patterns.

The last chapter is about mixed laces; as Battenberg, Carrickmacross, Tambour, Limerick or embroidered bobbinet with filling stitches. A library of lace information.

"BOBBIN LACE: DESIGNS AND INSTRUCTION"

by Ellen Lawrence

an unabridged republication of the Priscilla "Bobbin Lace Book: Designs for Torchon, Cluny, Russian and Bruges Laces With Stitches and Lessons For Working" originally published in 1911. With the expanding interest in bobbin lace, this book covering both tape and free laces in addition to the common torchon is an excellent guide for the beginner.

(original prickings not reprinted) (36 pages, \$3.95 plus 50¢ P. & H.)

a 'SOME PLACE' PUBLICATION

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FOR SALE: Extensive collection of old European lace and embroidery, ranging from 17th-20th centuries. Previously displayed in Viennese museum in 1930's. Approximately 100 pieces of lace - including collars, handkerchiefs, Christening hats, edgings, cuffs - and approximately 35 pieces of embroidery -- including church scarves, sleeves, fan cover, chair back and seat.

73 of best items appraised at \$3,580 in February 1978 by Kaethe Klot (past historian of International Old Lacers) Collection to be sold in its entirety. For further information write: --

Marlys Engelman, 300 Coleridge Ave. Palo Alto, California 94301

BOBBIN LACE SUPPLIES

"The Belgian Way of Making Bobbin Lace" \$2.25
History, Making a Pillow, Basic Grounds

"Bobbin Lace Step by Step" by Tod..... \$3.50
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Set 1 of M. Brooks Patterns: Tulle, Virgin, Rose and Paris Grounds, Edgings, Insertions, Embellishments.

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Set 7, A booklet of lovely miniature patterns and dainty edge finishes for fine linens and cotton fabrics, or baby and doll dresses, 16 patterns... \$3.00

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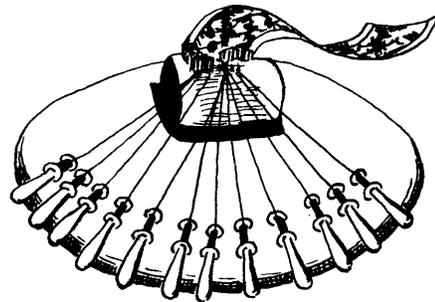
Waxed and Finished Danish Bobbins, doz. \$5.00

Lace Pillow with Revolving Cylinder...\$35.00
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 SET 2. 35 edgings, doilies, etc. \$20.00
 BOOK 1. 103 inserts and samplers \$22.00
 BOOK 2. 33 edgings and corners \$11.00
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Note, please insert pages in cover

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International Old Lacers



Pen and ink sketch by M. Cragun after L. Sparrgren

see page 139

CALENDAR of COMING EVENTS:

- July 1, 1979 -- MIDWEST LACE-IN
Ramsey House, 265 S. Exchange Street
St. Paul Minn. further details inside
- July 23-26, 1979
The Second Annual Conference of the
National Embroidery Teachers Association
Mountain Lake Hotel
Mountain Lake, Virginia 24136
- July 30-Aug. 3 and August 13-17, 1979
Chautauqua Days, Chautauqua Institute
Chautauqua, New York 14722
- Bobbin lace lessons by Trenna Ruffner, Mi.
- Aug. 5, 6, 7, 1979 I.O.L. ANNUAL MEETING
Waldorf-Astoria Hotel, N.Y., includes
Museum tours, lace making demonstrations,
speakers and lace making contest

LACE STAMP PROPOSAL

Our lace stamp proposal comes before the Citizen's Stamp Advisory Committee at their next meeting, August 3, 1979. So -- you know what we have to do.

EVERYBODY barrage:-
Mr. Jack Williams, Coordinator
L'Enfant Plaza West, S.W.
Washington, D.C. 20260

with reasons for a lace stamp, design suggestions for it and mention of the 1980 Convention in Washington, D.C. as a good first-day-of-issue place.

Letters talk; letters with ideas are even more eloquent. The proposal has come this far. Now for this one last mighty shove!

President's Message

Dear Friends: The International Old Lacers will be holding its 26th Annual Convention at the Waldorf-Astoria Hotel, August 5, 6 and 7 in New York City. We hope that you will plan to attend!

Mrs. Bidner, our chairman, has planned visits to both the Cooper-Hewitt Museum and the Metropolitan Museum of Art to see some of the most outstanding collections of lace on the East Coast. In addition to the Convention, Mrs. Doreen Wright will be giving classes on Bucks Point (bobbin) lace August 1, 2 and 3 in Washington, D.C. and August 8, 9 and 10 in New York City. To reserve a space for her class contact Mrs. Aurelia Loveman, 327 Haarlem Lane, Catonsville, Md. 21228.

Any members wishing to reserve dealer space for the convention please contact Mrs. Jo Bidner, 559 First St., Brooklyn, N.Y. 11215.

All officers, directors and club presidents please send in your annual reports to our secretary, Arlene Wilson, if you have not already done so.

See you at the Convention,

Paula Juddler

In Memoriam

Hilda Akerman
PLYM TREE, ENGLAND

"Mrs. Donald S. Akerman, Plymtree, England lace maker for many years, passed along her interest and skill in Honiton lace making to her daughter, Sheila Wells and her granddaughter, Nicola Wells.

Mrs. Akerman knew many local lace makers and with her husband attended the two lace conferences held by Michigan lace makers. Members of the Great Lakes Lace Group extend their sympathy to her family and have made a memorial donation of £20 to the Fairlynch Museum of Devon, England." Mary Ellen Doyle, Michigan

Helen Manis
COLORADO, U.S.A.

"Our member who passed away was Helen Manis. Helen and her sister Anna Maucini purchased all the material and made the Kleenex bags for the 1978 Convention."

Tillie Ridell

Rose Point Lace For Sale

About one yard length, made in a circle. My mother bought it for one of her daughters' wedding veil -- but not one of the three of us had a church wedding. I am youngest of the three and I've been married 52 years. All I know about it is, it was bought before 1924 and is in perfect condition. Now interested in selling. Mrs. John Steel, 8438 Nubbins Ridge Road Knoxville, Tennessee 37919

Lace Exhibit October 1-31, 1979

The exhibit will be made up of the following categories:

FINE LACE: Needle, Bobbin laces, battenberg, Drawn Work, Hardanger, Cutwork, Teneriff, Netted Lace, Pulled Thread Work, and Sprang.

PEASANT LACES: Hairpin, Tatting, Crochet, Knitted, Hedebo, Macramé, (fine) Stump Work, Embroidery (limited) because of the common knowledge of peasant laces, a limited space will be set up for them

PHOTOGRAPHS: Historical, Technique, People making lace, Expensive projects. "Local" peoples' tools if possible. Books, Journals.

FOR EDUCATIONAL PURPOSES:

1. Forum for people who make lace and collect.
2. Stimulus for new people to become interested.

OPEN TO THE PUBLIC

LIMITS:

1. Memorial Union pays for return shipping costs only.
2. I am paying for a reception.
3. \$40.00 is maximum Memorial Union pays for brochures.
4. No sales, except special arrangements with the outlet.
5. I have to make a list of all works submitted and let you people know about future arrangements and insurance. Also we have to know what to look for as far as works submitted.
6. U.P.S. will not handle glass. (see below)
7. There are several display cases, some cubes, and 2 large glass cases (may be occupied). Most projects will be mounted on the wall. Here's how you take care of it.

WORKS:

1. Sew projects to cloth, mat (frame with mat board) cover with acetate (or make it cover like a glass). This is so we minimize chances of soiling and damaging your lace. This is how we should get most pieces. 3-D objects we will have to put in a case. We will deal with that later.
2. Photographs may be sent plain or framed, the same way. (I need information on these also.)
3. Send notice of projects to be submitted by August 1 at latest to:
Diana I. Haugen, 1203 North 3rd St.
Ames, Iowa 50010
4. In Early September, no later than September 21, 1979, the projects should be sent to:
Att: Roger Ferris
Iowa State University Memorial Union, Ames, Iowa 50011
DO NOT SEND PROJECTS TO ME

I will get more information to those people who have questions on other important matters regarding this exhibit. I hope this has helped answer some of the questions that have come up.

Diana Ilene Haugen.



Evelinn Streed, 63, demonstrated bobbin-lace-making,

Cottage Industry WOMEN'S WARES FESTIVAL

"WOMEN'S WARES FESTIVAL"
Minneapolis, Sunday, Nov. 19, 1978
sponsored by Minneapolis Park Board
and Womenswork, promoting Home Arts
By Kay Miller

Minneapolis Star Staff Writer

"For centuries, women made pin money at lace-making, clothing, piecework and knitting. But the womanly arts were more: women homebound by the strictures of Society and transportation poured their homespun talents into these crafts.

With the rush of time and efficiency of manufacturing, the crafts began to die. Mothers could not interest their daughters in learning the arts. Then those mothers became grandmothers. Now there is a generation of young women wanting to acquire those skills in what has been called "the craft revolution."

One cottage industry in colonial America was bobbin-lace-making, a skill that will be demonstrated by Evelinn Streed.

As a Swedish girl, fresh off a Wisconsin dairy farm, Street tried to persuade an elderly German friend in St. Paul to teach her the art. "She said, "No, it's too hard," Streed recalled. For years, she quizzed every foreign speaking person she ran across, hoping to find someone knowledgeable about bobbin lace.

Twenty years later during a trip to Sweden, she learned to make lace from her

cousin and is now teaching it to her daughter-in-law, Pam Streed.

"I do this for the sheer pleasure of it," said Evelinn Streed, dexterously overlapping pairs of bobbins, creating the twist and tension for complex lace patterns. After working a third of the bobbins she carefully moves a straight pin forward on the rotating cylinder that holds the growing lace and its pattern. Bobbins, shaped like small, indented bowling pins are lapped on a cushioned pillow Streed made, the likes of which might cost \$150. mail-ordered from Sweden.

"I'd hate to see the art lost," she said, Perhaps 10 years ago, bobbin-lace-making was "very close to being forgotten in America," said Pam Streed, 28.

Lace began as an adornment for royalty who would sell land to acquire it, she said. "In the French Revolution they killed lace makers because they were working for royalty," she said.

In France, the process was taught to children until child-labor laws prevented their learning it until 16, Pam Streed said. Cloistered nuns produce bobbin lace abroad, she said.

"In the old times, lots of times a woman would learn one pattern and do it all her life," cutting the time she took to make valuable lace, she said.

It takes Evelinn Streed 20 minutes to complete a pattern perhaps three-fourths of an inch long. In today's world, with its demands for outside jobs and its television and expensive hobbies, such time-consuming skills appeal to few Pam Streed said.

The lace, made from linen thread, is sturdy and tightly woven. "They used to put it on sheets and bed clothes. What do you wash more than sheets?"

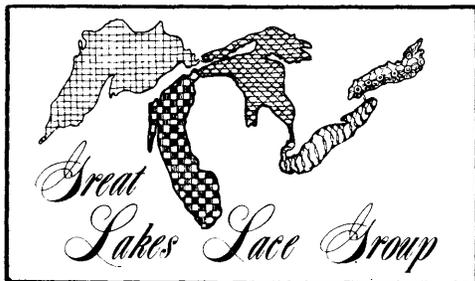
Contributed by Marybeth Buchele, Minn.

* * * * *

NOTICE

A Midwest Lace-In, sponsored by the Minnesota Lace Society, and the Minnesota Historical Society will take place Sunday, July 1, 1979 from 1 to 4:30 p.m. at Ramsey House, 265 S. Exchange Street, St. Paul, Minn. Please join us. For more information, directions, space reservations, etc., -- please contact Darlene Mohrland, 1235 Beech Avenue St. Paul, Minnesota 55106 (612)776-9750 or Marybeth Buchele 20845 Radisson Inn Road, Excelsior, Minn. 55331 (612) 474-3913

I must say that I look forward to and enjoy the I.O.L. Bulletins. When I read them, especially the notes about the lace days here and there, I feel as though I am visiting them too. So if you see any of the ladies, tell them that they are being watched from Australia, even if it is weeks later that I may be 'peeping over their shoulders'. It takes eight weeks for the bulletin to reach me here after it is posted. -Mrs.G.M.Perkins

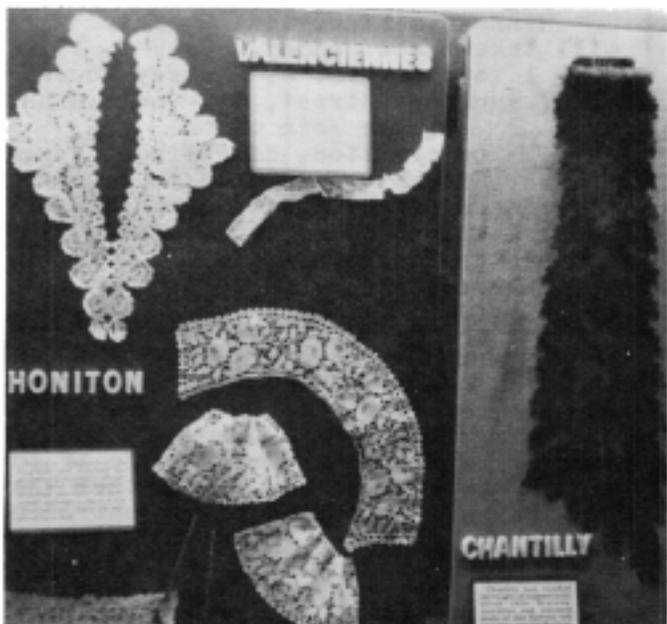


"Our December 4 meeting of the Great Lakes Lace Group was held at the festively decorated Fair Lane Conference Center (home of the late Henry Ford.) Activities included hearing about Mary McPeek's trip to Italy and a Honiton Lace Slide lecture by Sheila Wells. We enjoyed a tour of the mansion and rose garden slides by Charlotte Ford. Our lace items raffle was very successful with members and friends very generously donating the prizes.

