

ion for joining).

Con in ths way until you come to the last r of one rose. Then do a ch of 3 ds joining into the p of 1st free r of centre rose; make two more ch similar to the others.

Then start joining into the next 6 of the rings thus:

Ch: 3 ds, 2 p sep by 3 ds, 3 ds. then continue working righ round other side similar to the other, taking care to join the last p of last ch to 1st one made.

EDGING.--Use 2 threads and commence by joining the thread to the 2nd p of 5 th ch, counting from outer edge and ch 5 ds.

R: 2 ds, join to p of ch just above the one just used, 2 ds, fairly long p, 2 ds, fairly long p, 2 ds close. Ch: 5 ds.

R: 2 ds, join to last p of last 4, 2 ds fairly long p, 2 ds, fairly long p, 2 ds, close. Ch: 5 ds.

Con right round hankie, joining simi- larly as other side.

2nd ROW OF EDGING: First join in p of ch where the 1st ch is joined and ch: 7 ds, join into base of 4 (between the 1st chains), 7 ds, join into next, and so on right round hankie.

Designed by Rachel Abraham (Q).
For THE AUSTRALIAN WOMAN'S MIRROR

IN THE LIBRARY

Some of the books now in the I.O.L.Inc. Library that may be borrowed for study for a two week period by U.S. and Canadian members for cost of postage each way.

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Mr. Edward Mallek
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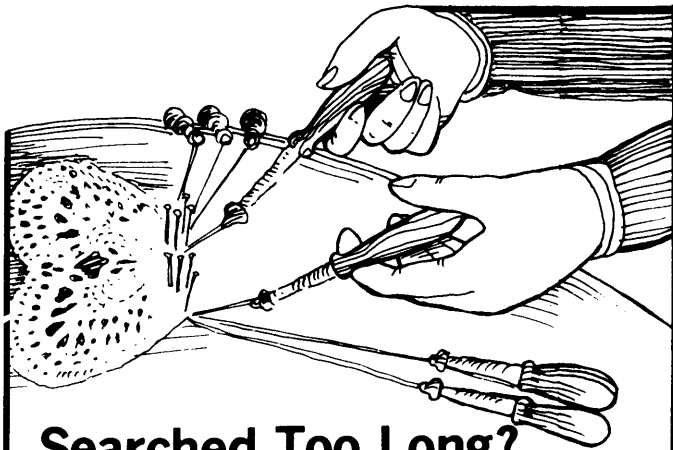
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4. A BOBBIN LACE SAMPLER, Mary McPeck - - \$ 3.95
5. COGGESHALL LACE, Jean Dudding - - - - \$ 3.95
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7. LACE, Virginia Churchill Bath - - - - \$ 9.95
8. KNUEPFEN - KLOEPELN, German text - - \$ 5.95
9. LES DENTELLES AUX FUSEAUX, Mary McPeck - with English translation, this is the DMC lace book - - - - - \$48.50
10. BOBBIN LACE, Kliot, paperback \$4.95 hb. \$ 8.95
11. KNYPLA, Kristina Malmberg & Naime Thorlin text in Swedish - - - - - \$ 9.95
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Mrs. Gwen McCarthy
RFD #1, Box 70 E
Stonington, Ct. 06378

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Mrs. Doris Schick
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Glastonbury, Ct. 06033

All those who write will be notified of time and place of the meeting.

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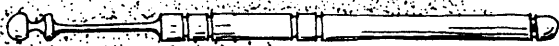
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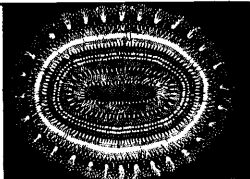
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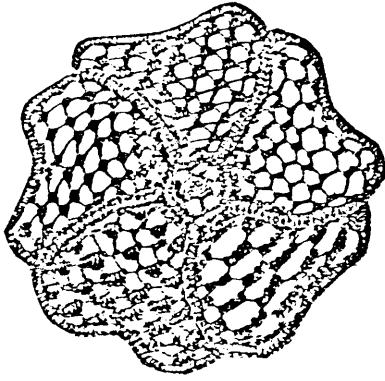
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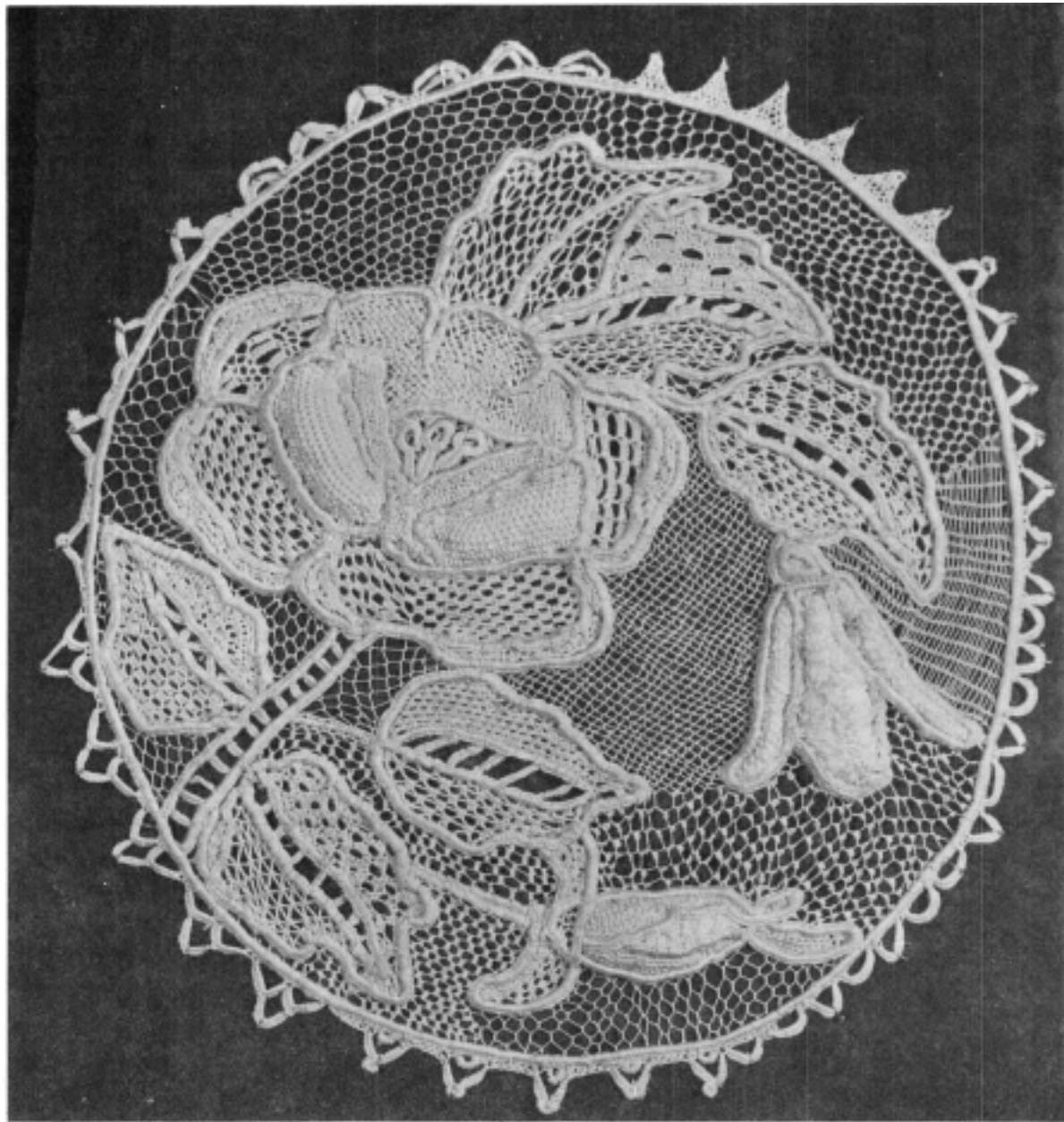


Cut on dotted line.



LACERS Inc.

Bulletin



NEEDLEPOINT LACE SAMPLER

Mrs. Mildred Rezabek, of Barnesville, Ohio used ninety-five different button hole stitches in the making of this design. The background work was completed with size 100 thread.

Enjoy the story of her Bank Museum on page 64.



President's Message

Some of us do not have the convenient use of a public library and some libraries have no lace information. In this bulletin you will find a list of the books from our relocated library. The I.O.L., Inc. library consists entirely of lace and lace related books, pamphlets, and needlework magazines. We ask only that you pay the postage and insurance for their use and return them within the time period in the same condition as loaned. The librarian, Rachel Wareham, will also research for patterns for a specific purpose or other information for a stamped self-addressed envelope. Use and enjoy the Library! If you have books, patterns, or lace related information you would like to share contribute them to the library and they can be enjoyed by all.

We extend our thanks and appreciation to Mary Lou Keuker for her many years of service to and for the library and for a job well done.

Our first I.O.L., Inc. convention held outside the United States will be Aug. 1-6, 1982. Our members in Canada have done a wonderful job and have a great time planned for us. Combine a family and a lace vacation and see beautiful British Columbia!

A Happy Easter to All!

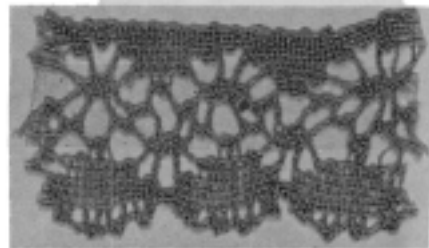
Vada Belle Bledsoe

A Tribute To Mary Ferrier

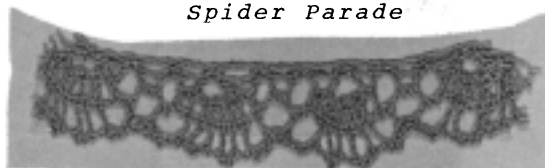
This is a tribute to the late Betty Ferrier of Kamloops, B. C., Canada, who passed away just before the 1981 I.O.L. Convention that she so wanted to attend.

However, her bobbins will not remain idle as both her daughter and son-in-law (Mr. and Mrs. Edgar) have taken up her bobbins. Mr. Edgar is a parapolegic.

Since September 14, 1981 with the aid of Doris Southard's book, Mrs. Edgar had forged ahead rapidly and has completed a "Spider Parade" pattern, while husband John has made 40 inches of the Triangle pattern--an extra ordinary fete for only two months of bobbin lacemaking.



Spider Parade

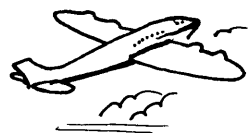


Triangle

John speaks of his mother-in-law as the Hon. M.I.L., which translated means Honourable Mother-In-Law.

Both of them are planning to attend the I.O.L. Inc. convention in Vancouver and I hope everyone will encourage them in their future endeavours of lacemaking.

Muriel Mitchell
B.C. Canada



EUROPE & ASIA

1982-1983

Membership Renewal
Forms are in this issue

Please send your new address to the Editor.

Return postage is guaranteed on all Bulletins not deliverable by the post office department, and will be held one year by the Editor awaiting a member's change of address.