The January meeting took place in the Troy Historical Museum. Speakers were Adaline Truax who described how she became interested in lace and showed her marvelous pillow and carrier design and Elaine Godfrey, a member of the Art Education department of Eastern Michigan University who gave a very interesting slide lecture of modern and traditional lace.

That brings us to the April 2 meeting held in Lovett Hall of Greenfield Village. Members enjoyed seeing the rare lace book collection of the Robert Tannahill Research Library and Mary Selden's lace from the textile department of Henry Ford Museum. G.L.L.G. members are also very fortunate to have a fine collection of Lace Books available for study at the Detroit Main Library. We enjoyed seeing a lace slide program from Eunice Arnold of Bedfordshire, England which was very kindly loaned to us by Pat Harris of Oregon. -- Elsie Bentley spoke of her meeting with Hawaiian lace makers on her recent trip there. Our featured speakers were Carl Malotka and Rudy Ruzieska of the Henry Ford Museum Photography Department. They showed how the professional photographers achieve such fine pictures of lace under ideal conditions."

Mary Ellen Doyle, Vice President



Top: Elsie Bentley wearing her lovely torchon bobbin lace dress that she made.

Center: Mary McPeek holding a lace covered pillow presented to her by one of her students who combined her recent lessons to make the pattern.

Bottom Left: Adaline Truax, G.L.L. Group demonstrating chairman.

Right: Sheila Wells, president of G.L.L.G. and Honiton Teacher who has just celebrated her 25th wedding anniversary.

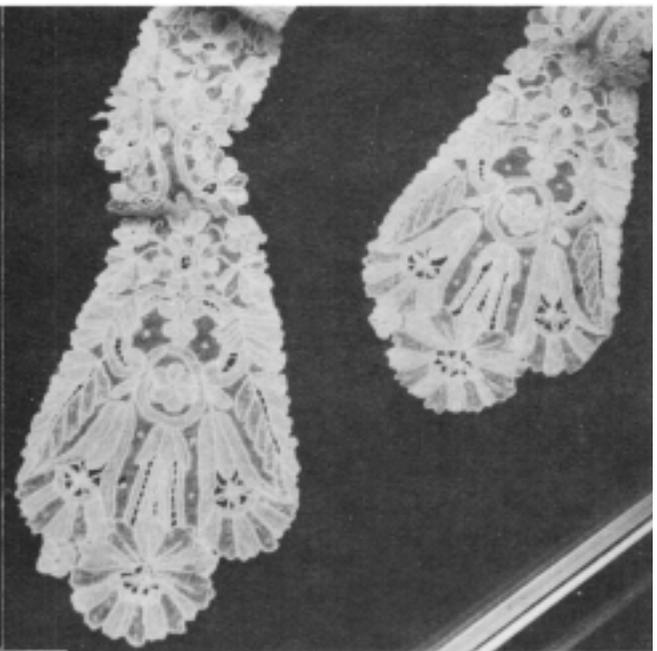
All the rest are photos of Henry Ford Museum Lace.

All photos by Mary Ellen Doyle

NEEDLE LACES

Needle lace has evolved from a simple, functional fabric to a highly decorative and artistic medium. It is made by hand or machine, using a needle and thread to create intricate patterns. The most popular needle lace is the "Tenerife" style, which is characterized by its delicate, floral motifs and fine, needlework details.

TENERIFE



BATTENBERG

Battenberg or Renaissance is a type of lace which was introduced in the United States about 1895. It is characterized by its intricate, geometric patterns and fine, needlework details. The most popular Battenberg lace is the "Tenerife" style, which is characterized by its delicate, floral motifs and fine, needlework details.

Commercially produced lace was first used in the United States about 1895.

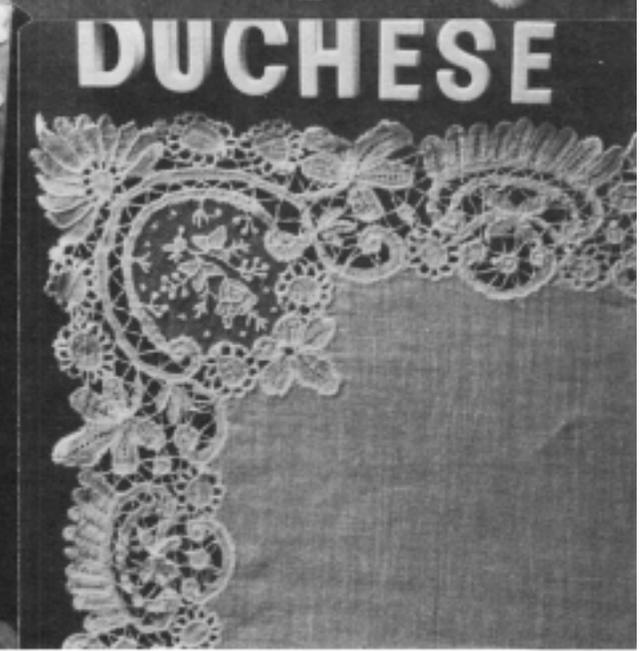


BOBBIN LACES

Bobbin lace is made with bobbins, which are small, cylindrical spools of thread. The lace is created by interlocking the threads of the bobbins to form a delicate, intricate pattern. The most popular bobbin lace is the "Maltese" style, which is characterized by its delicate, floral motifs and fine, needlework details.

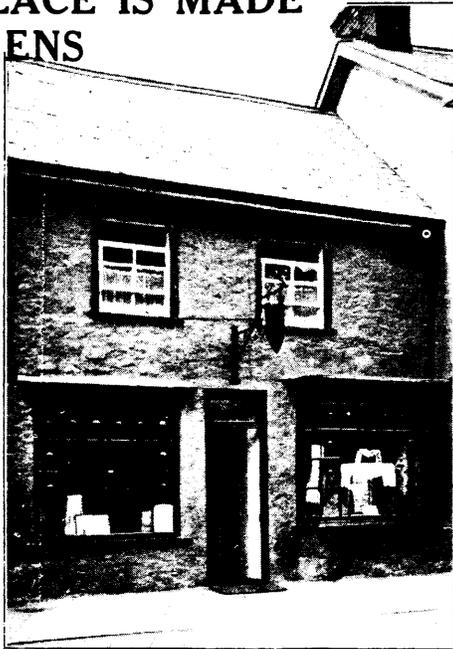
TORCHON

MALTESE



WHERE LACE IS MADE FOR QUEENS

Reprinted from "Town and Country News"



The Lace Shop, Beer, where Queen Victoria's wedding dress was made and the Royal Laces are restored.

Everyone knows of Honiton lace, but not one in a thousand knows that the best lace in Devon comes from the village of Beer, close to Seaton, for it is in Beer that the lace is made for the Queens of England. Actually, Honiton lace is a misnomer for most of it was, and is still, made in the surrounding villages, but it was all sent there for transport to London, and as it became the custom for merchants to send someone to meet the coaches bearing the boxes of lace from Honiton, the two gradually became identified one with the other.

In 1840, Jane Bidney, of Beer, was commissioned to make the bridal dress for the young Victoria. She gathered a hundred of the best lace-makers in the surrounding countryside to help her and the royal dress cost £1,000. So delighted was the Queen with its exquisite workmanship that she commanded Jane to attend her wedding.

Now, just one century later, a descendant of Jane Bidney has made lace for another Queen of England, the fourth in succession whose gracious patronage has shown an appreciation for this traditional local industry where beauty and exquisite craftsmanship are so happily united. This lace expert is Mrs. Allen, of the Lace Shop, Beer, who was commanded by Queen Elizabeth to make some lace which was included in Her Majesty's wardrobe for the historic visit to Canada and the United States. This was the message which was conveyed to Mrs. Allen by Lady Helen Graham, Lady-in-Waiting: "The Queen directs me to say that she has greatly admired these specimens of lace and is deeply interested to know that this beautiful handcraft is still car-

ried on by Devonshire workers as in the past."

Queen Mary is another royal patroness whose commands are carried out by Mrs. Allen and her clever assistants. Old lace needs very skilful handling when it has to be repaired or adapted for modern needs, and parcels of priceless old lace have been sent from time to time by Queen Mary to the Lace Shop at Beer with instructions for repair which are faithfully and lovingly carried out by deft craftswomen.

It is not only Queens who like lace and, fortunately, exquisite and delicate though the workmanship is, the price of Honiton lace is far from prohibitive. Today one may acquire at little cost a dainty trifle--perhaps a handkerchief or a collar--which will in its turn become an heirloom for another generation, and the bride whose veil comes from Beer will possess "a thing of beauty" which may very possibly remain "a joy for ever!"

(Contributed by Richard M. Bean, Ky.)

"My wife knew the lady, Mrs. Ida Allen, that ran the 'Lace Shop' in Beer, Devon, England, and the family was sort of collectors of items from Beer which was near their home. -- She was my "English War Bride" -- married me in the south of England in 1944. Her gift to my Mother was about seven feet of Honiton lace (stole/table runner) and she brought here with her a large triangular stole of Honiton lace. Since then on various trips "home" she has brought back lace pieces to fit on dress collars, etc. and has quite a collection. She is now interested in selling most of her collection."

Richard M. Bean, 1340 Prather Road
Lexington, Kentucky 40502



"The Technique of Honiton Lace"

By Elsie Luxton, England

will be handled in the United States by
Charles T. Branford Company
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Group orders should check with the company for discounts.

.....



Limerick Junction

10 South Madison Street
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Middleburg, Virginia 22117

"Our Shop specializes in imports from Ireland; however, within the past year we have started an "Old Lace" department collecting an interesting display of many types of lace from the mid-Atlantic area estates and from as far South as Florida and West to Nebraska. We have really been 'learning as we go' on this project as expert advice in this area does not seem too readily available. And while our collection is quite varied with old hand-made laces from all over the world, we still have much to learn--and perhaps your association can be of help to us." -- Sharon K. Walton



(1) Regional Lace Meeting in Falls Church Virginia. Mistress of ceremonies, Hazel Lowery. Trees are decorated with Xmas ornaments made by Inez Rodefer, Caroline Pierce and Diane Lillevig of Virginia

(2) Regional Meeting in Falls Church, Va. L-R: Diane Nesley, Caroline Pierce, Va. and Ione Russell, New Hampshire.

(3) Regional Lace Meeting in Falls Church Virginia. L to R: Ruth Leatherwood, Texas Elena Rodriquez, Lois Sewell of Virginia

(4) Regional Meeting in Falls Church, Va. L to R: - - - -, Hazel Lowery, Va. and Neeltje Hain, Pennsylvania

.....
By Mrs. John S. Lowery, Falls Church, Va.

The Second "Lace-In" of the Chesapeake Region of I.O.L. was a resounding success. The meeting, attended by 62 persons under the sponsorship of the Northern Virginia Group was held at Dulin United Methodist Church, Falls Church, Virginia

on May 5, 1979. I.O.L. members of Virginia, Maryland, Washington, D. C., West Virginia, Pennsylvania and Delaware had been invited to participate. In addition, Mrs. Ana Blanco of Jacksonville, Florida (who gave a two-day workshop in Maryland later), Mrs. Edward Leatherwood of Mesquite, Texas and Mrs. Raymond Russell of Portsmouth, New Hampshire joined with us.

USES OF LACE was the theme selected; a workshop was directed by Caroline Pierce on lace Christmas ornaments, i.e. tatting crochet, macramé, knitted, needle and bobbin lace. Inez Rodefer of Front Royal, Virginia designed and contributed five original bobbin lace (candle, bird, snowman, ball and star) and two needle lace (bird and wiseman) patterns and prickings while Lois Sewall designed and executed an original angel design for bobbin lace.

Mrs. Mary Lou Kueker, I. O. L. Librarian and coordinator for the Chesapeake Region for the 1980 I.O.L. Convention told of

plans for the convention to be held in Alexandria, Virginia in August, 1980.

I.O.L. Members attending exhibited many of their original pieces, study books, bobbins, pillows, etc. Mrs. Edna Corvell of White Post, Virginia exhibited her examples of Guipure d'Arte and showed how to make this interesting lace; Mrs. Alida Barton of Springfield, Virginia, displayed a portion of her lace collection to show how lace could be used as an important accessory in home decor and fashion. Mrs. Marjorie Newell of Washington, D.C. displayed some of her prize-winning original needle lace pieces. Mrs. Neeltje Hain of Strasburg, Pennsylvania had an interesting display of bobbins including one used for the Leavers lace machine.

An important feature of the meeting was the sales booth where original patterns, prickings, acid-free paper, books and other items for lacemaking and lace makers were for sale. This included examples of antique laces suitable for study collections. Some of these examples, such as black silk bobbin and machine-made lace of the 1860 era which includes designs of Bucks, Beds and warp machine-made are yet available. More information on the black laces from Mrs. John S. Lowery, 209 Noland Street, Falls Church, Va. 22046; on white laces from Mrs. Mary Lou Kueker, 15658 Millbrook Lane, Laurel, Maryland 20810; Mrs. Rodefer's original Christmas designs (\$1.00 plus 50¢ postage) are available from Mrs. Richard Pierce, 5206 Olley Lane, Burke, Virginia, 22015 for the benefit of the 1980 convention fund.

NORTHERN VIRGINIA LACEMAKERS

On May 19 and 20, 1979, Mesdames Lois Sewall, Hazel Lowery and Diana Lilliveg demonstrated bobbin-lace making at the Northern Virginia Folk Festival held at the Thomas Jefferson Community Center, Arlington, Virginia. Many different eth-

nic groups had booths, demonstrations and exhibits at the Festival, and many persons were quite surprised to find that bobbin lace making is "Alive and Well" in the United States.

On April 3, 1979, Miss Elisabeth Long and Mrs. Lois Sewall demonstrated tatting and bobbin lace-making for the Women of the Unitarian Church, Arlington, Virginia. Mesdames Caroline Pierce, Elena Rodriguez and Diana Lilliveg gave a bobbin lace making demonstration in Frederick, Maryland, at the Frederick Craft Works on February 10, 1979.

Mrs. Caroline Pierce has been asked to speak on "Lace and Lace Making" on June 11, 1979 for the Springfield, Virginia Stitchery Guild.

Classes in bobbin-lace making in the Virginia - District of Columbia area are conducted by Anthonetta Graulich and Caroline Pierce.

ANNOUNCING NEW SPRING EXHIBITS at PATTI McCLAIN'S MUSEUM OF VINTAGE FASHION 2960 Peralta Oaks Court, Oakland, Cal. SPECIAL EXHIBIT "THE ALLURE OF LACE" and "Childrens Victorian and Edwardian Clothing". Opened May 1, continuing to July 30.

Since the 19th Century the finest hand-made examples of lace have come from Belgium, Ireland, France and Germany, England and America. This exhibit shows the use of lace on christening gowns, childrens and wedding wear, and into fancy lingerie of the 20's. Museum Members may photograph or sketch the exhibit, by showing membership card. There will be docent tours of the Lace exhibit, plus a complete room of children's Victorian clothing and those prized Edwardian whites now becoming scarce. (Open Sundays)



CHESAPEAKE REGIONAL LACE GUILD at the home of Lenore van Swearingen

L to R: Mrs. van Swearingen, Aurelia Loveman, Caroline Pierce, Hazel Lowery, Lois Sewall, Nell Weidenhammer, Mary Lou Kueker.

Chesapeake Regional Lace Guild

On March 31, 1979, members of the Chesapeake Region of I.O.L. were invited to a coffee at the home of Mrs. E. K. van Swearingen in historic Alexandria, Virginia. Mrs. van Swearingen had arranged for the members to see her exquisite collection of family heirloom laces. Mrs. Mary Lou Kueker talked about the varied types of laces and helped with identification of many of the various objects.

Hedebo

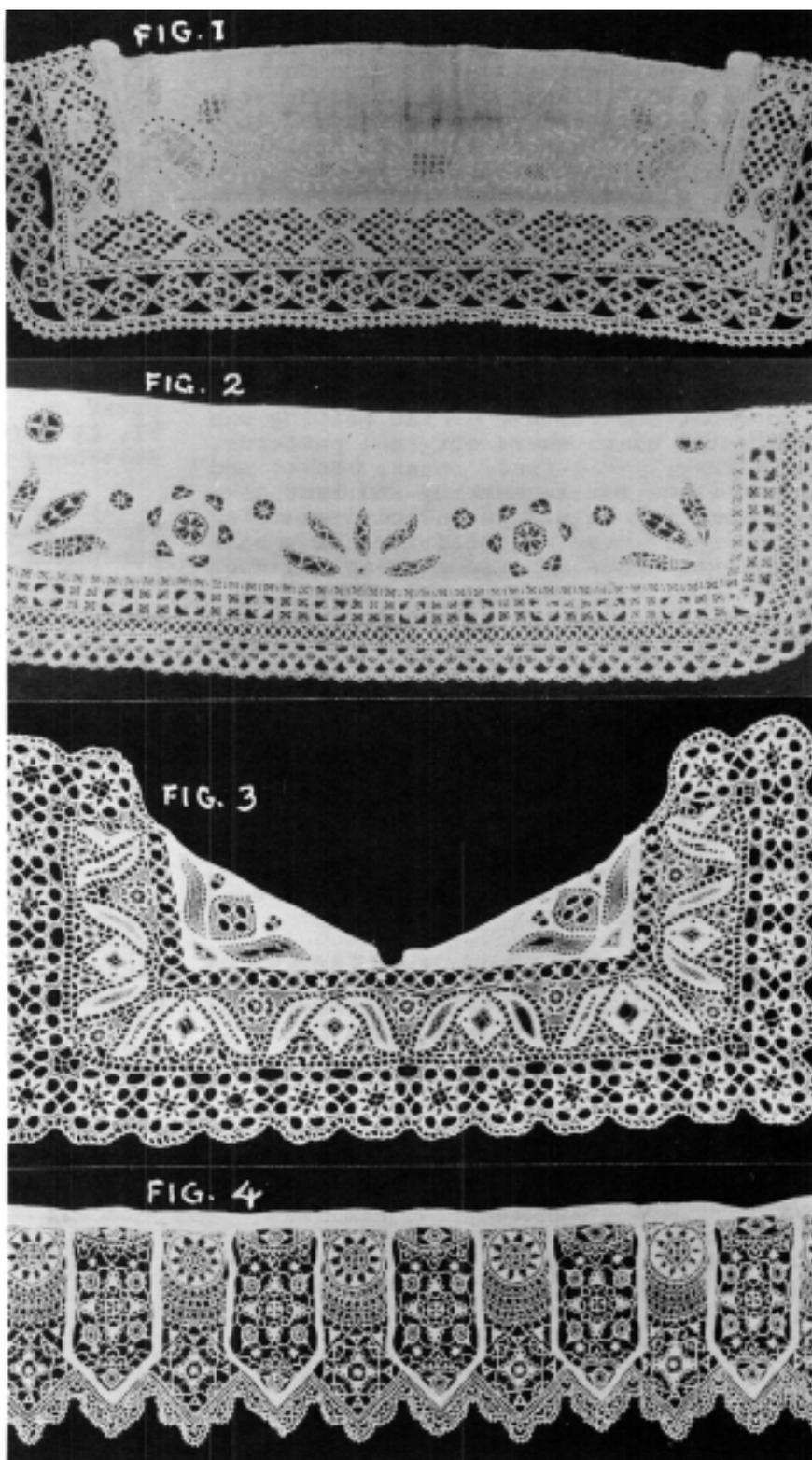
By Karen Margrethe Halstrom
Copenhagen, Denmark

It means simply "heath-dweller", the "Heath" in question being the triangle of land in Zealand between Copenhagen and the towns of Roskilde and Køge. In fact this tract of the country is not a heath but fertile agricultural land. Here during the second half of the 18th and the 19th centuries a rich whitework technique was developed which in some of its forms closely parallels the Reticella and Punto in Aria of the Italian renaissance.

Shirts for the men and shifts for the women were embroidered on the cuffs and collars. This was the only use of Hedebo work in personal adornment. Other embroidered items were the ends of hand-towels (for show--not for use), pillow-cases, longish pieces meant to decorate the corner-cupboard always found in the farmer's living-room, and a large, rectangular piece only embroidered along one side and meant to hide the drying-rack around the stove. This last has the proportions of an apron, and I have seen it so labelled in the Ikle museum in St. Gall, while the Victoria and Albert museum persists in mis-calling a shirt-collar -- because of its straight, square shape--a "cap-piece".

The early patterns of Hedebo work are strongly reminiscent of Italian Reticella and one wonders whether this peasant work could be inspired by pieces of Reticella seen in the houses of well-to-do towns-people? The oldest dated pieces of Hedebo work, however, only go back to the late 18th century, and the work only came to its full flowering during the first half of the 19th century.

The oldest type of Hedebo whitework proper is drawn-thread embroidery in darning and buttonhole stitches with symmetrical patterns showing geometric figures, plants, birds and animals in pure renaissance style (see fig. 2, inner border



next to the linen material). About 1830 the ornaments tend towards floral forms filled in with drawn-thread work and surrounded by outlining rows of chain-stitching and leaves in satin stitch (see fig. 1). This kind of work is obviously inspired by the beautiful, richly worked 18th century white embroideries. The years around 1840-50 were the culmination of this work with the satin-stitch flowers and leaves growing forever richer.

Then, about 1850, somebody had the idea of cutting holes in the material and filling them in with lace stitches in stead of carefully drawing out threads. The durability of the work suffered, and the patterns de-

generated into a loosely grouped assemblage of stars and stylized tulips (figs. 2 -- set into an earlier collar--and 3), while the surrounding embroidery more or less disappeared.

While the Hedebo work proper must be -- like Reticella--characterized as a transition form between embroidery and needle lace, the outer borders of the collars (called "Hedebo Blonde") are real "points in the air"--true needle lace. Executed in buttonhole stitch, the early patterns show lozenges, stars, crosses, rosettes, loops, etc. Then come the little wheels which predominate in the outer border of the late collar in fig. 3, a quite showy but open, coarse and stereotyped kind of work.

In the last quarter of the 19th century interest in Hedebo work died out. People stopped wearing folk costumes, and a new industrial age began. A last remnant of the old Hedebo costume could, however, still be seen almost up to World War I in the dress of the Copenhagen nursemaids, who traditionally came from that district.

From c.1900-30 Hedebo once again became fashionable--this time among townspeople. Many tablecloths, teacosies, collars, and children's garments still survive, worked by city ladies in this period and nearly always in the late cut-work technique.

If well designed and richly worked, it can be pretty spectacular, but more often this kind of embroidery has a meretricious kind of beauty as the relatively thin threads spanning the large holes in the material do not stand up well to laundering. Coarse, lumpy yarn and bad design often make this kind of work not worth repairing.

The last photo shows a very unusual and beautiful border worked by a Danish lady about 1910-20 and left unfinished. Of the material--a fine cambric--only the strip at the top and the spearhead-shaped outlines remain. This work is true Punto in Aria, but while the patterns inside the lozenges are closely related to Italian patterns and quite unlike Danish ones, the small outer border is typical of the old Hedebo work.



LACE FORUM

Kaethe Kliot, Berkeley, CA

I have received during the past 4 months several letters from members who saw articles and ads for our Bobbin Lace book, which is published now in Dutch. It is very exciting for us to have our book translated and sold in a country so rich in lace history.

The book has a different cover than our U.S. Crown publication but otherwise has not been changed. The text is the same. We assume that the change of the cover by the publishers was to increase sales and to make the book look more traditional. We only hope that this does not work against it. For those of you who were

concerned about our book being sold in Belgium. Doe Boeken Publishers were given the translation and publishing rights by Crown Publishers.

It is so wonderful to see so many good books on the market now; this gives us a large selection to choose from. Bobbin Lace and Tatting books seem to be the leaders with 5-6 new titles coming out yearly. Some are reprints of old titles which are very popular. We just published a new tatting book which includes the Pricilla #1 Tatting book, 1909; Anna Valerie 1900 and Adeline Cordet 1916 Tatting books. This beautiful book is full of projects and many cammisole patterns, selling for \$5.25 plus .50 cents postage. Order from Some Place (see advertising pages).