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Governor Honors
I.O.L. Historian



Office of the Governor
Atlanta, Georgia 30334

January 12, 1982

George Busbee
GOVERNOR

Mrs. Betty Kemp
4264 Macland-Dallas Road
Powder Springs, Georgia 30073

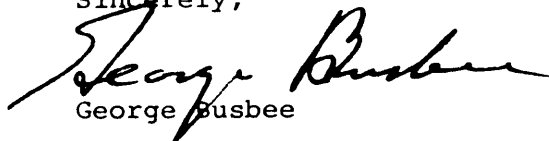
Dear Mrs. Kemp:

The Georgia Council for the Arts and Humanities recently informed me of their nominees to receive a Governor's Awards in the Arts in 1982. I am pleased to confirm your nomination and hope that your schedule will permit you to attend the public presentation ceremony on Tuesday, February 16, 1982, at 7:30 p.m. in Symphony Hall of the Memorial Arts Center here in Atlanta. You will be contacted soon and will be given more details about the festivities for the evening, as well as asked for a list of those persons whom you would like to invite to the ceremony.

I appreciate the contributions you have made to the State of Georgia, and I look forward to receiving your reply and to sharing the evening of February 16th with you.

With kindest regards, I am

Sincerely,


George Busbee

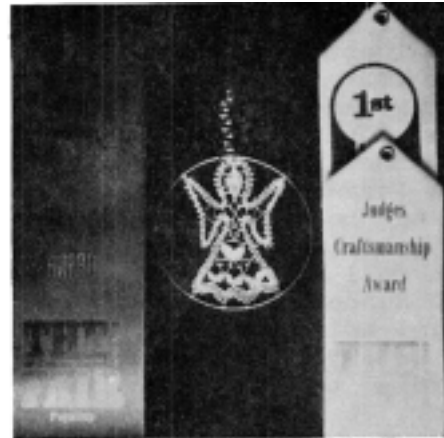
"I am overwhelmed that I was even considered for the award that is being given for my work in the field of lace, and for introducing the art of lacemaking to Georgia," says Betty Kemp.

Betty's workshop in Macon, Georgia was oversubscribed, which only led her to organize a second one. The Macon group now plan to form a lace club.

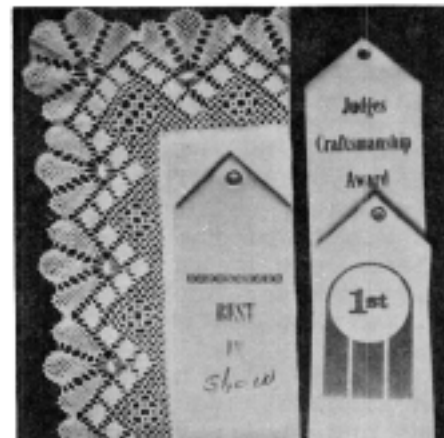
Betty will attend a reception with the other eight workers included in the Award, which will be attended by the State Legislative and Atlanta civic leaders.

THE FAIR PUYALLUP,
WASHINGTON

The Western Washington Fair held in Puyallup has featured a bobbin lace display for many years, with many members of the Portland Lace Society entering in the competition. Some of the awards are shown here.



Most Creative Premium Award - Virginia Staben. Madonna, a Gertrude Biedermann design.



Best In Show - Helen Barry
A Maria Bergreen design.



Standing lady - 2nd Prize,
Virginia Staben.
Photos by Karyl Knee.

You can Bank on it

LACE BECOMES A VALUABLE DEPOSIT

The old Belmont National Bank though no longer a stronghold for money, will become the keeper of valuables of another kind.

The former bank will feature Mrs. Rezabek's private lace collection, some of which dates back to the 1700s, as well as antique lace-making tools of ivory and bone and vintage clothing of bygone days.

Plans call for the museum to be open Sundays, Thursday and all legal holidays from 1 to 5 p.m. and by appointment.

According to Mrs. Rezabek's daughter, Jo Ann, her mother has always wanted to display the lace collection, and they have been searching for an appropriate place for a long time. The old bank is "not a typical bank," and the perfect place, she said.

The front room has a floor of individually-laid black and white tiles. The walls are paneled in oak and the ceiling is embossed tin. A fireplace and large windows of colorful leaded glass highlight the room.

The bank vault is almost elegant, the interior featuring a floral pattern etched in steel.

The back room also has leaded glass windows, and the walls bookcases and stairways are in rich woods.

Since the beginning of the year Jo Ann has spent her spare time washing down walls, painting and cleaning the woodwork in the two large rooms, which will be used for displays. In addition to the regular exhibits, a children's corner is being planned. And, Jo Ann said the bank vault may feature an exhibit of special interest to the male visitors.

The displays will be changed from time to time and the museum welcomes donations or exhibits from the community that fit the textile theme.

Hopefully, the museum will enable young people to see the beautiful clothing and articles of past generations, and the elderly can "come to reminisce" Jo Ann said.



INCLUDED IN the exhibits at Heritage Lace and textile Museum are, left, a mannequin dressed in a black Chantilly dress and hat, holding a black lace umbrella with a tiny mirror in its handle, circa 1850. Across the mantelpiece above the fireplace is a German Bisque doll dressed in 28 yards of lace and a frame holding four sets of tradename crochet hooks. The mannequin at right is dressed in a cream and white dress and hat from the 1900s, holding a black fan of cream net and black handmade Guipure French lace flowers from the 1820 era, made by Mrs. Rezabek herself. Reflected the mirror are antique oil lamps and colorful leaded glass windows.

DOM DeFILICE PHOTO

(Continued Page 64)

The Rezabeks noted that they received help, guidance and encouragement from area residents connected with the Belmont County Museum located in Barnesville of which Mrs. Rezabek is one of the founders and a member of the board of directors. Consulting on historical information and pictures accompanying the displays was Richard Thompson, and Naomi Wickens of Lowell donated lace and needlework tools.

Mrs. Rezabek has edited a book entitled "Point de Venice," which discusses and illustrates the techniques stitches

and designs of needlepoint lace. It also includes instructions for making intricate and delicate lace for tablecloths, collars and even lampshades.

According to Jo Ann, "there are some lace museums, but nothing as extensive as ours to incorporating other textiles and exhibits."

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THE TIMES LEADER,
Panorama, Barnesville, Ohio



PLACING lacy valuables in a safe place, the Heritage Lace and Textile Museum which was once the Belmont National Bank, are from left Mrs. Mildred Rezabek and her daughter, Jo Ann. BOYD NELSON-PHOTO



Charter Designer Named

The designer of the International Old Lacers, Inc. Charter, which was featured on the November Bulletin cover is the artist, Honeya Barth, Palos Verdes, Ca.

Officers and members of I.O.L. wish to express their gratitude for her expertise which she contributed without a fee. Its beauty is an expression of the true meaning of the I.O.L. organization.

Director On TV

Diane Carrier, the International Old Lacers, Inc. Director for Eastern Canada made a twenty minute program on a C.B.C. (French) station. She spoke on Lace, and advertised I.O.L., and the upcoming convention in Vancouver, Canada.

The program will be telecast in April, and will be seen from Halifax to Vancouver.

Old Lace

Lace making requires painstaking artistry on a scale so delicate only a devoted worker will persevere.



*A corner detail of Gros Point needle lace.
Photo by Seattle Times*

Elaine Holmquist is lace crazy.

Elaine collects anything to do with lace, including plants. She has a shadowlace fern, a Chantilly Echiveria and a black-lace cactus whose Latin name is *ec-henocerus Reichenbacheii*--especially significant in her view, as her married name was Reichenbach. (She went back to her maiden name after her divorce.)

Her home is crowded with oodles of

lace projects. Her daughters make lacy, colorful designs with a Spirograph.

Most of all, she collects lace. A bit of Valenciennes lace she prizes would be impossible to reproduce, the flax plant from which it began having become very extinct.

A sample of delicate Gros Point is similarly impossible to re-create, "because you can't get the threads to make it this fine." An old Italian collar from the late 1800s or early 1900s has three-dimensional designs, including narcissus, roses, irises and Acantha leaves. Ireland is represented in her collection with a frothy, cream-colored gauze square of carrickmacross, called a "pseudeo lace" because of its uncommon, cutaway gauze construction. Only a few women in the world are left to replicate this special minuscule stitching, Elaine adds.

Helene Hedwall of Bellevue belongs to International Old Lacers. Mrs. Hedwell observes that with the death of the agrarian economy and traditional family activities, lace no longer is passed down from mother to daughter. She looks to lace organizations such as her own, which numbers 1,800 members, to perpetuate the art.

For Mrs. Hedwall, the joy of lace is in the weaving: "It's very soothing to work on it. It's just like therapy. To watch this evolve as I'm doing it is very rewarding," says Mrs. Hedwall, who was introduced to the hobby 12 years ago.

Elaine is challenged by the conception and execution of a pattern, likening it to engineering on a minute scale. "It's like a jigsaw puzzle. You have to figure out what size thread to use, and how many bobbins to use.

Mrs. Hedwall has learned to use her electric mixer to speed the winding of her bobbins, then put them to use in Torchon, plum-pudding and emperor's-crown-lace patterns. "Bone" lace was christened when fishbones were used as anchor pins, before the advent of the steel pin, Mrs. Hedwall notes.

Elaine notes that after the invention of pins, women had to scrimp for the costly sewing accoutrements. The savings were called, logically enough, "pin money."

Contemporary lacers are using twines and modern fibers in their constructions, an innovation Elaine contends is the only way to keep this alive."

Elaine is finishing an asymmetrical collar incorporating shells and beads. While

the hours invested in the piece would justify the price of several hundred dollars, Elaine say, people aren't willing to pay such prices for such small, painstakingly constructed items.

The Swedes, and czecoslovakians, she believes, are at the forefront of lace-making.



Elaine Holmquist, (L.) and Helene Hedwall both belong to International Old Lacers, a group formed to perpetuate the art of lace-making. Photo by Greg Gilbert

Haste Makes For No Lace

Lace.

In no other art is a single fiber manipulated so intricately extensively, with few tools save the hands and brain, in such a slow, slow progress toward great beauty.

Its name derived from "laqueus," the Latin word for "noose" or "snare," referring to the twists and crosses of the thread. In the French Revolution, lace-makers were hanged for outfitting the ousted elite in frilly, ostentatious costumes.

Modern lacers deny that their predecessors actually went blind in the course of their eye-straining work ("If they did, they probably had bad eyes to begin with"), and no note they were more likely to succumb to tuberculosis. The lace factories of old were chilly basements, where workers with only a pot of warm coals under their skirts for warmth labored weeks in the production of a few inches of lace.

Lace reached its zenith in the 1600s, when it became the rage in ecclesiastical vestments, alter accessories and the clothes of the well-to-do.

Many paintings of the Renaissance portray the popularity of lace in collars and cuffs. Jan Vermeer's "The Lacemaker" painted in 1665, supplied the name for a French film starring Isabelle Huppert.

The Industrial Revolution brought lace-making machines which drastically slashed the time and effort to make lace, transforming Chantilly into an even, perfect pattern, affordable even to those who had once made it by hand.

"Lace production was financially possible only because it used women, poor women, who had no means of defending themselves against the shopkeepers who bought their work for almost nothing and sold it often at 100 percent profit," Collette Van Steyvoort has said. Mrs. Van Steyvoort is President of the Belgian Specialized Lace Commission.