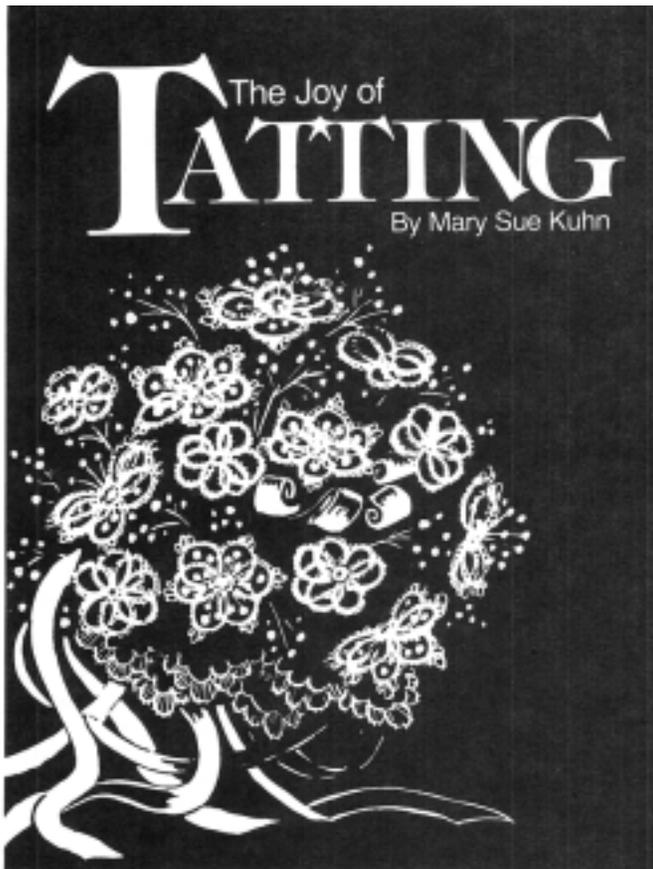
A wonderful book on Tatting is a new Japanese text (\$9.45) with easy diagrams, large clear pictures and a wide range of patterns. Also, how to use 1 and 2 shuttles, color, beads and many wonderful tricks. All Japanese text use the German symbol methods and are very easy to learn from without knowing the language. If you are looking for something more contemporary using larger threads and color, you should get this book.

I was asked several times this month by sad Lace Knitters, why the neglect of beautiful patterns? Sorry to say there has been little new in books for those of you who love to Knit Lace. Mrs. Kinzel published 2 fine books on Modern Lace Knitting #1 and #2 selling for \$2.50 -- \$3.00 The Craft of Lace Knitting, by Waller \$2.95 and Step by Step Knitting by Phillips, published by Goden Press, \$2.95. Also, Knitting Lace by Abbey, \$8.95. These books all have been on the market for a while. A brand newcomer is a Japanese text on Lace Knitting retails for \$9.45 and can only be obtained from Some Place right now. This book, like all Japanese books, uses a simple symbol method; diagrams and patterns are easy to follow without reading Japanese. Of course, it does help to know basic terms such as knit, pearl, knit 2 together. For those of you who have done some knitting this would be a wonderful addition. You may also be happy to hear Some Place has 00 and 000 knitting needles but have not yet been able to find finer size needles. If any of you know a source, please let me know.



NOTE TO I.O.L. MEMBERS

Janya Sugunasil from Thailand can no longer take direct orders for bobbins and silk thread. She has asked me to take over the sales. We are getting an inventory, so that we can satisfy I.O.L. members. My son Richard, who is 10 years old, will be in charge of this business. He will be happy to fill your orders. Please refer to the advertisement in this issue. - Anthonetta Graulich, Wash. D.C.



Yes, Mary Sue's tatting IS dimensional as you saw it on the cover of the March, 1979 issue of "Better Homes & Gardens".

"The Joy of Tatting" has . . .

- 48 pages of patterns, instructions and information for both 3-D and traditional tatting for beginning and experienced tatters
- Stationery, wall plaque and shirt trim . . . all done with single separate tatted rings
- Flowers — two basic flower patterns with 4 variations for their uses including a bridal bouquet
- 25 inch, square doily made of round medallions — a variation of the daisy shaped flower pattern
- An unusual square medallion pattern with many uses, including a curtain border trim
- 2 patterns for doilies and/or wall hangings
- 2 patterns for medallions and/or wall hangings
- Helpful sources of supply and information
- Some projects include tatting incorporated with SIMPLE embroidery, crocheting, painting and needle weaving

DEALER INQUIRIES WELCOME

Send \$5.20 postage paid for "The Joy of Tatting" to: Mary Sue Kuhn, P. O. Box 72, West Des Moines, IA 50265. (Orders from Canada add \$1.00) (Other orders outside Continental United States add \$3.00).

Name _____

Address _____

City _____

State _____ Zip _____

On the first anniversary of the death of Mary Moody Selden, we are privileged to report on the disposal of her remarkable lace collection.

The heirs of Mary's estate asked three of her local lace friends to sort the lace and choose a boxful of museum quality lace to give to the Historical Museum in North Andover, Massachusetts, Mary's home town, and another of equal quality to the Henry Ford Museum in Dearborn where Mary had worked with lace. You can be sure that we suggested finding also a quantity of lace of all types suitable for study. The Ford Museum welcomed both categories of lace and the 30 excellent books on lace from Mary's library. The large bulk of lace remaining was to be sold to create a fund to accompany the study lace to make it available for study by students and scholars.

The photograph on next page shows a detail of a large needle lace oval of Mary's that was sold during a meeting of the Great Lakes Lace Group. The photograph was taken by Robert Chase of the Ann Arbor News which generously offered most effective publicity for the public sale of the remainder of the collection. Because of the enthusiastic help of friends, organizations, institutions, corporations and even individual strangers, the public sale was a monumental success, not only in money, but as an expression of the love of lace. In spite of great crowds, not a cross word was heard. People took turns at the tables, asking about the lace they were buying and telling us how they were planning to use it. Some brought their own lace treasures to share with us and to learn about them. Mary's friends came to thank us and wish us well. The event was a rousing tribute to Mary Moody Selden and her lace.

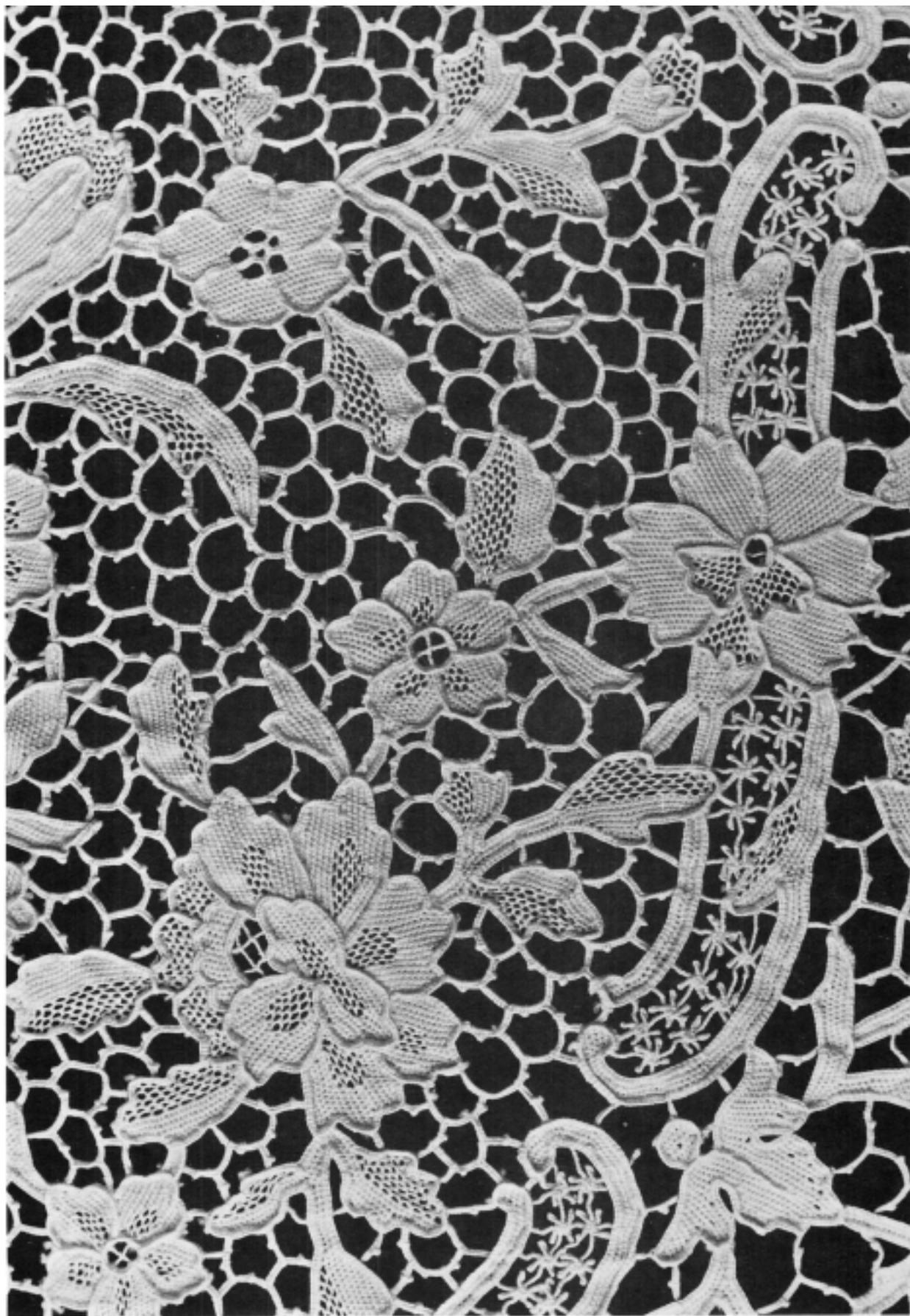
Now we are discovering that individuals who approve of the project would like to contribute to it, whether with money, lace, lace books, equipment, study slides of lace, even magazine articles. So the Selden Study Lace Fund has become on-going and welcomes participation of I.O.L. members as contributors and/or as students benefitting from our already deserving Lace Study Center.

Interested persons may write Mary McPeck (Michigan). -- Eva Jensen
Susan Knopf
Mary McPeck

"In 1977 I won 1st place in the 16th District of Woman's Clubs for the state of New Jersey in crochet (for my 72 inch round pineapple tablecloth) and 2nd place in knitting, for a baby sweater I made with scotties knitted into it.

Now I'm trying my hand at tatting. I learned a good many years ago but there seems to be a revived interest in it."

Mrs. Lewis A. Strohmeier, 390 Creek Bed Road, Mountainside, New Jersey 07092



Needle Lace

Ann Arbor News Photo By Robert Chase
Detail of a large needle lace oval from the
collection of the late Mary Moody Selden.

Minnesota Lace Society

The Minnesota Lace Society keeps busy with occasional demonstrations besides continuing to learn old and new techniques in various forms of lacemaking. At their May meeting a lesson in Armenian needle lace was given by Marybeth Buchele.

The group is planning to host a Lace-In on July 1 from 1 - 4:30 at the Minnesota Historical Society's Ramsey House. Members are inviting lacemakers from Minnesota, the Dakotas, Wisconsin and Iowa to a get-acquainted pot-luck picnic at 11:30 before the Lace-In.

A poster exhibit is planned as the Lace Society's contribution to the lace display to be mounted in the Fall at the Memorial Union at Iowa State University at Ames, Iowa.

Classes at Ramsey House were successful and hopefully will be offered again this Fall. -- Marybeth Buchele, President.

BOBBIN LACE PATTERNS

BOBBIN LACE PATTERNS IN TORCHON: A STUDENT'S WORK BOOK (\$7.95 plus \$1.00 P&H.) is an edited copy of 18 patterns of a student's work executed about the turn of the century. Each pattern is printed on heavy pattern stock and is accompanied by a full scale reproduction of the completed piece.

HONITON BOBBIN LACE

DESIGNS FOR PRICKING FROM TRADITIONAL PIECES (\$8.95 plus \$1.00 P. & H.) is a portfolio of over 100 Honiton lace designs printed on heavy pattern stock suitable for pricking. Enlarged from the original pieces, these can be worked using readily available lace threads. Quite beautiful by themselves, these motifs can be used as appliqued ornaments as well as exercises in developing lace making skills.

Both above sets of patterns available from SOME PLACE, 2990 Adeline St.