Despite its expense, couturiers are ravenous for scraps of handmade lace to incorporate into their designs. In other countries, lace frequently is framed, commissioned for public art and in Scandinavia, used on a large scale as sculpture, dangling from the ceilings of the modern buildings.

In Brussels, the modern lacemaking nucleus of the world (the stuff is thought to have been born in Italy), The Royal Museum of Art and History has a tremendous lace exhibit, and Mrs. Van Steyvoort is attempting to reopen the school of lacemaking there.

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The Seattle Times, Scene
by Sheila Anne Feeney, a
Times Staff Reporter.

STAMP CITIZENS' STAMP ADVISORY COMMITTEE

I.O.L. members from the South West US should write to their representatives, a number of them are listed here.

Some encouragement: The committee is now asking for specific designs.

(All addresses are N.W.; all zips 20515 Washington, D. C.)

District Representative:

NEVADA

James D. Santini, Las Vegas-
2429 Rayburn Building

UTAH

James V. Hansen, Farmington
1407 Longworth Building
David D. Marriott, Salt Lake City
1133 Longworth Building

CALIFORNIA

Eugene A. Chappie, Roseville,
1730 Longworth Building
Robert T. Matsui, Sacramento,
329, Cannon Building
Phillip Burton, San Francisco
2304 Rayburn Building
Ronald V. Dellums, Berkeley,
2136 Rayburn Building
Augustus F. Hawkins, Los Angeles
2371, Rayburn Building

Coming Activities

MICHAEL AUCLAIR

Presents an exhibition of

IRISH LACE
March 10 to April 3
12 to 5 p.m.

at

KESHARRIGAN BOOKSHOP, 90 West Broadway
New York City, N. Y.

VALENTINE MUSEUM

April 23 - 29, 1982

JURIED EXHIBIT at Valentine Museum.
CLASSES, Reception, Presentations,
Lecture and Needlework Boutique, to
be held at the John Marshall Hotel

Contact: Kristy Swope
1015 E. Clay Street, Richmond, VA.23219

LACE IN ESSEX

An exhibition of lace by the Essex Lace
Makers, with the Antique Collection by
JOAN TYLER-SMITH,

at Foakes Hall Great Dunmon, Essex, Eng.

April 30th to May 3, 1982

Open from 2 p.m. to 6 p.m.

Demonstrations Daily, Contact,

57 Norsey View Dr. Billericay, Essex, Eng.

THE EMBROIDERERS' GUILD OF AMERICA, INC.

An exhibit of needle work by the mem-
bers of the Greater Cincinnati Chapter of
E.G.A. will be presented by the WCET-TV
Art Gallery in Cincinnati, Ohio, from
June 4-28, 1982. A preview and reception
for members, invited guests and the press
will be held June 3, from 7-9 p.m at the
Gallery, 1223 Central Parkway.

Needlework techniques on exhibit will
include canvaswork, crewel, quilting, the
counted cross stitch, applique, needle
lace, trapunto, smocking and creative
stitchery.

Contact: Barbara Lovely, 631 Hilltop Lane
Cincinnati, Ohio 45215

THE LACE GUILD OF NEW YORK

May 1, 1982 Milton Sunday, Curator of
Textiles at the Cooper-Hewitt Museum,
will lecture on the laces in their col-
lection and on display in a lace show
opening in April.

June 5, 1982-Annual General Meeting. A
Roundtable on Needlework and Lace Mak-
ing Tools.

MAY LACE DAY,

Sponsor: Lace & Laughter group.

SAT. May 1, 1982, 10 - 3

THEME: Theme and Variation

Dulen United Methodith Church
Corner Broad & Noland Streets
Falls Church, Virginia

Contact, Hazel Lowery, 209 Noland Street.
Falls Church, Va. 22046

Workshop on Contemporary Lace, Brigita
Fuhrmann. CHESAPEAKE REGIONAL LACE GUILD
May 15 and 16, 1982

WORKSHOP on Tønder Lace, Gunvor Jorgen-
son, sponsored by Bobbins & Shuttles, of
Pittsburgh, Pa. to be held in Rockville,
Md. Fully subscribed.

I.O.L., INC. LACE DAY, LONDON

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TICKETS £2 from: J. Pegg

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Bournemouth, England

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WEST DEAN COLLEGE

West Dean Chichester Sussex

Summer 1982, Lacemaking Courses

May 2-7 5 DAYS

Honiton Lacemaking

Elsie Luxton

May 21-23 WEEKENDS

Creative design in bobbin

Ann Collier

lacemaking

May 28-30

Bobbin lacemaking

Marjorie Carter

July 2-4

Bobbin lacemaking

Marjorie Carter

Aug. 27-29

Bobbin lacemaking

Pamela Nottingham
and Jean Miller

Aug 29-Sept. 3 5 DAYS

Bobbin lacemaking

Pamela Nottingham
and Jean Miller

THE BROOKLYN MUSEUM,

Eastern Parkway, Brooklyn, New York 11238

May 8 - July 5, 1982

Corsets and stays have helped to define
the human figure. A selection drawn from
the permanent collection includes the un-
yielding "stays" of the 18th century thru
the rigidly boned example of the 1950s.
The pieces on view, mostly from the 19th
century are confined to those worn by the
female gender.

In Memoriam

GLADYS M. PITTMAN
January 2, 1982
Mosco, Idaho

CLASSIFIED

Wanted photocopy or original of the Amer-
ican Lace Maker published by the Torchon
Lace Co., St. Louis. 1896 or 1904 edition
Janet Enloe, 2324-2 Ave. N., Gt. Falls, Mt. 59401.

Following books to be loaned in United States and Canada, only, because of time and expense. Limit 1 at a time, for study and to examine to purchase for personal library. Cost, postage each way. Send \$1. for mailing to you and pay postage for return. Time limit two weeks.

Listed by original publishing date.

* * * * *

LACE HISTORY BOOKS

- "A HISTORY OF LACE" - 1875
By: Mrs. Bury Palliser, reprint 1971
6"x9", 454 pages, many illustrations
Given by: Publisher, Book Tower, Mich.
- "A HISTORY OF HAND-MADE LACE" - 1900
By: F. Nevill Jackson, reprint 1971
6"x9", 245 pages, many illustrations
Given by: Publisher, Book Tower, Mich.
- "The LACE BOOK" - 1904 (out of)
By: N. Hudson Moore (print.)
6"x8", 200 pages
Given by: Rachel Wareham, Mass.
- "POINT AND PILLOW LACE" - 1905
By: Mary Sharp, reprint 1971
5½"x7", 200 pages, mostly history
Given by: Publisher, Book Tower, Mich.
- "The ROMANCE OF LACE" - no date given
By: Mary Birwen Jones, England
9"x11", 172 pages 'Its Evolution'
Given by: Rachel Wareham, Mass.
- "The LACE AND EMBROIDERY COLLECTOR" 1922
By: Mrs. Head, England, reprint 1971
6"x9", 252 pages, A collectors guide.
Given by: Gryphon Books, Pub., Mich.
- "WOMAN'S INSTITUTE LIBRARY OF DRESSMAKING", Scranton, Pa. - 1924
6"x9", 267 pages, 1 chapter on lace.
- "The ROMANCE OF LACE" - 1961
By: Maretta Clough Wilcox
9"x11", 17 pages, mimeographed
Left over from 1961 annual meeting.
- "LACE" - 1964
By: L. W. van der Meulen-Nulle
5½"x8½", 80 pages, many illustrations
Given by: Mrs. J. Kooyman-Kraa, Neth.
- "WANT UIT KONINKLIJK BEZIT" - 1966
By: A.M.L.E. Erkelens, Netherlands
Catalog for Rijksmuseum, Amsterdam
8"x10", 252 pages, Dutch Text
Given by: Doris Southard, Iowa
- "The HISTORY OF NEEDLEWORK TOOLS AND ACCESSORIES" - 1966 (2 copies)
By: Sylvia Groves, England
8"x10", 135 pages, many illustrations
- "VICTORIAN LACE" - 1968
By: Patricia Wardle, England
6"x10", 286 pages, many illustrations
Given by: Publisher, F.A. Praeger, Inc. N.Y.
- "The Story of BATTENBERG LACE" - 1970
By: Ethel A. Eaton & Edna L. Denton
9½"x11", 32 pages, many illustrations
Given by: the authors, United States
- The COMPLETE ENCYCLOPEDIA OF NEEDLEWORK"
By: Th. de Dillmont, reprint 1972
5"x8", 787 pages, all types of stitches
Given by: Running Press, Pub., Penn.
- "AN INTRODUCTION TO LACE" - 1973
By: Gabrielle Pond, England
5½"x8", 76 pages, many illustrations
Given by: Publisher, Garnstone Press, Eng.
- "LACE AND BOBBINS" - 1973
By: T. L. Huetson
6"x9", 187 pages, A collector's Guide
Given by: Publisher, A.S. Barnes Co. N.J.
- "STITCHERY" - 1973
By: Nik Krevitsky, United States
8"x8", 132 pages, mainly embroidery
Given by: Publisher, Reinhold Co. N.Y.
- "SCHLESISCHE SPITZEN" - 1974
By: Gisela Graff-Hofgen, German text
7"x10", 100 pages, many illustrations
Given by: Gisela Graff-Hofgen, Germany
- "NEW USES for OLD LACES" - 1974
By: Jean Ray Laury, United States
7½"x10½", 110 pages, many illustrations
Given by: Publisher, Doubleday & Co. N.Y.
- "LACE" - 1974
By: Virginia Churchill Bath, United States
9"x11", 320 pages, patterns & techniques
Given by: Henry Regnery Co. Illinois
- "TWENTIETH-CENTURY LACE" - 1975
By: Ernst-Erik Pfannschmidt, England
8"x10", 216 pages, mostly illustrations
Given by: Publisher, C Scribner's Sons, N.Y.
- "La DENTELLE au PUY" - 1975
By: Jean Arzac, France, French text
5½"x8", 75 pages, few pictures of lace
Given by: Rachel Wareham, Mass.
- "La DENTELLE du PUY" - 1978
By: Jean Arzac, France, French text
5"x7", 125 pages, many pictures & poems
Given by: Rachel Wareham, Mass.
- "La DENTELLIERE" - 1979
By: Mick Fouriscot, France, French text
4¼"x8", 100 pages, lace makers pictured
Given by: Rachel Wareham, Mass.
- "La FRANCE en DENTELLES" - 1979
By: Mick Fouriscot, France, French text
8½"x11", 125 pages, background by town
Given by: Rachel Wareham, Mass.
- "NEEDLEWORK in AMERICA" - 1979
By: Virginia Churchill Bath, U. States
9"x11½", 335 pages, Designs & Techniques
Given by: Virginia Churchill Bath
- "SUCCESS TO THE LACE PILLOW" - 1981
By: Christine & David Springett, Eng.
6"x9", 60 pages, history of bobbins and bobbin makers
Given by: Christine & David Springett

"PAINTINGS - OILSKETCHES - DRAWINGS"

By: F. P. Rubens, Netherlands - 1977
 7"x9½", 188 pages, catalog of
 paintings in Exhibition at the
 Royal Museum of Fine Arts in Antwerp
 honoring Rubens's Birth
 Given by: Mrs. Pat Harris, Oregon

"FABERGE" - 1978

By: Hermoine Waterfield United States
 and Christopher Forbes
 9½"x11½", 143 pages
 'Imperial Eggs and other fantasies
 created for the Last Czars of Russia'
 Given by: Mrs. Pat Harris, Oregon

"RUSSIAN WORKS OF ART" - 1980

By: Sotheby Parke Bernet Inc., U.S.
 9"x9½", 180 pages, Catalog of
 items put up for auction
 Given by: Mrs. Pat Harris, Oregon

* * * * *

LACE INSTRUCTION BOOKS**BOBBIN LACE BOOKS****"A LACE GUIDE for MAKERS and COLLECTORS"**

By: Gertrude Whiting - 1920, U.S. States
 8"x10½", 415 pages, 145 bobbin lace
 grounds and fillings
 Given by: Mrs. Madalina C. Ricer, N.Y.
 in memory of her mother, Anna L. Myers
 a lace maker and friend of the author.

"LACE MAKING" - 1951

By Eunice Close, England
 5"x8", 112 pages, basic processes
 Given by: Mrs. Muriel Perz, Past Pres.

"PILLOW LACE" - 1907, reprint 1972

By: Elizabeth Mincoff, Ph.D., England
 and Margaret S. Marriage, M.A.
 6"x9", 225 pages, Illus. & patterns
 Given by: Robin & Russ Handweavers,
 Distributors, Oregon

"The MESHES OF HANDMADE LACE" - 1966

By: E. Lolita Eveleth, United States
 9"x11", 14 pages,
 (10 bobbin grounds-2 needle grounds)

"KNYPPLESKAN" Vol I & II, No date

By: Inga-Lisa Olsson, Sweden
 8"x12", 28 pages, with Eng. translation
 Given in memory of Jeanette Adair

"LACE IN THE MAKING" - 1923, reprint 1975

By: Margaret L. Brooke, England
 5½"x8", 164 pages, basic instructions
 Given by: Robin & Russ Handweavers, Ore.

"BOBBIN LACE MAKING" - 1971

By: Doreen Wright, England
 8"x10", 105 pages, basic instructions

"The Stitches of BOBBIN LACE" - 1973

By: Jules & Kaethe Kliot, United States
 3½"x9", 60 pages, Grounds & Stitches

"BOBBIN LACE" - 1973

By: Kaethe and Jules Kliot, United States
 7"x10", 245 pages, 472 illustrations

"SPRANG" - 1974

By: Jules Kliot, United States
 7"x9", 16 pages, language & techniques

"NEW DESIGNS IN LACE MAKING" - 1974

By: Kristina Malmberg - Sweden
 and Naime Thorlin (English text)
 6"x8", 96 pages, bobbin lace creations
 1st copy given by: Van N. Reinhold Co.
 2nd copy given by: Mrs. Pat Harris, Ore.
 in Memory of Mrs. Ruth Roholt

"TRADITIONAL LACE MAKING" - 1974

By: Sally Johanson, Sweden
 7"x10", 84 pages, English text, Basics
 Given by: Van N. Reinhold Co. Pub.

**"Les DENTELLES AUX FUSEAUX", reprint 1974
with English translation**

By: Mary McPeck, Michigan, U.S.
 6"x9", 200 pages, many patterns

"CONTEMPORARY LACE MAKING" - 1975

By: Constance Nieuwhoff, Netherlands
 8"x8", 70 pages, basic instructions
 1st copy given by: Van N. Reinhold Co.
 2nd copy given by: Mrs. Pat Harris, Ore.
 in Memory of Vi Furness, Wa.
 3rd copy given by: Mrs. Pat Harris, Ore.
 in Memory of Robert E. Harris,"
 4th copy given by: Mrs. Joyce Willmont,
 Eng. in Memory of Arthur Willmont,
 5th copy given by: Mr. William Berger,
 in Memory of Iris Berger, his wife

"Complete Book of ENGLISH BOBBIN LACE"

By: Pamela Nottingham, England - 1976
 8"x10", 222 pages, basic instructions
 Given by: Van N. Reinhold Co., Pub.

"BOBBIN LACEMAKING" - 1977

by: Doris Southard, United States
 9"x11", 215 pages, basic instructions
 Given by: Charles Scribner's Sons, Pub.

"BOBBIN LACE MAKING for Beginners"-1977

By: Amy Dawson, England
 6"x9", 88 pages, for beginners
 Given by: Jean L. Pegg, England
 in Memory of Amy Dawson, teacher

"The Technique of HONITON LACE" - 1979

By: Elsie Luxton, England
 8"x10", 167 pages, 64 photographs,
 70 diagrams, 52 pattern prickings
 Given by: B. T. Batsford, Ltd. Pub.

"The Book of BOBBIN LACE STITCHES"-1980

By: Bridget M. Cook England
 and Geraldine Stott
 8"x10", 267 pages, complete instructions
 Given by: Portland Lace Society, Oregon
 in Memory of Robert E. Harris,
 husband of Pat Harris

"LACE AND LACE MAKING" - 1981

By: Alice-May Bullock, England
 7"x10", 153 pages, instructions
 Given by: B. T. Batsford, Ltd. Pub.

* * * * *

"The Craft of Lace Knitting" - 1971
By: Barbara G. Walker, United States
8"x11", 128 pages, stitch patterns
Given by: C. Scribner's Sons, Pub.

"KNITTING LACE" - 1974
By: Barbara Abbey, United States
8"x10", 143 pages, Edges & Doilies
Given by: The Viking Press, Pub.

HAND KNOTTED LACES

"Color and Design in MACRAME" - 1967
By: Virginia I. Harvey, United States
8½"x10½", 104 pages, patterns
Given by: Ida Woodard, Pres. 1969-1971

"FAR BEYOND THE FRINGE" - 1973 (Macrame)
By: Eugene Ando, United States
8"x11", 160 pages, 3 dimensional
Given by: Van N. Reinhold Co. Pub.

"KNOTTING & NETTING" - 1972
By: Lisa Melen, Sweden
7"x9", 88 pages, the Art of Filet Work
Given by: Van N. Reinhold Co. Pub.

"The Craft of TATTING" - 1972
By: Bessie M. Attenborough, England
5"x8", 104 pages, many patterns
Given by: Charles T. Branford Co. Pub.

"TATTING" - 1974
By: Gun Blomqvist
and Elwy Persson
7"x9", 96 pages, patterns & designs
Given by: Van N. Reinhold Co., Pub.

"TATTING" - 1974
By: Rhoda L. Auld, United States
9"x10", 128 pages, variety of patterns
Given by: Van N. Reinhold Co., Pub.

"TATTING TECHNIQUES" - 1976
By: Elgiva Nicholls, England
8"x10", 119 pages, novel decorations
Given by: Charles Scribner's Sons, Pub.

"TATTING for TODAY" - D.M.C. 1980
Designs by Marion T. Leyds, N.Y.
9"x12", 27 pages, patterns
Given by: Rachel E. Wareham

"DILLIE DELIGHTS" in tatting - 1981
By: Adrienne B. Rice, United States
9"x12", 44 pages, 1st six lessons
Given by: Rachel E. Wareham

"CREATIVE STITCHES" - 1967
By: Edith John, England
7½"x10½", 112 pages, Experimental
Given by: Mrs. Pat Harris, Oregon

"NEW STITCHES FOR NEEDLECRAFT" - 1968
By: Edith John, England
7½"x10½", 95 pages, Embroidery
Given by: Mrs. Pat Harris, Oregon

"The Craft of CREWEL EMBROIDERY" - 1971
By: Erica Wilson, United States
8½"x11", 96 pages, Embroidery
Given by: Mrs. Pat Harris, Oregon

"The Craft of BLACK WORK AND WHITE WORK"
By: Erica Wilson, United States - 1973
8½"x11", 96 pages, Embroidery
1st copy given by: C. Scribner's Son. Pub.
2nd copy given by: Mrs. Pat Harris, Ore.

"ENGLISH CREWEL DESIGNS" - 1974
By: Mary Eirwen Jones, England
8"x10", 160 pages, Detailed designs
Given by: Mrs. Pat Harris, Oregon

"NEEDLEPLAY" - 1975
By: Erica Wilson, United States
9"x11", 189 pages, Embroidery
Given by: Mrs. Pat Harris, Oregon

"BLACKWORK EMBROIDERY" - 1976
By: Elisabeth Geddes England
and Moyra McNeill
7½"x10", 115 pages, Designs
Given by: Mrs. Pat Harris, Oregon

"The NEEDLEPOINT BOOK" - 1976
By: Jo Ippolito Christensen, U.S.
7½"x9½", 380 pages, 303 stitches
Given by: Mrs. Pat Harris, Oregon

"The NEW NEEDLEPOINT" - 1980
By: Margaret Boyles, United States
8"x10", 152 pages, Stitches
Given by: Mrs. Pat Harris, Oregon

"The Technique of FILET LACE" - 1980
By: Pauline Knight, England
8"x10", 130 pages, 131 photos
instructions and history
Given by: B.T. Batsford, Ltc., Pub.

Library also has many old "Needlecraft" magazines and books on stitches contributed by Mrs. Pat Harris of Oregon; other "Needlecraft" and several "Golden Hands" books given by Ethel Cutler; and many "Workbasket" magazines, old crochet and tatting books. These not to be loaned, but I will research for patterns for specific purpose or other information for stamped, addressed envelope.

Mrs. Rachel E. Wareham, Librarian

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How Lace Grows

A LACEMAKER'S PRAYER OF PRAISE - poem with lace background made into note paper with matching envelopes. Ten cards \$3.50 (includes postage)

Kathy Wilmer, 3824 Henritze, Cleveland, Ohio 44109

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DE**

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Large Supplies for Lace-makers

Linen thread-old cotton thread
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Yvonne K. Welch

**STEP BY STEP
INSTRUCTIONS**

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A HAPPY AND PROSPEROUS NEW YEAR TO ALL READERS OF 'IOLB'

1982 will be our eighth year of involvement with Lace and Lacemakers. Each year we have expanded the range of our stock and we now supply a truly comprehensive range of lacemaking requisites, as shown in our Catalogue, Book List and Price List which are available by post.