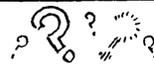
Berkeley, California 94703

BACK BULLETINS STILL AVAILABLE

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 1975-1976 complete 6 issues. . . . \$6.00
 1977-1978 complete 6 issues. . . . \$6.00
 Single issues available . each \$1.00
 Sept. 1972, Jan. 1973, Mar. 1973
 May 1973 and July 1973
 Nov. 1973, Jan. 1974 and July 1974
 Sept. 1975, Nov. 1975, Jan. 1976
 Mar. 1976, May 1976, July 1976
 Sept. 1976 and Nov. 1976
 1977-1978 all issues at present
 Book Plates 10 for \$1.00
 Order from Editor: Rachel Wareham
 P.O. Box 346, Ludlow, Mass. 01056

TROUBLES CORNER

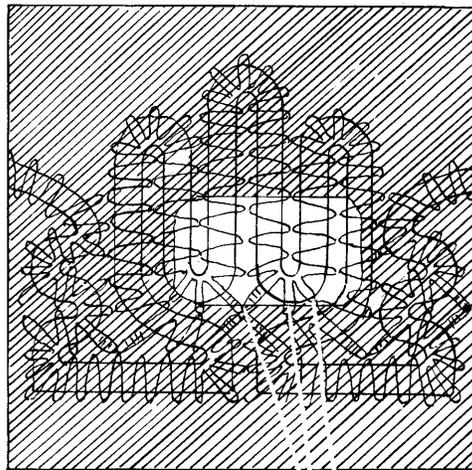
QUESTIONS-ANSWERS-HINTS



SURRATT SOCIETY-A Volunteer Organization Devoted to the Preservation and Interpretation of the Mary Surratt House. 9110 Brandywine Road, Clinton, MD 20735

The Surratt House has on display several fine pieces of lace which we would like to learn more about and to properly preserve. The pieces have a great deal of history behind them which we are already aware of; however, any information concerning lace we are anxious to gather.

If anyone restores or replaces lace on old ivory stick fans, I would appreciate hearing from you.--Mrs. H. E. Pogne, Sr. 822 North Ft. Thomas Ave., Apt. 3 N Ft. Thomas, Kentucky 41075



Here is a hint that goes along with Kaethe's article on Xerox patterns.

I use a blue slider over the white Xerox. I make these from the flexible plastic folder covers that are sold in 5 and 10¢ stores (they are used for kid's school reports). They come in red, yellow, green, blue and clear. I cut mine about 4" square with a center hole through which to work. One folder yields about 8 slides, so you only need to invest in one for each color you want.

I "tack" my Xerox patterns to card stock using rubber cement or "Glue-Stik" then remove it when thru working -- leaving a pricked card stock which I mark, if necessary, and spray with clear spray paint (plastic, I think, sold in the paint department of a local discount store.) --Barbara Engle, Minden, LA

LUBA KREJCI - BOBBIN LACE ARTIST

Luba Krejci presented slides of her work on Wednesday, May 2 at 1:30 p.m. in the Parsons/New School Cinema, 66 Fifth Ave. New York City.



Thank you members for all your interesting and informative contributions during the year for the bulletin. -- Editor

"KANT": A new Belgium magazine, 24-32 pages, Quarterly. 600 Belgium Francs.

V.Z.W. Kantcentrum, Balstraat 14, 8000 Brugge, Belgium

"KANT 78": Judging from the first 3 issues I received, it is fantastic. Beautifully executed, good glossy paper, the pictures clear in black and white, the description of the patterns explanatory. Even if the descriptions are in Flemish (Dutch) it would be easy for any lacemaker to follow, just by looking at the pic-

tures.

Refreshing; not a single advertisement. There is a chapter on the folkloristic background of some of the old laces. One on history, rather lengthy, and typical Belgium orientated. Technique is another good chapter. Very interesting is the one of foreign countries, done in the language of that country. Susie Frank



A

SPOOLS' PARADISE

The 16th annual Woodlawn Plantation's Needlework exhibit was held early in March with pictures and comment by Sarah Booth Conroy in The Washington Post, March 11. This year 500 needleworkers from 21 states and three foreign countries entered about 1,200 handmade objects. It is one of the largest shows in the country. On Tuesday, March 13, the National Standards Council of American Embroiderers juried show of 87 pieces of work by 66 artists from 23 states, Canada and Korea opened. This show continued to April 1, and included applique, quilting, trapunto surface stitchery and needleweaving.

The textile arts, which includes lace, is the most popular of the crafts in the U.S. It was noted that work exhibited has improved in quality considerably and more original items were entered. Two wedding dresses were exhibited, one intricately worked with lace and pearls.

Excluded from the show were machine stitching, crochet, knitting and weaving, though it was thought a second show should be held for these textile arts. --Inez Rodefer, VA.



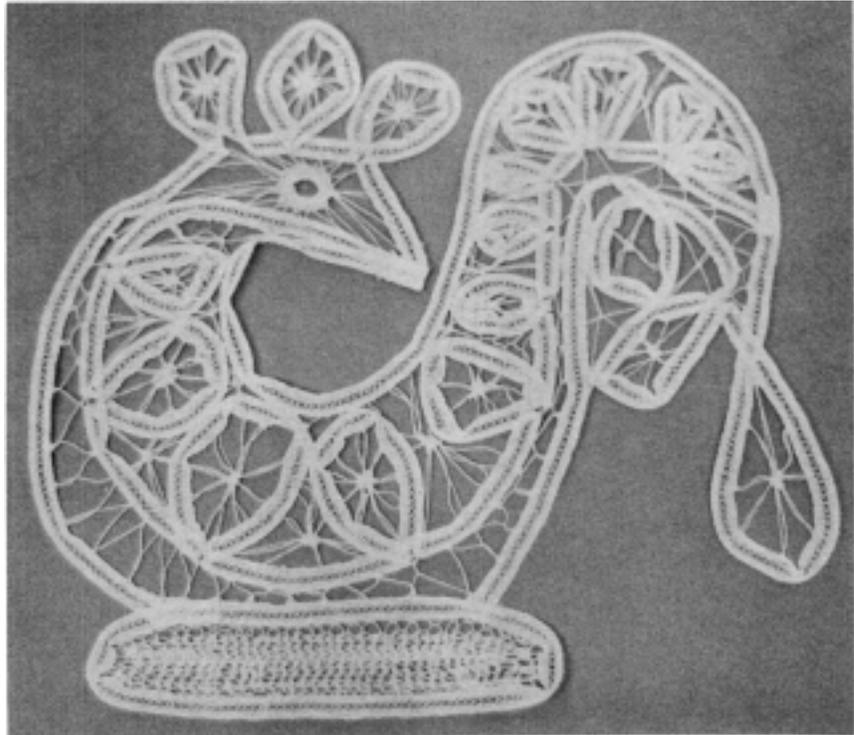
DATE CORRECTION

March Bulletin, Page 80 Stag Hunting edge, Needle lace, 1750-1775. "In the year 1250 they did not make needlepoint lace like that at all."

—Lia Baumeister-Jonker

Page 84 — Cravat illustrated is from the 18th century. -- K. M. Halstrom

Battenberg Lace



My small piece of battenberg might not look like much to some of you old-time lacemakers, but I am rather proud of my first attempt. Over the past two years I have pieced together enough information to obtain materials and patterns. I feared this lovely lace was a lost art, and hope to see a revival. A fabric shop in Mio now stocks battenberg braid and instruction books, also bobbin lace equipment. Happy lacemaking. -- Mary Davisson, Mio, Michigan.

*Santon Lacemaker Dolls
entirely handmade in Aubagne, France
Since 1789. Fired clay and dressed in
traditional French costume. 10". Send SASE
for catalogue. \$50.00 + \$1.25 p/h.
Elaine Reichenbach, 4620 130th S.E. Bellevue,
Washington, 98006*

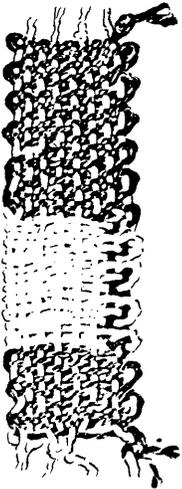
COLOUR in Lace

BY MARGARET HARDING

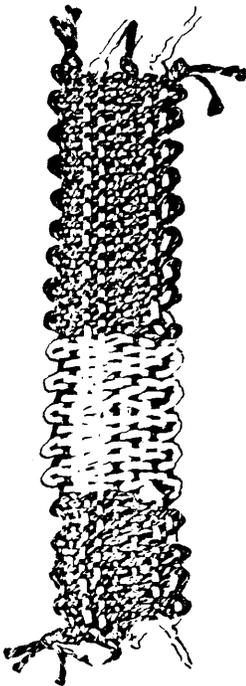
Firstly, I wish to thank Rachel Wareham for typing the series. She is most kind.

Sometimes errors creep in, doing copy work so errata for May '79, page 108, Principle #1. The pattern should read:- Half St. ground with an extra (T) twist * at both sides for extra strength, * (L - is the worker) T Also necessary (at sides) keeps colour in position for design.

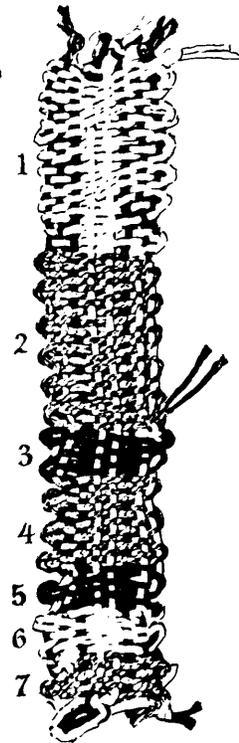
No. 1



No. 2



No. 3



Suggested Colours

L - White (W)
D - Blue (B)
X - Red (R)

PRINCIPLE Nº 2

5 pairs used. (1 extra pair (X) for #3 pattern and #3 design)

The second pattern uses the principle of Cross. (can only be worked with 2 prs.)

It will exchange the inner threads of these 2 prs. In doing the linen stitch (also called whole stitch or cloth st) both threads of the worker pair will move across design. (Passive will remain as set.)

PATTERN

Linen stitch ground (CTC) worker on #1 is light (L).

Note: On all these designs a T (twist) is necessary at both sides before closing the pin;

(CTC -T- Pin CTC) at the sides only Colour (dark, light or 3rd colour referred to as (X) will depend on colour of worker pair #1 on right to start a design.

#1 1 Colour Passives

Light (L)

Each pair

5 - L
4 - L
3 - L
2 - L
1 - D worker

Use D as worker

To change to light or dark use W.S. on R (right)

#2 2 Colour Passives

L (light) and D (dark)

Each Pair

5 - D
4 - L
3 - D
2 - L
1 - D worker

Use D (Dark) as worker

To change colour use W.S. (Whole stitch) on R (Right)

#3 3 Colour Passive

Each Pair

5 - D
4 - (1 X 1 L)
3 - (1 L 1 X)
2 - D
1 - L

(on extra pair (X)

- (1) Worker (L)
- (2) W.S. on (R) and worker (D)
- (3) Throw back (D) (Passive) on R add extra pair (X) and W.S. on R. Worker X
- (4) W.S. on L (Left) Worker (D)
- (5) W.S. on L (Left) Worker (X)
- (6) W.S. on R (Right) Worker (L)
- (7) W.S. on L (Left) Worker (D)

R = Right
L = Left
W.S. = Whole
Stitch

To change colour of worker pair.

(1) A passive becomes a worker. Another way to change colour is to throw back one passive pair.

(2) Add a new colour.

1. To change colour of worker; finish edge (to start it is the right (R) side) with CTC T Pin CTC. Now do a W.S. (whole stitch) (called also whole stitch and T, it is (two half sts). This will put the passive pair in worker position and colour changes.

(The magic of the controlled thread and the design unfolds.)

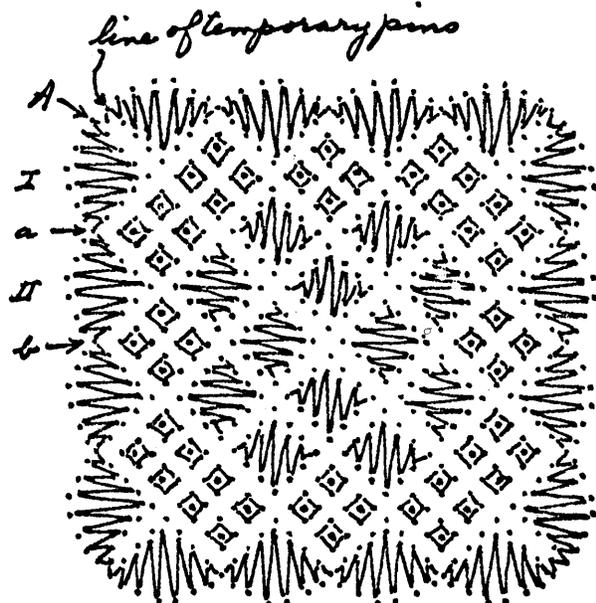
2. The second method of changing colour of worker and at the same time adding a 3rd colour (X) to the design.

After finishing on R (right) with (CTC-T-Pin-CTC) throw back the passive pair just worked through D (dark) hang on to last R (right) pin, pair X (red) and do a W.S. (Whole Stitch). (This will put the X (red) pair into position to cross as the worker pair in Linen Stitch. (Later these thrown back threads are woven into ground with a needle.)

Follow notes by #3 sample to complete #1-7 (Note) Whole Stitch is on left (L) in #'s 4, 5 and 7. Next month Principle #3.

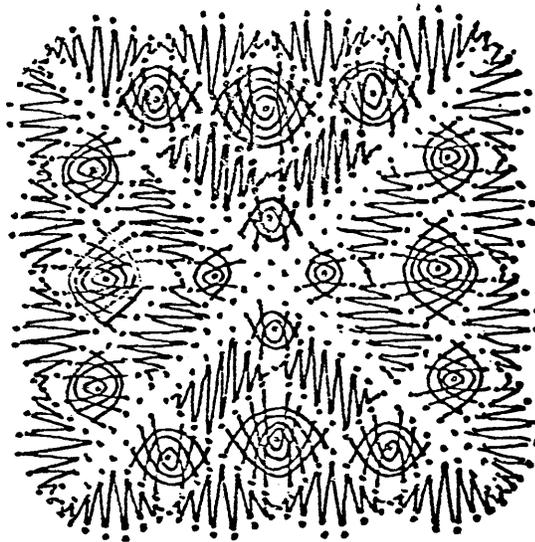
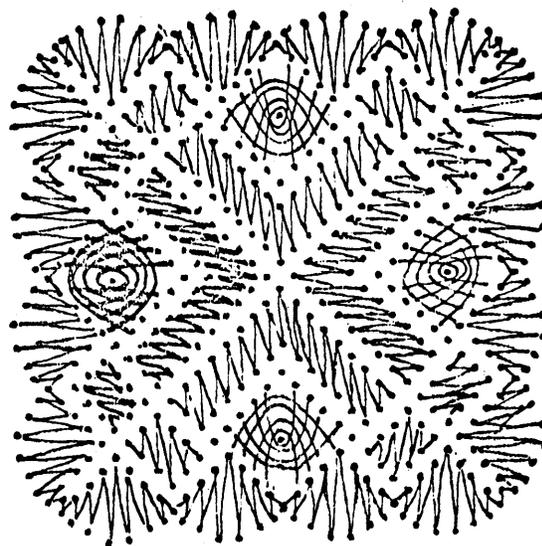
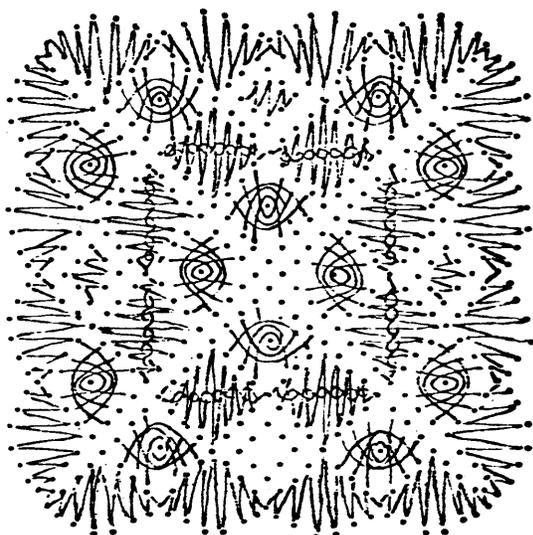
For questions, please send an S.A.S.E.

Margaret Harding, 125 First Avenue,
Hawthorne, New Jersey 07506



line of temporary pins

*fans in cloth stitch
diamonds in half stitch*



They are useful in a variety of ways, as decorative inserts in napkins, etc. or as modules to be put together for a larger piece such as a mat or runner; or they fit very nicely into photo-coasters that are made to take a photo in them or inside paperweights.

The square requires 20 pairs. For a gauge this fine (15 to the inch), use #100 linen or finer. (Tatting cotton excellent, also D.M.C. Coronnet special #150). Ordinary polyester sewing thread works well too, if you run it through a piece of beeswax before winding the bobbin with it (beeswax can be bought at dime stores and notion counters everywhere).

You also need a very fine crochet hook for finishing off, #14 steel if you can get it; or #13.

The general method is described in Nottingham, "The Technique of Bobbin Lace" page 40. The square is done one quadrant at a time. Hang 4 pairs on a pin at A. Subsequent pairs are put up, one pair at

a time as needed, on temporary pins in the pinholes of the preceding line. As soon as each stitch is completed, remove the temporary pin and pull up.

Work the first fan I. Complete pinhole a, and cloth-stitch through the first three pairs; lay these pairs and the weaver pair aside, and begin the group of four virgin-ground stitches. When these are completed, do fan II. Treat pinhole b as you did pinhole a.

Begin the half-stitch diamond.

Continue in this way, working diagonally from diamond to virgin ground to fan, until a quarter of the piece is done.

Turn as for a corner and repeat the previous procedure.

When the fourth quarter is done, take a sewing with each pair into the corresponding hole of the first line of pins. Tie a square knot in each pair and cut off close.

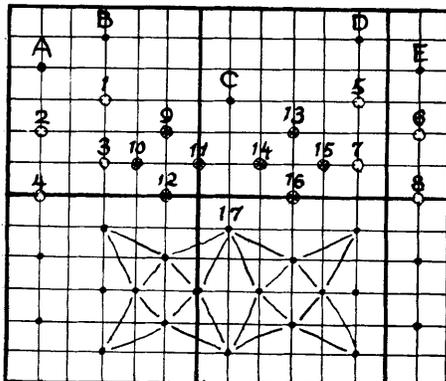
In doing the fans, you will get a pretty edge if you twist the weaver once just before the last pair, on the outward-bound trip; and, after the pin is placed, twist the weaver once just after the first pair, on the inward-bound trip (very usual edge, I didn't invent it).

Aurelia Loveman, 327 Haarlem Lane,
Cantonsville, Maryland 21228

PERIWINKLE IN COLOR

By Marguerite Jackson, Mich.

Several years ago I described my method of adding color to a simple torchon insertion, as well as giving suggestions for another insertion, incorporating spiders into the design. These articles were printed in the January and March 1975 I.O.L. Bulletins. I have experimented with color in various laces since that time, but except for gimpe threads outlining sections of a pattern, I have found no lace or insertion that seemed a "natural" for working in color until I was fortunate in finding a lace-maker in Florida who shared many of her patterns with me.



One of these patterns was named "Periwinkle" and is fun to do, and works up rapidly. I have revised and simplified the directions somewhat, and will give the step-by-step instructions in white, and then offer suggestions for adding color.

PERIWINKLE

- A,B,D,E - 3 pr bobbins ea.
- C - 4 pr bobbins = 16 pr bobbins
- 1. CTC 2-3,3-4,4-5,5-6 Pin 1 CTC
- 2. CTC 4-5,3-4,2-3,1-2 Pin 2 CTC
- 3. CTC 2-3,3-4 Pin 3 do not tie
- 4. Tw 2x pr 4,
CTC 3-4,2-3,1-2 Pin 4 CTC
- 5. CTC prs 15 thru 11 Pin 5 CTC
- 6. CTC 12 thru 16 Pin 6 CTC
- 7. CTC 14-15,13-14 Pin 7 do not tie
- 8. Tw 2x pr 13,
CTC 13 thru 16 Pin 8 CTC
- 9. Tw 2x prs 6&7,TC 6-7 Pin 9 TC
- 10. Tw 2x pr 5,TC5-6 Pin 10 TC
- 11. Tw 2x pr 8,TC 7-8 Pin 11 TC
- 12. TC 6-7 Pin 12 TC
TC 2x 5&6, CTC 5-6
TC 2x 7&8, CTC 7-8
- 13. Tw 2x prs 10&11,TC 10-11, Pin 13 TC
- 14. Tw 2x pr 9, TC 9-10 Pin 14 TC
- 15. Tw 2x pr 12, TC 11-12 Pin 15 TC
- 16. TC 10-11 Pin 16 TC
TC 2x prs 9&10, CTC 9-10
TC 2x prs 11&12, CTC 11-12
- 17. Cross pr 8 OVER 9
Tw pr 8 OVER pr 7,
pr 10 OVER pr 9 Pin 17
Close by crossing pr 8 OVER pr 9
CTC 7-8, 9-10
Repeat 1 thru 17



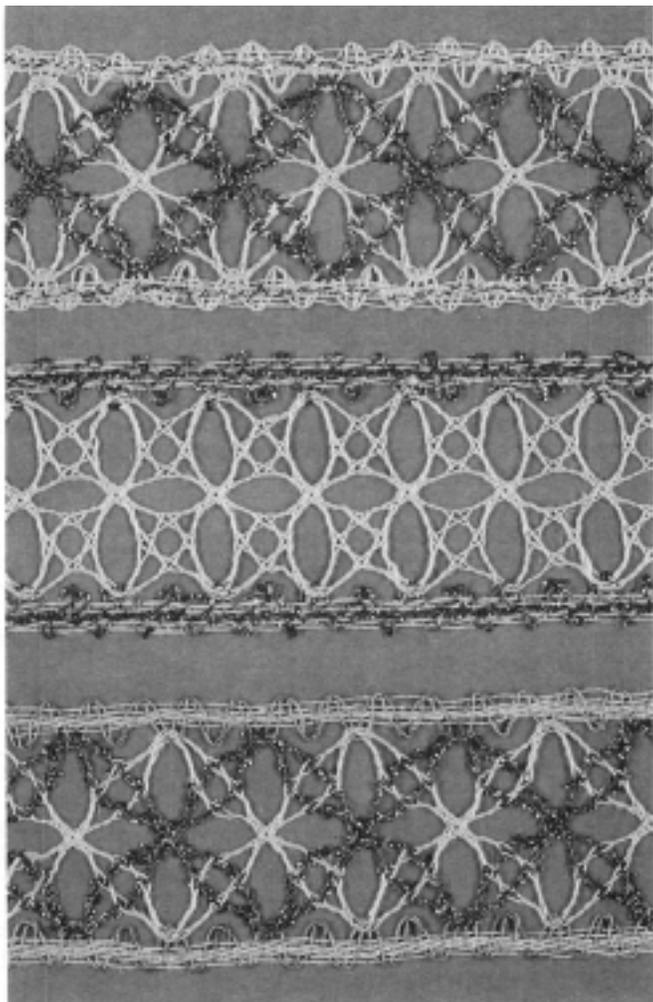
SAMPLE A: Prs. 3 and 14, silver, prs 7, 8, 9, 10, blue metallic, all other prs white 40/2 linen. (This gives a silver stripe in the selvage and a colored circle motif.)

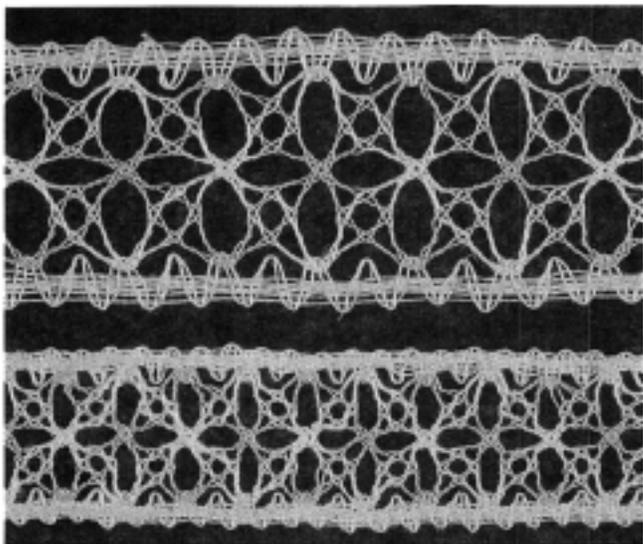


SAMPLE B: Prs. 2 and 15 blue metallic, all others white 40/2 linen. (This creates a rick-rack effect in the selvage.)



SAMPLE C: Prs. 2 and 15 Color A, Prs. 7, 8, 9, 10 in Color B, all other pairs in white linen. (This is a combination of samples A and B.)





SAMPLE D: Prs. 7, 8, 9, 10 in color, all others in white. (This gives only the circle motif in color.)