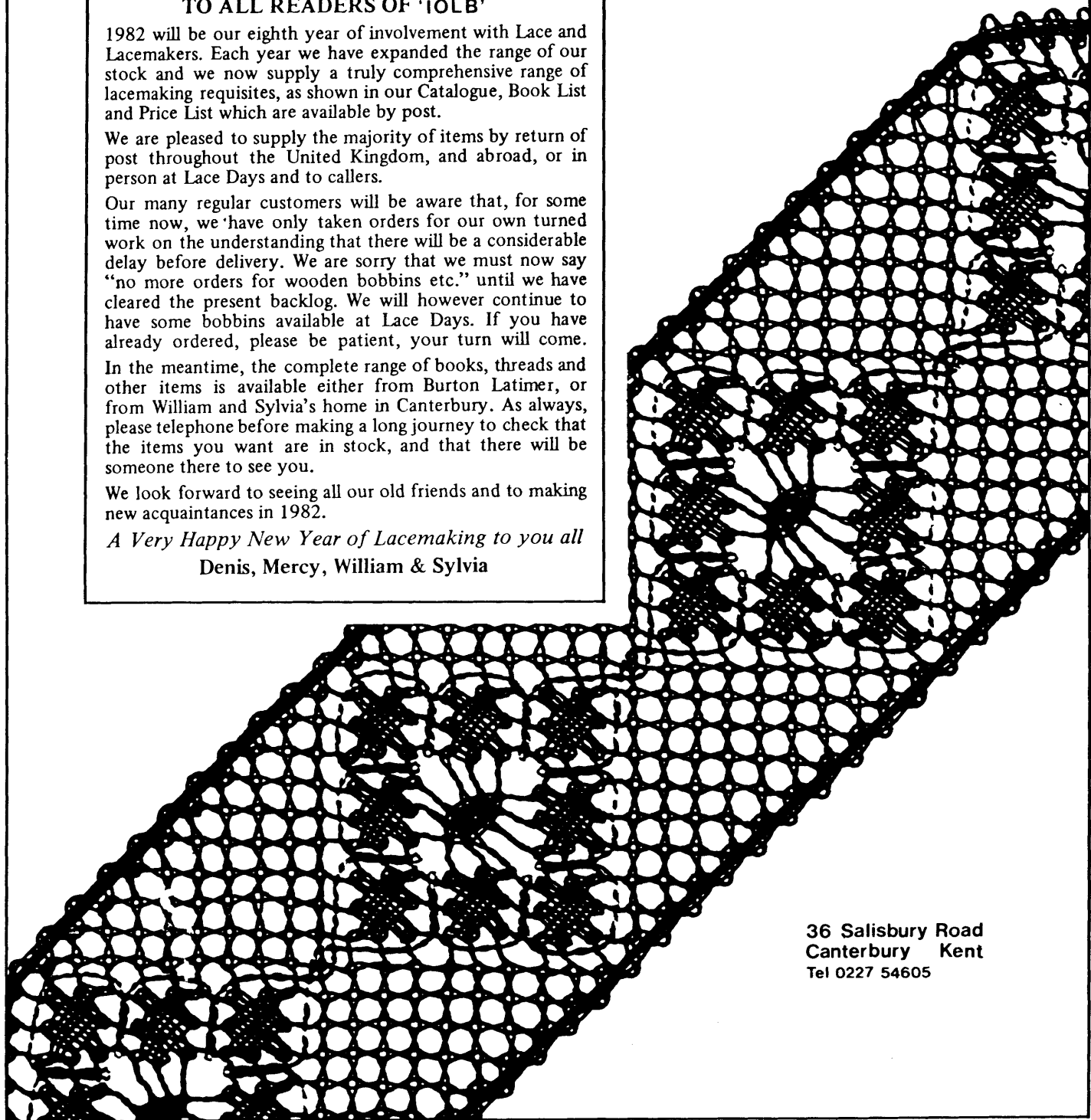
We are pleased to supply the majority of items by return of post throughout the United Kingdom, and abroad, or in person at Lace Days and to callers.

Our many regular customers will be aware that, for some time now, we have only taken orders for our own turned work on the understanding that there will be a considerable delay before delivery. We are sorry that we must now say "no more orders for wooden bobbins etc." until we have cleared the present backlog. We will however continue to have some bobbins available at Lace Days. If you have already ordered, please be patient, your turn will come.

In the meantime, the complete range of books, threads and other items is available either from Burton Latimer, or from William and Sylvia's home in Canterbury. As always, please telephone before making a long journey to check that the items you want are in stock, and that there will be someone there to see you.

We look forward to seeing all our old friends and to making new acquaintances in 1982.

A Very Happy New Year of Lacemaking to you all
Denis, Mercy, William & Sylvia

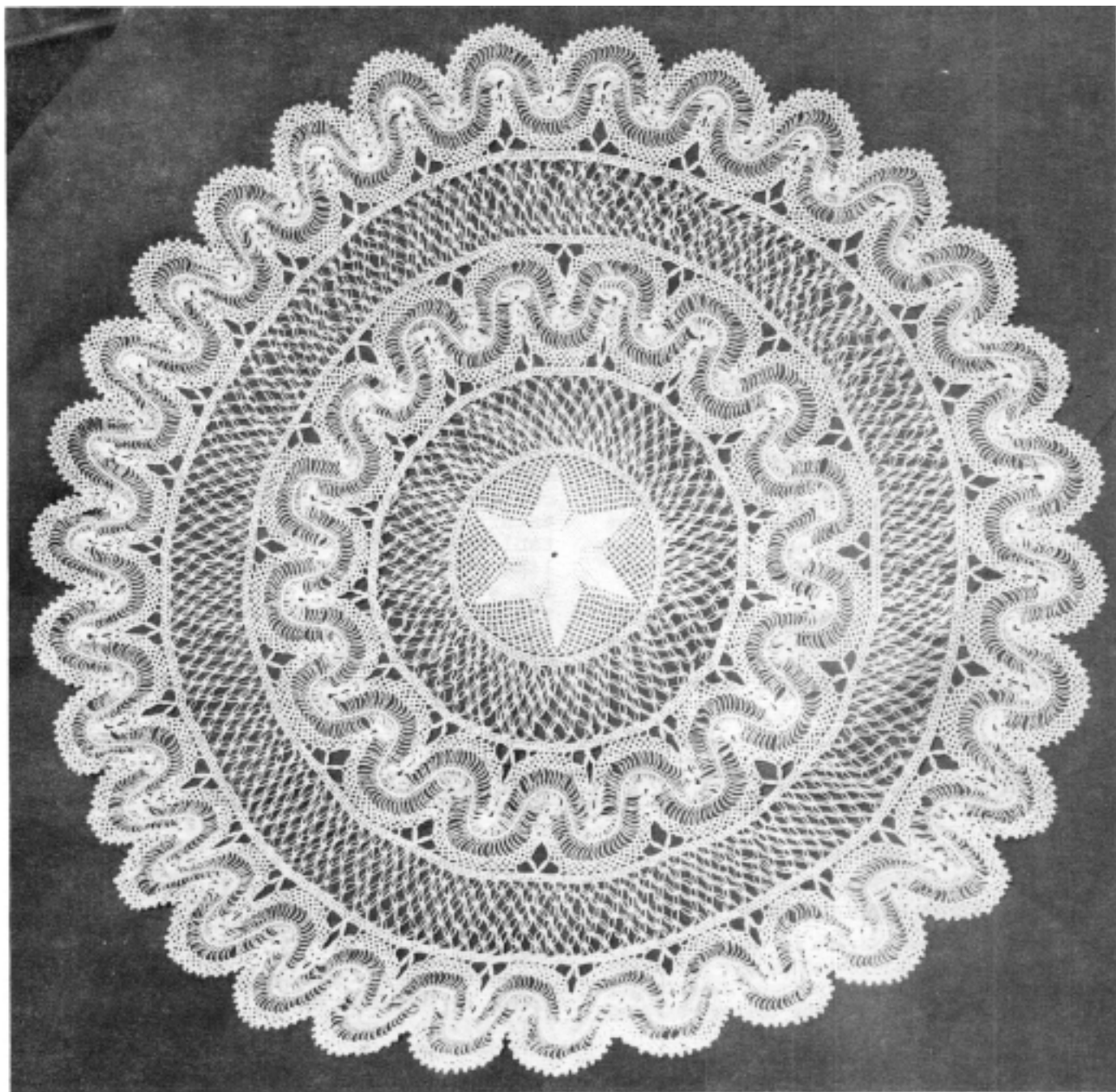


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International _____ MAY, 1982



Old Lacers, Inc. Bulletin



HAIRPIN LACE DOILY

(See Page 78 for Story)



President's Message

Spring is here---and not a moment too soon! Let's take quick look at some of the activities and accomplishments of some of the I.O.L., Inc. chartered groups. Atlanta Chapter of IOL., Inc. in Georgia selected aprons for men and women made of blue weaver's cloth and trimmed each with samples of bobbin lace tatting, and crochet to wear when demonstrating either individually or as a group. They demonstrated at some 16 fairs, shows, and festivals this past year. Betty Kemp, president of this great group was presented the Governor's Award for the Arts by Gov. Busbee of Georgia for her work as preserver and promoter of lacemaking. This is an outstanding recognition for Betty for her tireless and unselfish work with Georgia Council for the Arts and Humanities, with her group, and with anyone who wants to learn lacemaking. It constitutes recognition of lacemaking as an art form at the highest level in all the state. It is a tribute to her, and to every lacemaker, and we cherish it!

Badger Lacers of Waukesha, Wis. has a newsletter with book reviews, patterns for bobbin, and tatting, and a class in bobbin lace. Let me share a charming and well-put sentence from Badger secretary, "We find lacers are really not a small isolated group, but rather many talented people looking for each other."

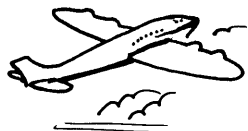
Columbine IOL, Inc. Study Group presented Denver Public Library with a year of Bulletins and a Lace Identification booklet and planned a week long display of lace.

Bobbins and Shuttles, Ravenswood, W.Va. has applied for a grant for expenses to classify, catalogue, and make a slide program with accompanying text of the Mary Shaw textile collection in the Carnegie-Melon Museum. They also plan a publication for this spring. One of their members, Michael Guisana has been invited to be artist in residence at Art Park, one of 3 New York State Parks for the performing and visual arts between June 29 and July 18. The group also plans to have a teacher to come in for the month of August.

Western Reserve Lace Society, Brecksville, Ohio held a lace exhibit at Middleburg Heights Library in December, and exhibits at Fairview Park Library and the Brecksville Library. Demonstrations were also done for Quaker Lace and at Hale Farm Village.

We have many other fine groups who are demonstrating, putting on exhibitions, teaching, having Lace Days, and winning recognition and happiness for themselves. We want to validate and encourage each and every one. Let us hear what you are doing!

It is a truism, of course, that time and circumstances change, and we all must change with them. A case in point involves our good friends and valued members in England. Some years ago when currency exchanges were much more difficult to arrange than today, your officers established a very good system for handling overseas memberships. More recently, with changing conditions that system seems to have broken down so that both membership applications and payments have been lost or mislaid. A number of persons who had forwarded the dues under our old system did not re-



UNITED STATES & CANADA

1982-1983

Membership Renewal
Forms are in this issue

Please send your new address to the Editor.

Return postage is guaranteed on all Bulletins not deliverable by the post office department, and will be held one year by the Editor awaiting a member's change of address.

All advertising, copy, articles, and reports, etc. must be received by the 1st of the month, previous to the publication date, i.e., by the first of August, October, December, February, April, and June.

MAIL ALL MATERIAL FOR PUBLICATION TO:

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MEMBERSHIP DUES AND RENEWALS

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Mrs. Evelyn Misner
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ceive their cards and bulletins, to their understandable distress, or received them only after unconsciousable delay. Some of those persons have contacted me or other officers directly and we are doing our best to correct this situation. I fear, however, that there are other persons who have become exasperated, or have withdrawn from us, but whom we do not want to lose. If you are such a person, or if you know such a person, please reestablish contact by writing to the Editor directly. We will honor your statement that your dues were paid, regardless of the state of the records, and we will send such cards and back issues of the Bulletin as may be appropriate. In the future, we will handle English memberships directly and individually, which will at least minimize future problems.

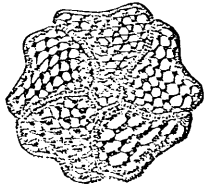
Annual Convention--Vancouver, British Columbia, August 1-6, 1982. See you there!

Good Lacing to All,

Vada Belle Blessas

1st Canadian I.O.L. Inc. Convention

August — 1-2-3-4-5-6, 1982
on the Campus of the U.B.C.
Vancouver, B.C.



These are necessary changes regarding the 1982 Convention, please make notations on the blue brochure in the I.O.L. March Bulletin.

A-2 Edith Starink, is cancelled with regret.

ADDED: is Mrs. Diane Carrier who will teach Class A /9 hours, on Cluny. This course will be geared to new lacemakers --an easier technique for working the leaves or petals which will be demonstrated.

Mrs. Carrier is the Eastern Canadian Director. She has received her training in lace in Europe. She teaches classes in Montreal, Quebec, Canada.

B-4 Title has been changed from Armenian to "KNOTTED LACE". This course will be taught by Miss Betty Carlile assisted by Mrs. Tina Vreugde.

Miss Carlile is a retired teacher who has spent many years teaching lace. She has traveled to many of the Lace Centers in Europe and brings to her classes a wealth of information.

PRICE CLARIFICATION: B-Classes are \$32. Canadian, approximately \$27. American. REFUNDS WILL BE GIVEN AT THE CONVENTION.

NOTICE

It has been confirmed that one of the I.O.L., Inc. drafts written by an English bank and sent to the United States mysteriously disappeared and never has arrived at its destination. The approximate number of members involved are known, however, we do not have the names and addresses of the persons who are missing their membership cards and Bulletins; therefore, the I.O.L. Editor will upon written request honor the letters of English persons missing the Bulletin for the year 1981-1982. We are asking that these persons submit to us a copy of their check or other material for verification which will enable us to work with the bank for a refund. Even though I.O.L., Inc. is a Non-profit organization it must make payment for everything that is purchased. We are terribly sorry for the inconvenience and delay, so Bulletins will be Air-Mailed to these recipients.

To date all letters received by any of the I.O.L. officers regarding missing Bulletins have been answered.

TO ALL I.O.L. MEMBERS, please send your renewals with a copy of the membership form addressed legibly, and with the proper amount of funds, (all foreign members funds to be in U. S. Dollars) please, and send to the our I.O.L. Treasurer. Do not forget to add a return address for your protection if the letter is lost. It is very important for us to have the correct address and zip codes.

The Editor needs correct information regarding the following members and if anyone knows the whereabouts of the following persons DO please contact her.

Mrs. Isobel Welsh, Kirkham, NJ. ???

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Les Editions De Saxe Sa, France ???

Heidrun Keune
Auf Der Egge 52, Bielefeld
West Germany 4800

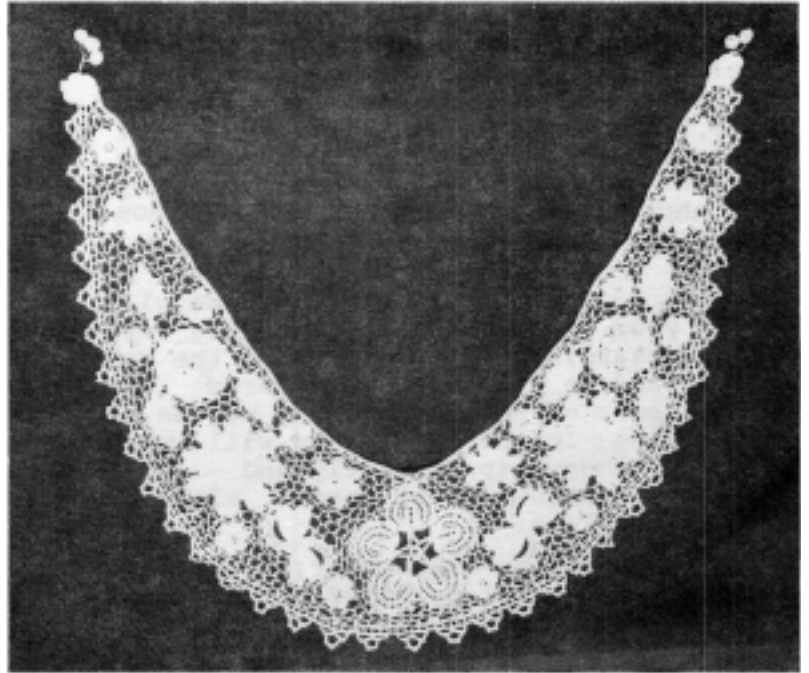
We thank you for your cooperation, and your continued support of the International Old Lacers, Inc. organization.

I.O.L., Inc. OFFICERS

The Laces of Eva



A Belgian Lacemaker Doll



Irish Crocheted Collar

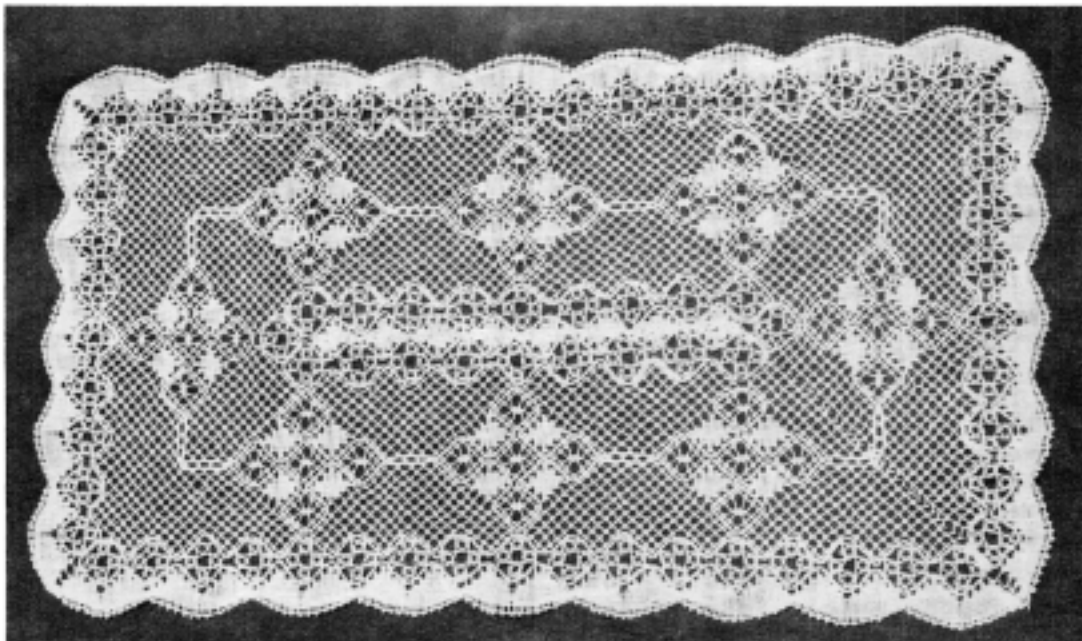
I have added many things to my lace collection, the Hairpin Lace doily (which is pictured on the cover), a Lace Doll from Brussels--a Irish crocheted collar, and a Bobbin lace end table cover which I made last summer, and received a blue ribbon in our Pinellas County Fair last week.

I have made a flat round pillow with 4-4" squares in the center that can slide up as one's work progresses, and are especially usable when making corners on lace. Just pick up one square, turn it around without having to disturb the pins or pattern under the lace. It is fashioned after the Belgium pillow pictured in a book I bought last summer. I can't

remember the name of the book, (it is in Orleans, Mass. and I am in St. Petersburg, Fla.). I padded the pillow first with styrafoam, then quilted material and covered it with a fine weave of black cloth. I make a lot of l' d' k' f's and it works out just great.

I have two pupils here. We meet twice a month with four girls in Clearwater to work on lace, and I help them when I can. In the mean time I'm trying to learn to make Honiton!

Eva L. E. Quinn,
Florida



Prize winning end table cover in Bobbin Lace, by Eva Quinn.

Why Wives Break Off From The Chores

SEVEN village housewives take the treat of two hours away from domestic chores each Tuesday afternoon--as members of the Weasenham Lace Group.

Formed last November, the group emerged through an attempt by Mrs. Pauline Ford to learn lacemaking from Miss Kay Brown.

"The group grew by accident from just one person wanting to learn," explained Mrs. Ford, whose other activities in spinning and weaving, and her husband Bernard's work making looms and frames for weaving, add to the industry of the picturesque village.

"Weasenham appears such a quiet little village," said Mrs. Ford, "yet it's not. There are lots of things going on underneath."

PINHOLES

Members of the group agree that lacemaking is totally absorbing. And for those who lead busy lives it is relaxing but at the same time utterly compulsive, they say.

Miss Brown, who travels from Wells to teach the class, explained that the type of lace being worked used geometric patterns.

The lace pattern is worked out on the graph paper for accuracy, then pinholes are pricked out on card to form the instructions which each worker follows.

As the lacemakers sat around Mrs. Ford's kitchen table, some of the different patterns and shapes could be compared.

The lace is worked on a pillow filled with packed straw and firm enough to prevent the pins from wobbling. Each line drawn on the paper pattern has to be covered with thread.

"It can take up to an hour to do ½-in. if the pattern is hard," said Miss Brown.

Each Weasenham member has a bobbin on her pillow made specially by Mr. Ford to celebrate the formation of the group and he has made many others for marking events such as the Royal Wedding and Mrs. Thatcher becoming the first woman Prime Minister.

Working next to her mother was eight-year-old Lorna Skinner, who has been lacemaking since November.

She had broken with tradition and was making a mat in red and white thread.

On the previous Saturday she had been at Swaffham with her mother, Ann, making lace during a sponsored effort for char-



Weasenham lacemakers in action.

ity.

-Mrs. Skinner's effort was in aid of the Foundation for Research into Cot Deaths. She started making lace at 9 a.m. and when the Mayor of Swaffham, Mr. Jack Sampson, measured the piece at 3 p.m. she had worked 12 in., raising about £150 for the charity.

The Weasenham Lace Group, which also includes Mrs. Joan Ward, Mrs. Lis Paris, Mrs. Doreen Spence, Mrs. Doreen Spicer and Mrs. Nan Briggs, proves that lacemaking is not a craft of the past.

"Some years ago it was in danger of dying out, but then it suddenly exploded," said Miss Brown, "and now there are quite a few groups in Norfolk, where people have been brought together by a common link,"

By Tom Quill,
Weasenham, England.

BRITISH COLUMBIA - 1982

*British Columbia
Seems a far away place
I'm going to go there
With my lace.*

*The traveling time
Will be a pleasure
It's nice to go
To a new adventure.*

*I know they have plans
To teach and delight us
Some tours and events
And lace to discuss.*

*I'll greet my friends
Some old and some new
From all over the world
With a "How-d' ye do!"*

And "Good Lacing to You!"