SAMPLE E: Like sample D, except a graph paper 10-1" was used instead of 8-1" which was used on the first 4 samples. Notice the difference in size of lace when the finer grid was used.

LACE MAKING SUGGESTIONS

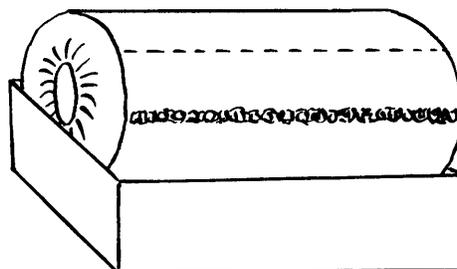
I'd like to share a few TIME AND TEMPER SAVERS with you. Wherever possible I work my lace directly on graph paper which has been covered with a transparent adhesive plastic, which comes 18" wide and is purchased by the yard. This protects your pattern so that it may be used indefinitely without tearing or becoming soiled. The pattern is not drawn on the graph paper, as this would limit its use to one pattern only. By referring to your key diagram, many patterns may be made from the same strip of graph paper. Another advantage is the ease in matching the grid of your graph paper instead of a pattern repeat, which may need additional padding for a perfect fit. Still another aid to following a pattern easily from a key diagram is the use of special pins with small colored heads about the size of seed beads. These are not too easy to find in the stores, but try the notion department of your favorite fabric store. These come in assortments of about 200 pins in five or six colors in a convenient plastic storage box. Using the diagram of the Periwinkle pattern as an example, I use pin color A for # 1 thru 8, pin color B for # 9 thru 16, and color C for # 17. It is wise to make at least 2 repeats of the pattern before bringing the pins forward, so the second repeat should use different colors. The use of the colored pins make it easy to see what part of the pattern you are working on, should you be interrupted in the middle of a repeat (and where else do the interruptions occur?)

Still another help I have found is the use of a spiral wire from a discarded notebook to spread my pairs of bobbins across the front of my pillow. Each pair rests in a groove of the spiral and when the work has progressed to the point where the coil needs to be moved, all that is needed is to move the two corsage pins that anchor it to the pillow at either end. Since I use a bolster pillow with pairs of bobbins hanging down

the front, this works fine for me. For those who use the style of pillow with a spread around the bolster, or a mushroom pillow, this would not work so well.

I have made all my pillows, using a sturdy mailing tube-type foundation, on which I have wound strips of old blankets. These vary from 12" to 18" in length but my favorite pillow is about 14" long and about 7" in diameter. After the pillow is wound firmly to the desired diameter, I make a cover of solid dark color. A knit polyester fabric works very well, because it can be stretched to fit snugly and doesn't soil easily. A blind-stitched seam along the length of the pillow holds the cover firmly in place. The material is long enough to turn under about $\frac{1}{4}$ " at each end and a gathering cord is run through and pulled tightly, leaving the core opening free. I purchase a pair of garters or old-fashioned arm-bands from the notion counter and fasten them together into one long elastic band which is put through the hollow tube. If the box in which the pillow rests is the correct size for the pillow to be wedged in firmly, a brake arrangement is unnecessary, but if it is needed, put an upholstery tack or cup hook in the center of the back of your box, and hook the elastic under it. The garters are adjustable, so they can be used on almost any size pillow. When you wish to move your pillow or leave it for a time, simply fasten the elastic in front of the pillow, below the coil spring and over your bobbin threads, anchoring them securely.

I hope you like this pattern, and find some help from these suggestions.



Marguerite
Jackson

with Evelyn K. Misner

HAIRPIN LACE

Tie the yarn
on the loom
Crochet a middle
in the middle.

Turn the loom
back to front
Crochet a stitch
in the middle.

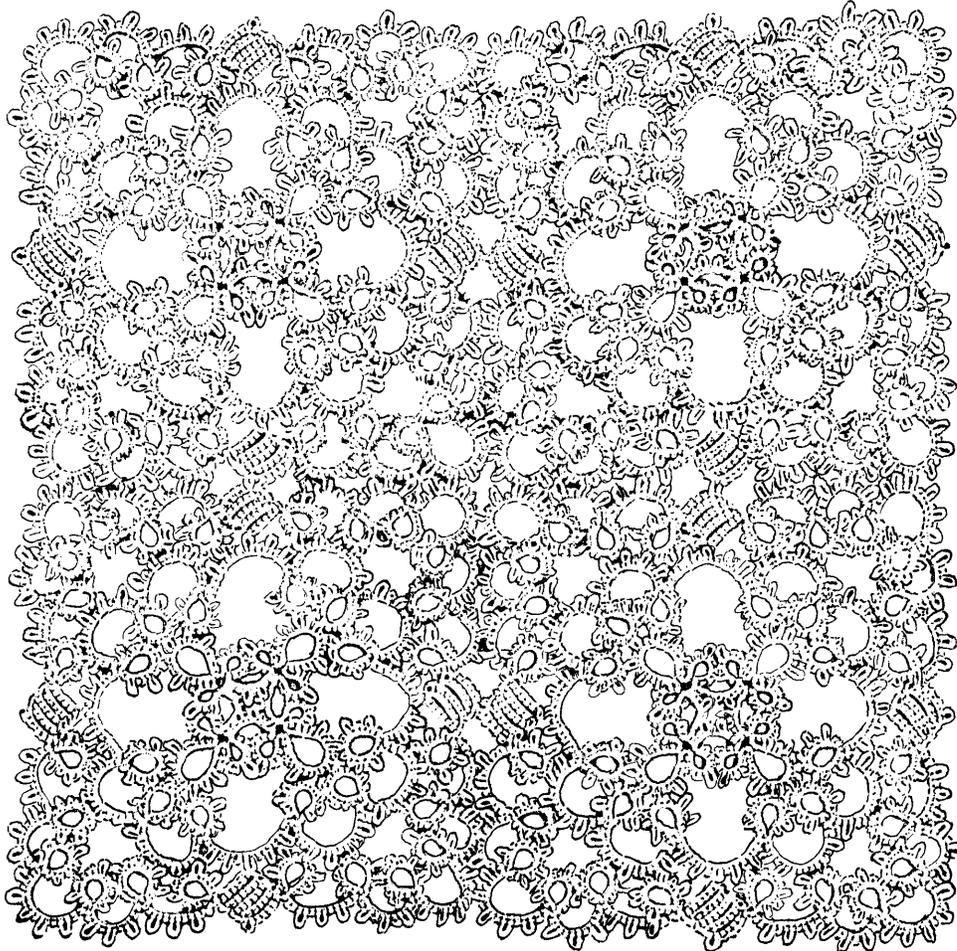
Every turn
makes a loop
Lots of loops
make a strip.

Take two strips
braid together
Add another
and another.

Very soon
you'll have
An afghan
nice and warm.

Take your loom
and your yarn
Begin again
there is no end.

Evelyn K. Misner
(c) 1979



ORIGINAL BLOCK PATTERN IN TATting

Eugen K. Beugler, Ore.

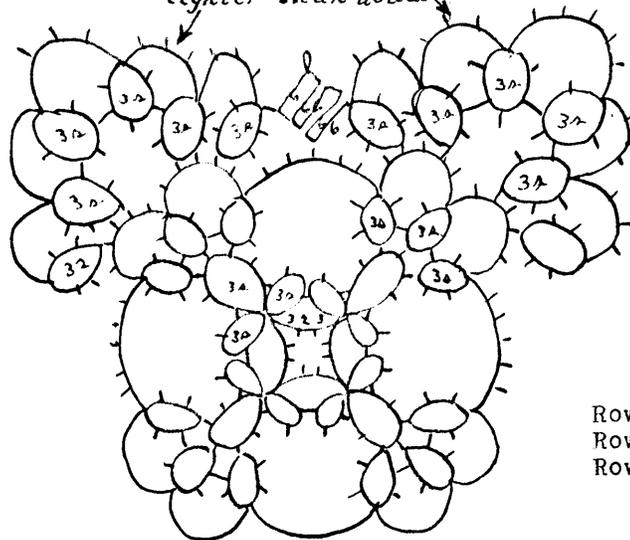
I contribute this tatting pattern along with all of my notes and instructions to myself.

The figures in the boxes represent the number of times I wind the shuttle so that I don't have any knots in the middle of a round or row.

The Shuttle #1 and Shuttle #2 refers to the fact that I was trying out a new shuttle and the center solid piece was a different size than the other and hence took fewer winds to get the same length.

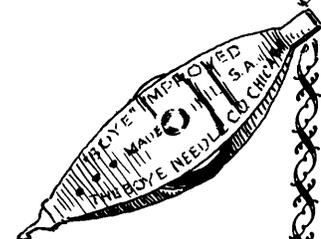
I like the look of the two solid blocks coming together in the design. They tend to make the rings and chains look lacier.

*Pull this chain up
tighter than usual.*



	Shuttle #1	Shuttle #2
Row 1	36	30
Row 2	44	37
Row 3	90	80

- #1. On Block, make 2nd half of ds before p and chain of block.
- #2. After completing Block and following ring, chain 4-3-3-3; the 1st ds of chain closes gap between Block and ring.
- #3. When joining Block to Block, complete 2nd half of ds, then join and complete last chain.



By Bertha Cragun, Washington

There once was a fellow called Able
 Knotted vines to catch fish for his table,
 His wife said, "Now Pet,
 Let me fix your net."
 Now Able has lace on his table.

It has been said that necessity is the mother of invention. Surely hunger and the wonderful, inventive mind of man brought about the nets -- first of vines and fibers twisted and knotted into a mesh -- used for fishing and trapping. And doesn't it follow as day the night that after that first hunger was satisfied that the artistic nature inborn in each of us would come into play and before long linens and clothing would be enhanced with it. This was no longer mere nets--IT WAS LACE! Just as each civilization -- apart from others - discovered how to spin a thread, so did each discover knots to make nets; and particularly in coastal areas where fishing is so much a part of their lives. Almost every civilization has left behind for modern people to discover, evidences of lace and handwork, yes, and even the implements used to create this beautiful lace.

There have been times when men, as well as women, have found joy and relaxation in designing and working the needle and mesh-stick. It has been a favorite pastime of queens, counts and even soldiers. The tranquil scene of Count Clasa Julius Ekeblad, working at the stirrup while his lady reads to him, was chosen by the artist Lars Sparrgren to depict the manor house at Stole, Vastergotland in 1783. (Nordiska Museum, Stockholm). (See cover)

Each civilization named the art and so we find many names for the same type of lace. Because it is a form of net, the lazy way seems to be to just call it "netting", but anything as plain and functional as a net is hardly appropriate for this delightful art. The Tuscan name for the needle used to carry the fiber on was called "modano" and the lace there was known as Modano Lace. The Egyptians called it Caulwork and they attained the highest and finest perfection of any known. The Israelites are thought to have learned it from the Egyptians. Lacis is a French name for it, but lacis has become a special kind done on a square foundation of net and then embroidered with a blunt needle to form design. The finished product is really a form of needle lace rather than depending upon the combination of loops and mesh sizes and fibers to form the design. There seems to be a lack of interest and inspiration for this lace. I contend, however, that this is because no one (at least recently) has bothered to challenge and explore its possibilities; hasn't even bothered to call it anything better than --circular doilies. When I was in design school learning to be a florist we had a wonderful teacher who, one day, held up a lovely carnation and said to the class

"We do not 'shatter' a carnation, we 'feather' it. This Mum is not a 'spider mum' it is a 'China mum'. When we are working with beauty we give it a beautiful name." So be it with this lace! It is not "netting". That is for snares, fishnets and hammocks. WE ARE MAKING MODANO LACE! I plan to show you not only ways of making Modano Lace, but a variety of ways to utilize it and I hope it sparks in you other imaginative ideas that you will share with us that we can put to use to make our homes and surroundings more beautiful.

* * * * *

"If there is response to the article and a need to find tools to do the lace I will be able to help people locate them!"

IOLTOI IOLTOI IOLTOI IOLTOI IOL

NEW! JIFFY TATTING NEEDLES & ACCESSORIES

Shuttle tatting requires fine finger dexterity and is limited to finer threads. The Jiffy Tatting Needle, on the other hand is more manageable and versatile. It comes in different sizes depending on what size thread or yarn you will be using to tat. For example, a No. 3 tatting needle works well with 4-ply wool yarn. You will enjoy experimenting with a variety of threads and yarns and other fibers as well as enlarging traditional lace patterns with the larger Jiffy Tatting Needles.

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 "Mrs. Robert Harris has invited my wife (Selma) and myself to give a mini workshop on Jiffy Needle Tatting to the IOL group here in Portland. We will meet 3 times: June 7th, July 5th, and August 2. There will be members from Oregon and Washington there for the workshop.