Evelyn Misner © 1982

Betty Kemp of Powder Springs, Lacemaking Art No Mystery to Resident

To the novice, it is difficult to conceive how the colorful needle-like strips of wood tipped with bright beads and knobs would weave the intricate, yet delicate, patterns of lace that may wipe away bittersweet tears or accompany a young bride down the isle on her wedding day.

Lace has been an item of intrigue, romance and always beauty. It's durability and desirability is shown in its survival of the centuries as an art form, thriving and flourishing through people such as Betty Kemp, an English native who has resided with her family in Powder Springs for more than a decade.

This week, Mrs. Kemp was among seven individual artists to receive an award from the Georgia Council of the Arts and Humanities for her contributions to lace making as both a crafter and a teacher. The plaque was presented by the Georgia Council of the Arts and Humanities at the Atlanta Memorial Arts Center Tuesday evening.

Mrs. Kemp was nominated for the award by a fellow church member at the Episcopal Church of the Advent in Austell. The lacemaker has been teaching her craft to others there for quite sometime in addition to her voluntary instructing at the Marietta Girls Club on Manget Street, classes for Cobb County Community Schools and the Fulton County Parks and Recreation Department, private lessons and craft show participations.

The woman who only began making lace little more than a decade ago through a class in England, is a charter participant of the Powers Crossroads arts and craft show which began some 12 years ago and is considered one of the largest and best shows in Georgia by many crafters.

"Stay and See Georgia Week," held at Lenox Square each third week in July, is another regular commitment she makes, as is being a board member on the International Lacemakers Society, now in its 29th year. Mrs. Kemp proudly states that there are more than 2,000 lacers in America, with members representing every state in the United States. The Georgia chapter recently celebrated its first year of existence, she adds.

Some of those international members are former students of Mrs. Kemp's, now scattered throughout the country in such places as Blue Ridge, Gettysburg and



Philadelphia. They keep in touch though, she adds, the kindred thread of lacemaking strongly bound.

For others wishing to enter the craft she says the basic needs are simple with the help of a little conservative planning. For example, bobbins can average from \$30 each to little more than \$3 depending on content and whether you make them yourself. Patterns are inexpensive and can be purchased or made, and the two basic stitches of lacemaking can be taught in a couple of lessons; competence and talent growing out of diligent practice, Mrs. Kemp says.

She speaks knowledgeably of her craft and its history, dating back to the 14th century with needlemade lace in Italy, and in the 15th century with the bobbin-made lace of Belgium.

Mrs. Kemp primarily sticks to handkerchief borders and adds having teenagers helped her decide to stay clear of large more time consuming undertakings.

Her children are grown now --- Melanie Jones lives in England; Susan Dodd, Austell; Luci Kemp in Atlanta studying art education at Georgia State University; son, Michael, in New Jersey and John the youngest, with his parents in Powder Springs planning to attend Kennesaw

College.

Right now, teaching and other interests, such as crochet and knitting, compete with Mrs. Kemp's time for lacemaking, which can take considerable time and which she usually does now while demonstrating.

A five-inch square handkerchief trim can take about 35 hours and about 80 is represented in a 10 inch square, she estimates.

"Maybe I'll get more ambitious and do larger pieces in my old age," she laughed, watching the four young ladies seated around a table nearby gingerly making lace of a pink cotton geometric design.

"I'll also be teaching my grandchildren, soon," she smiled, of Rebecca and Melanie Dodd.

While her own interest and new revival of lacemaking continues to flourish, Mrs. Kemp says very little handmade lace is sold. "Lace takes so long to make," she says, "that most people prefer to give it away." "You just can't put a price on something they will treasure."

For Betty Kemp, the treasure, in exchange for her time, patience and skill, lies in the making and the giving.

Metropolitan Chapter Meet

The Metropolitan New York Chapter meets once a month on Tuesdays, and also have a working group which holds workshops once a month on Saturdays, under the supervision of instructor, Gunvor Jorgensen. Members bring pillows to the home of Olive Risch in Ridgewood, New Jersey, and make Bobbin lace from 10 a.m. until late afternoon. This meeting is always well attended. Recently we were pleased to welcome members who have moved away from the area but were able to attend this special meeting, they included Lillian Nielsen, Scotia, N.Y.; Ann Matarazza, Guilderland, N.Y.; Margo Lancaster, Bethel, Vt.; Myra Young, Washington, D.C. and Lois Hallager, Hartsdale, N. Y. Everyone had a wonderful time and enjoyed the get-to-gether.

IN MEMORIAM

Mrs. Myra Young
Washington, D. C.

A Charter Member of the Metropolitan New York Chapter of the International Old Lacers, and a well known and active member since its inception.

New York's Own Lacemaker

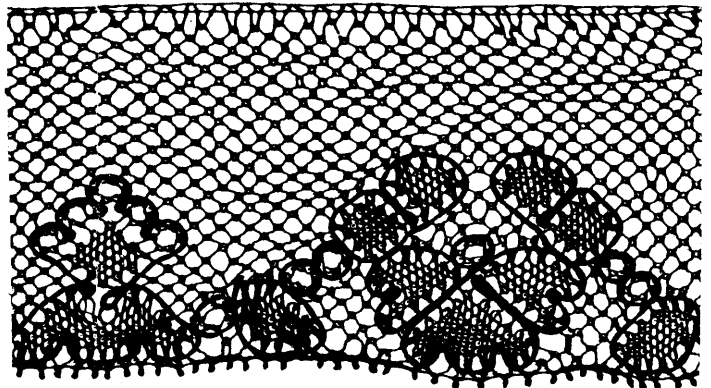
Ten years ago at a flea market, Michael Auclair found a group of oddly shaped sticks which he recognized as lacemaking bobbins. Those bobbins started him on the way to becoming an accomplished lacemaker and one of the nation's foremost authorities on antique handmade lace, for with them he taught himself the craft of bobbin lacemaking.

With the understanding of the structure of handmade lace and knowledge gleaned from a library of books gathered from dusty piles in rare book shops, he was soon able to discern handmade from machine made lace, and began to assemble a collection which is featured in the Time-Life ENCYCLOPEDIA OF COLLECTIBLES.

Over the past number of years, Michael Auclair has taught lacemaking workshops at the American Institute of Textile Arts in Boston and the Brookfield Craft Center near Danbury, Connecticut.

An expert in his field, Michael Auclair has been called upon by such institutions as the Metropolitan Museum of Art, the Boston Museum of Fine Arts, Old Sturbridge Village and the Litchfield Historical Society for consultations and appraisals. He has also been invited to lecture and lead study seminars throughout the East coast.

His accomplishments as a lacemaker include several private commissions, reproduction samples of a 17th century black lace hood in the collections of the Metropolitan Museum of Art, and chiefly the reproduction of a group of lace samples made in Ipswich, Massachusetts in 1791. The originals were sent to Alexander Hamilton in response to his inquiries conducted in preparation for his report on manufactures just after the Revolutionary War.



A reproduction of one of the Ipswich laces.

Michael Auclair is available by appointment for consultations, appraisals, lecture-demonstrations, and private instruction in bobbin lacemaking.

Mr. Auclair recently presented an exhibition of Irish Lace at the Keshcarrigan Bookshop in New York City.

The Diary of An English Lacemaker

I live in a small village in the Chiltern Hills in Buckinghamshire, England, which is situated about 40 miles west of London. My village is called Lacey Green -- a very suitable address for a lacemaker!

The area where I live is all farmland, but was used as an air field, during the 1939-45 war by the American Air Force. Some of our villagers remember dancing to Glenn Miller when his band played on Friday evenings in our old village hall.

I suppose there have always been lacemakers in our village ever since the Huguenot's brought the art of lacemaking to the U.K. during the periods from 1563 AP onwards.

The Huguenot's came from Mechlin in France, and settled in Newport Pagnell in Buckinghamshire. Buckingham and Mechlin are one and the same, namely St. Rumbald. Buckinghamshire is noted as the County of beautiful lace and Mechlin as the city of costly lace. Lacemaking was established in Bucks, Beds and Northamptonshire and Devon. Women and children were involved in the making of point lace, from that time onwards, 400 or more years have passed, but in spite of all that has happened there is a great deal of lace being made again in England and Wales. As a relative new-comer to this beautiful art, I thought it would be of interest to look back over a busy year and recall the pleasures and rewards of my year just passed.

My lace classes continued from January to April, each Tuesday afternoon; and from September until November, each week in Hughenden Valley Village Hall. Desraeli, Lord Beaconsfield lived in the Hughenden Manor when he was Prime Minister of England, and the Manor overlooks the valley. The teacher of these lace classes was the well known lacemaker, Mrs. Joan Buckle.

Saturday, February 21st, I attended a Study Day at the Victoria and Albert Museum. The keeper of the Department of Textiles and Dress lectured on the development of bobbin laces, and why they occurred. This was followed with a lecture by the President of the Belgium Lace Commission, Colette van Steyvoort.

We visited the Museum Lace Study Room and saw the beautiful old lace collection, and we photographed the modern exhibition of lace belonging to Colette van Steyvoort. Her fresh approach and use of fibres opened a new avenue of lacemaking to many of us who saw it. We marvelled at an embroidered jacket having gold lace in room 53 of the Museum. We viewed the 17th Century lace collection and the lace paintings.

After lunch Bridget Cook, lacemaker and author, gave a comprehensive analysis of stitches, and Susan Cox, (principal of the English Lace School), Tiverton, Devon gave a talk on the value of new approaches to lace. The day ended with discussion and questions. It was truly an exciting and a happy day mixed with the pleasure of seeing old friends and acquaintances from England, America, Australia, Holland and Belgium.

On Saturday 14th of March, I attended a Lace Workshop in Princes Lisborough, a small market town 3½ miles from my home. It was here that much black silk chantilly lace was one made.

The following Saturday, the women's Institute of my village held a craft and curio exhibition in the new Village Hall. I was invited to put on a lace exhibition and to demonstrate lacemaking. This aroused much interest in lace as many W. I. members brought their precious pieces of old lace, ancient lace pillows and bobbin collections.

Another lace workshop was attended on March 28th, at Lisbourne School. The tutor was Ann Woodward, and there were many classes in different laces, each having their own tutor.

I worked on Honiton lace. My youngest son had given me an old ivory carved fan which is nearly 325 years old. I spent so many hours with fine graph paper reproducing the design of roses and leaves into a lace pattern, and will be my project for the next two years. My tutor looked at my charts and prickings and wished me "good luck", and the fan was started!

On Friday, April 3, it was a visit to an old lacemaker of 93 years, (she started lacemaking at 5 years of age). It is always a delight and an education to visit Mrs. Adams, who imparts endless bits of information to 'listening ears.' She has lived in Lacey Green all her life and has made a great deal of lovely lace.

A most important date, (April 25) when we went to Alcester in Warwickshire, with Joan Buckle to the A.G.M. of the Lace Society.

The car was loaded with our lace pillows, lunch and thermos flasks as we set out early in the morning on a lovely tale, for April Day. We met many lacemaking friends who entered the competition for a greeting card. We also stocked up on lacemaking supplies before returning home just ahead of a great snow storm.