COMING EVENTS - 1980

May 11-16, 1980, Embroiderer's Association of Canada present their NATIONAL SEMINAR, Host Chapter--Niagara Peninsula Needle Arts Guild of St. Catharines, Ont. Info: Mrs. Marilyn Tipler, 8 Camelot Crt. St. Catharines, Ont. L2T 3R3, Canada

* * * * *

August 1980 -- 27th Annual Meeting
 International Old Lacers
 in the Washington, D. C. area

* * * * *

Sept. 11-14, 1980 - WEST COAST LACE DAYS
 Mayflower Park Hotel, Seattle, Wash.
 Bobbin Belles of Greater Seattle Will be Hostesses.

Make a Lace Sampler? Of Course!

So we collect lace, but don't make it. That's a third of our membership. Hello out there. So we too are creative, but our priorities don't permit us to master this glorious art until the next lifetime?

But you can gather beautiful examples and piece together, and create a lace sampler of beauty and worth.

While original samplers (and who has one outside of museums) are made from continuous work, your designing eye can well compose great beauty with many kinds into a hanging....or framed piece.

Technique could be working the earliest at the top to latest at the bottom....or go from a to z on lace names...or simply compose by flow of your many designs. Simple needle stitches can bring the many sections into one delightful whole. Your creativity can be exciting and endless!

I was much impressed recently by a crochet sample book very simply done. More than 100 clippings of different crochet designs (didn't know there were that many) were stitched to simple dark cotton that made up the pages. The "pages" were bound in bias tape (could be pinked) and the 8" x 16" pages were stitched down the middle to create a neat but floppy and very useful sample book!

Lou Thompson, Ohio



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Two lace buying trips allow the following offers at large savings to you, while they last. Each piece is a finished doilie or medallion, guaranteed to be in prime condition, ranging from 5" to 11" round or square: Both groupings ideal for sample books and study:

Armenian or Maltese (choice of 1) Brugges, Binche, Carrickmacross, Bucks, Cluny, Drawn work, Irish Crochet, Point de Paris, Russian and Teneriffe

An 85.00 value of 10 laces . . . 50.00

Milano, Italian Renaissance bobbin, Genoese bobbin, Brussels Rosepoint, Reticella, Brussels Rosaline, and Italian Needlepoint lace

A 147.50 value of 7 laces . . . 100.00

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Our lace collector's sample book offers 4 to 6" clippings of the following laces:

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More important, we give you the how and why of identification and characteristics between hand and machine work
35.00

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AND . . .

Also sterling silver spider webs, complete with elegant sterling spider for pin or necklace . . . bigger than silver dollar, but smaller than a bread-box, 2 1/4" dia.
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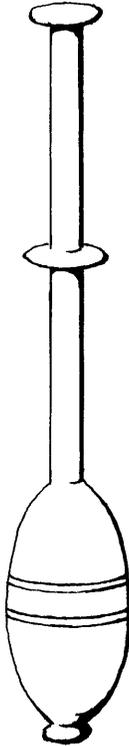
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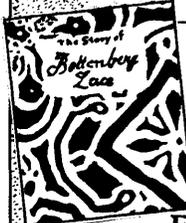
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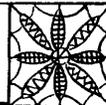
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The COVER PICTURE on England's first exhibition of hand made lace was adapted from a brass rubbing of Dame Radcliffe Wingfield, 1601, in Eastern Church, Suffolk, England. The lace lady worked by Mrs. Bridget Cook of Cambridge using Torchon and Honiton lace techniques.

Lace Maker Note Paper.

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



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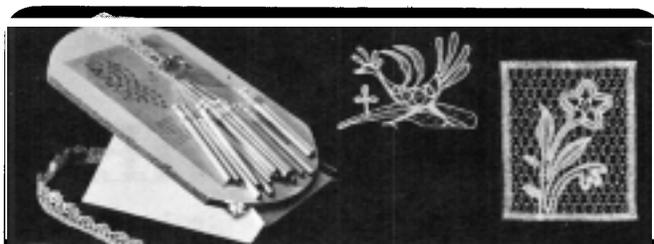
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INTERNATIONAL OLD LACERS 26th ANNUAL CONVENTION
WALDORF-ASTORIA HOTEL NEW YORK CITY
AUGUST 5, 6, 7, 1979

SUNDAY, AUGUST 5:

4-6:45 Registration. An exhibit of lacemaking tools from the collections of members of the New York Metropolitan IOL Chapter

7:00-- Welcome. Orientation to New York City.

Slide lectures:

"TECHNIQUES OF OPENWORK EMBROIDERY"

Mrs. Gillian Moss, Assistant, Curator of Textiles,
Cooper-Hewitt Museum

"DEVELOPMENT OF DESIGN IN LACE"

Mrs. Doreen Wright, A.R.C.A.

Author of Bobbin Lace Making; Past President of British Lace Guild

MONDAY, AUGUST 6:

8:00

"LACES OF THE BROOKLYN MUSEUM"

Miss Elizabeth Ann Colman, Curator of Costumes and Textiles
Mrs. Jo A. Bidner, Research Assistant

9-12:00 Dealers! Individual and Chapter Exhibits! Contest entries displayed!

1:30-5:00 Program at COOPER-HEWITT MUSEUM **

Welcome to Cooper-Hewitt: Mr. Milton Sunday, Curator of Textiles

"ACHIEVEMENT OF STYLE, FINENESS AND ELEGANCE IN LACES OF THE 16th THROUGH 20th CENTURIES IN THE COOPER-HEWITT COLLECTION"

Miss Jane Merritt

"LACE: PATTERN RELATIONSHIPS"

Mr. Milton Sunday

A close look at selected laces from the Cooper-Hewitt Collection

7-7:30

"TWENTIETH CENTURY MIDDLE EUROPEAN LACE"

Slide lecture:

Mrs. Kaethe Kliot, Author of Bobbin Lace

7:30--

Demonstrating Selected Lace Techniques:

Mrs. Gunvor Jorgensen: Danish Bobbin Lace

Mrs. Doreen Wright: Bucks Point (English bobbin lace)

Mrs. Gunnel Teitel: Needlepoint Lace; Introduction of teaching aids to be made available for chapter programs

Mrs. Susanna Lewis: Charting the patterns of a knitted lace sampler from the collection of the Brooklyn Museum

TUESDAY, AUGUST 7:

9:30-11:45 Program at the METROPOLITAN MUSEUM OF ART. Choice of:

A close look at selected laces from the Textile Study Room,
Remarks by Mrs. Ruth Hellmann, Lace Consultant

A tour of the storage area of the Museum's Costume Institute

Discussion of and a close look at lace costumes and accessories from the collection of the Costume Institute

12:30-4:00 Luncheon at the Waldorf-Astoria. The IOL Annual Meeting.

Mrs. Doreen Wright will teach two 3-day workshops on Bucks Point (bobbin) lace, August 1, 2, 3, in Washington, D.C., and August 8, 9, 10, in New York City.
Fee: \$50. Reserve: Mrs. Aurelia Loveman, 327 Haarlem Le, Catonsville, Md. 21228

An exhibit of Laces at the Seamen's Bank for Savings (Fifth Avenue at 45th Street) will coincide with the Convention.

** Program at Cooper Hewitt is limited to first 100 registrants

Board Meetings: 3-5:00, Sunday, August 5, and August 7 following Annual Meeting

Dealers: Contact Mrs. Miriam Forbes, 36 Beverly Road, Glen Rock, New Jersey 07452

Individual, Chapter Exhibitors: Mrs. Nancy Barrett, 146-05 32 Ave, Flushing, NY 11354

Registration: See March and May Bulletin. Contest: See May Bulletin

Convention Chairman: Mrs. Jo A. Bidner, 559 First Street, Brooklyn, New York 11215

THE INTERNATIONAL OLD LACERS

CONVENTION-79

NEW YORK CITY

WALDORF-ASTORIA HOTEL

AUGUST 5, 6, 7, 1979

A close-up look at lace from museum collections
Speakers! Demonstrations!
(Details of program in the March Bulletin)

3rd Annual Contest: lace made by or from the collections of IOL members
Categories: Single-thread construction, Multiple-thread construction
and Antique laces (which will be judged on presentation)

Cost of convention (Sunday evening through Tuesday afternoon), \$42.00
(after July 5, \$47.00)

Room reservations for the Waldorf-Astoria Hotel must be received by July 5
Single room, \$43, \$48, \$53 per night; Double room, \$51, \$56, \$61 per night;
Suite (parlor plus one), \$120, \$150, \$170, \$180, \$210 per night

WHY NOT MAKE CONVENTION '79 PART OF YOUR SUMMER PLANS?

YES, I am coming to CONVENTION '79 !

NEW YORK CITY

AUGUST 5, 6, 7

(Name: Please print legibly)

(Address, including zip code)

Please reserve a room at the Waldorf-Astoria for the following nights:
(room reservations must be received by July 5)

(Note by date and day name, as Sunday, Aug. 5)

Circle Your Choice { Single room, \$43, \$48, or \$53 per night
Double room, \$51, \$56, or \$61 per night (indicate name of roommate)
Suite, \$120, \$150, \$170, \$180 or \$210 per night

I enclose: \$ _____ for room (\$ _____ per night for _____ nights)
\$ _____ \$42 member's Convention fee (includes one luncheon)
\$ _____ (after July 5, Convention fee is \$47.)
\$ _____ \$6 membership fee if not already an IOL member
(Membership includes bi-monthly Bulletin)

Total: \$ _____

Please make check or money order payable to: New York Convention, I.O.L.
Send to: Mrs. Ethel M. Skelton, 19 Westgate Place, Lakehurst, New Jersey 08733

YES, I AM ENTERING THE LACE CONTEST !!! NAME _____

no. pieces Your own design? Brief description of entry

- ___ 1. LACE OF SINGLE THREAD CONSTRUCTION yes__no__
- ___ 2. LACE OF MULTIPLE THREAD CONSTRUCTION yes__no__
- ___ 3. LACE FROM MY COLLECTION

I understand I will receive a numbered receipt after my entry has been received. Without this receipt, I cannot claim my entry at convention but must wait for return by mail. Entries postmarked after July 6 or received after July 13 will not be part of contest. Entries in categories 1. and 2. are my own handwork. Category 3. entries are owned by me. No more than 3 entries, 2 entries per category. Category 3. entries may have multiple pieces. Details of judging in March, 1979, Bulletin. I understand all lace is sent and entered at my own risk, that the I.O.L. and its members are not responsible for any damage or loss and that insurance is my responsibility. I send my entry in easily reusable packaging and enclose postage and postal insurance fees.

I do ___ do not ___ give my permission for my entries to be photographed for possible inclusion in the IOL slide library.

Please send entries (and this required entry blank) to Mrs. Maureen Blafos, 24-12 Crescent Street, Floor one, Astoria, New York 11102.

Signature _____ Date: _____

CONVENTION - 79

COOPER-HEWITT MUSEUM METROPOLITAN ART MUSEUM
Speakers
Observe Skilled Lacemakers

NEW YORK CITY - AUGUST 5, 6, 7
WALDORF-ASTORIA HOTEL
1979

Mrs. Doreen Wright, ARCA, immediate past President of the British Lace Guild and author of Bobbin Lace Making will give two WORKSHOPS --
Washington, D.C., August 1, 2, 3
New York City, August 8, 9, 10
Limit: 10 per workshop. Fee \$50
First come, first served.
Supply your own pillow and bobbins.
Contact Mrs. Aurelia Loveman, 327 Haarlem Lane, Catonsville, Maryland 21228, 301-747-6442.
To reserve place, send to Mrs. Loveman a \$50 check made payable to Mrs. Doreen Wright.

Dealers interested in space at Convention, contact Ms Jo A. Bidner, 559 First St, Brooklyn, NY 11215

YES, I am coming to CONVENTION '79 !

NEW YORK CITY

(Name: Please print legibly)

AUGUST 5, 6, 7

(Address, including zip code)

I enclose: \$ _____ \$42 IOL Members' Convention fee (includes one luncheon) (After July 5, \$47)
\$ _____ \$6 IOL Membership fee if not already an IOL Member. (\$7 foreign. Membership includes bi-monthly Bulletin)

Total : \$ _____

Please make check or money order payable to: New York Convention, I.O.L.

Send to: Mrs. Ethel M. Skelton, 19 Westgate Place, Lakehurst, New Jersey 08733

Please send request for room reservations directly to Waldorf-Astoria Hotel, 301 Park Avenue, New York, N.Y. 10022, at least 3 weeks before August 5. Revised rates and Hotel Form on page 85, March '79 Bulletin.

SINGLES: \$52-58-64

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