May 1st, another demonstration for a May Day Fair, a three day event in High Wycombe, at St. John's Church which is almost 800 years old. The exhibition of embroidery, needlework and bobbin lace was lovely. We met Joyce Wilmot there.

June 13th was an important date, the Lace Day in Farnham, and meeting with the Hampshire and Surrey lacemakers. Pamela Nottingham was the speaker, she displayed her antique lace collection and her Thailand silk and bobbins. She presented a most informative talk on lacemaking and

design.

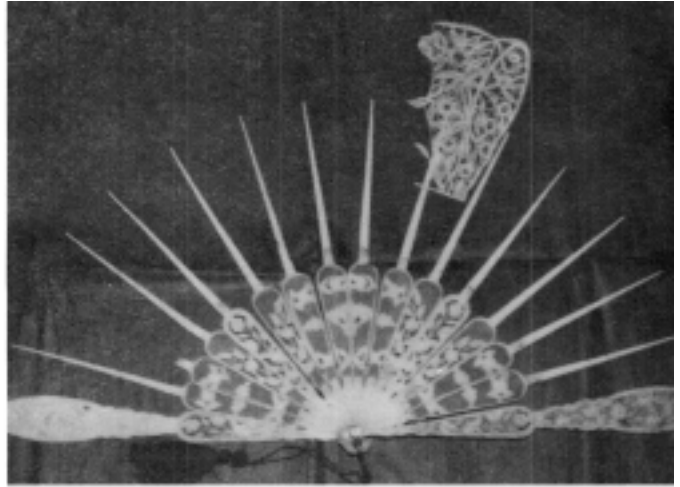
Some of the appointments were totally unsuspecting, and Saturday, July the 4th found me sitting in a windy field under a sun umbrella, surrounded by bales of straw to keep the wind off while making fine point lace at a Young Farmers Rally.

The high spot of the year was upon me, as on July 9th, I set off for Kempshort in Hampshire, my son's home. He took me to Farnham to meet my dear friend Stephanie Warren, and with her car loaded with lacemaking equipment we headed for Somerset. We were making our annual visit to Dillington House, to make Honiton lace under the tutelage of Mrs. Elsie Luxton and Mrs. Joan Clarke, a week of intensive lacemaking. This visit was a most pleasureable one because the wood carvers course was included this time--- and many lacemakers are married to wood carvers. It was sheer delight to see the lovely lace with the beautiful wood carvings in an exhibition!

Dillington House is such a beautiful and comfortable place. It is an Adult Education College, (the home of Lord North, when he was Prime Minister to George III), and it was here that the Treaty of Independence for the Colonies was drafted and signed.

September rolled around and there was another demonstration at High Wycombe, the Annual Show and Gymkana having 10,000 visitors in attendance.

A Lace Day at Cavershaw, in Berkshire was held October 10th, and we were entertained in the afternoon by members singing the "Old English Lace 'Tells'."



A 325 year old carved ivory fan, and sample of Honiton Lace designed by Barbara Edwards which will make it complete.



The Barbara Edwards Lace Exhibition seen at many English events. Note the fan pattern (in the middle) which she designed to make in Honiton Lace to cover a 325 year old gift.



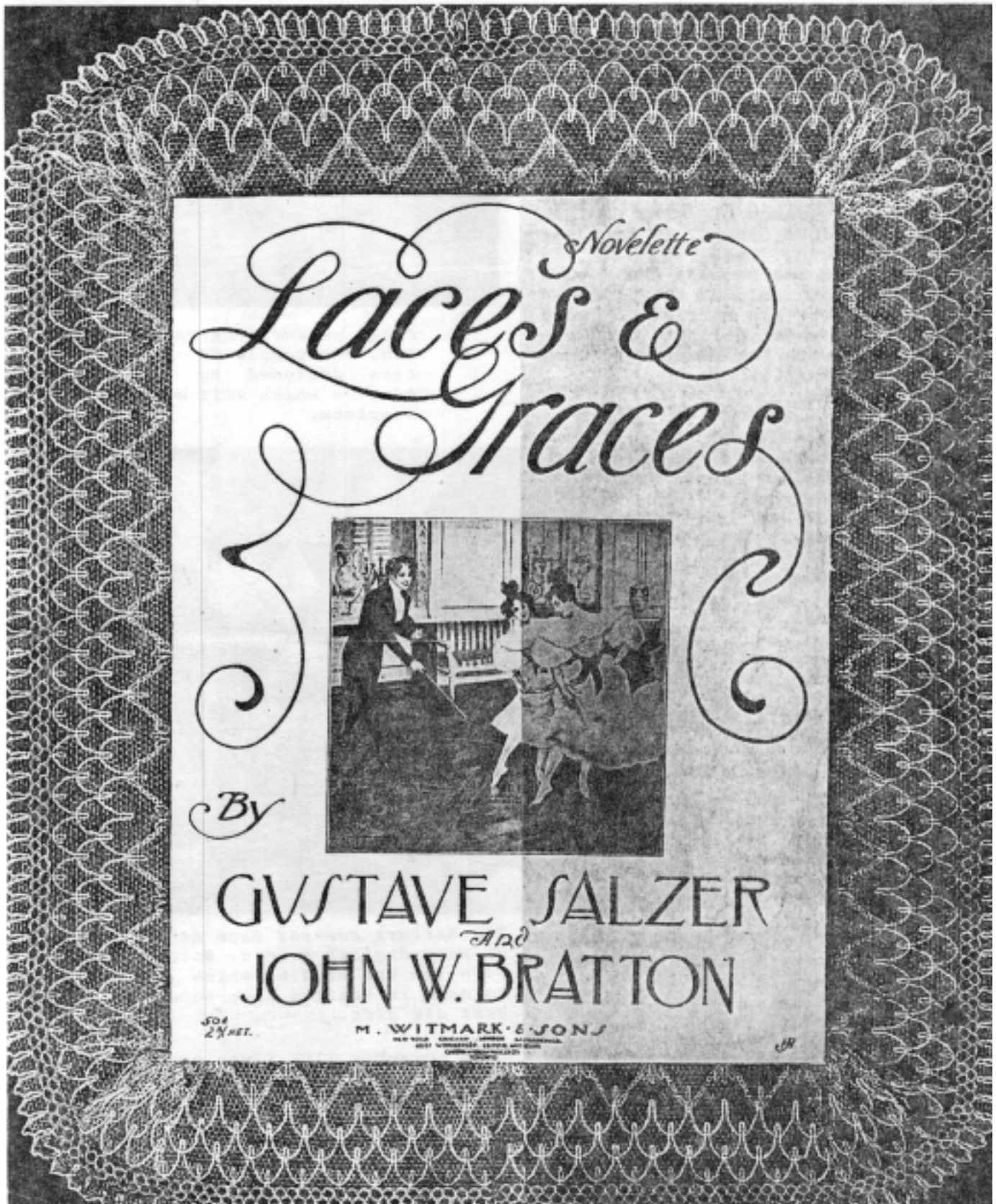
Dillington House College for Adult Education and Arts, Somerset, England. A Dickinson Robinson Card.

On November 11th I was on a plane bound for Denver, Colorado for a three month visit with my family in Lakewood. There I demonstrated to Brownies and Girl Scouts and again visiting friends and the I.O.L. Editor.

Thanks to His hands man is a maker in a way birds and beavers are not, but I believe there is something of Divine about Man, when inspired with imagination he uses his hands to make things that are lovely.

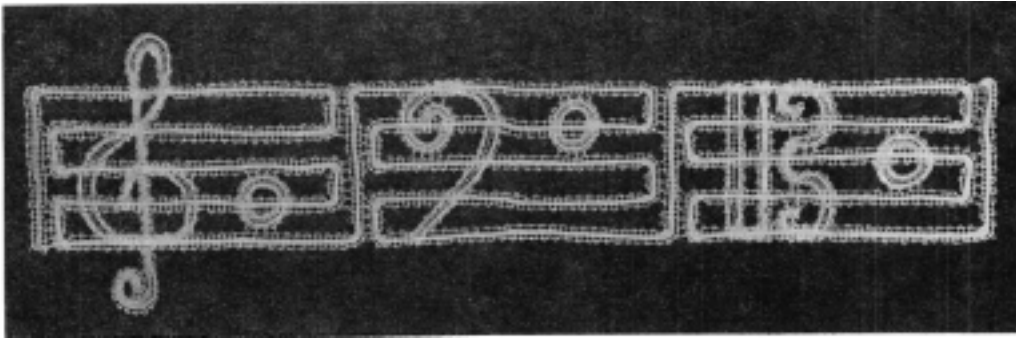
Barbara Edwards,
Lacey Green, England.

Lace In Music



Dorothy Person, (I.O.L. Stamp Committee), Vancouver, Washington, collects sheet music and this is the only one having lace that she has ever seen. Dorothy also teaches lacemaking in the Vancouver schools.

Music In Linen Stitch



Creation of
Andree-Anne de Seve,
using 14 bobbins.

N.B. Photo
by Denis Alix.

Lace Work in Quebec (1640 - 1850)

Madame de la Peltrie and the Ursulines are the women who brought the needlework since the establishment of the early colony.

These women at that time, were very bored since the colonization of Quebec. The land was dry and barren, and the winters were very cold and harsh, so they taught their lace needlework and bobbin-lace techniques then later had their finest achievements displayed in the monasteries in the area. The Jesuits loaded the necessary materials needed in the making of their lace and transported it by means of boat from France to New France.

Their fashion was identical to one of the French. After that, the colonist came to settle in the country that virtually supplied them in clothing. Later, the noblemen arrived, their clothes covered with frills and cuffs made of lace. Soon the garments changed from lace to fur and leather due to the severe climate which meant working mainly out-of-doors. Once in a while, on very special occasions, their fanciest laced wearing apparel was worn. The women stayed at home minding their families while sewing their own clothing and trimming them with their own lace. They were the ones who made it possible for this fashion trend to continue.

The younger girls were eager and willing to learn about the techniques and to work on the fabrication of the bobbin-lace, but the nuns of the monastery made it impossible. They were denied any use of the tools. They left knowing that they would never get a second chance to learn.

In 1850, following the great Irish famine, numerous families came to inhabit America. The Irish, having known of crochet-lace for several years, taught the art to the women of the colonies. The crochet-lace was renowned throughout the country with great success. The success achieved by this simple, yet economical tool, the crochet, which was very easily procured and was made to facilitate the apprenticeship.

Thousands of French Quebecois used the crochet-lace method. Women and young girls crocheted in schools, monasteries and homes to surplice the preachers and the children of the choir.

In many French Quebecois villages, the priests, during the weeks before Christmas and Easter, asked the women to decorate their churches with their lace-work. Besides minding their families, praying and fasting, by their religious convictions, their arts were achieved with their own hands, hours at a time, making the beautiful works of lace. These pieces were then given to the priests of the villages and were proudly displayed in their churches on holy days and on every Sunday.

In 1900, English and American magazines with crochet-lace and tatting were imported to widen their pattern variety.

For 20 years, the nuns had given up teaching crochet-lace to the younger girls, so little by little, the crochet-lace was being forgotten and discontinued.

After the transformation of religious ceremonies, many priests sold their most beautiful pieces of lace-work to auctioneers from afar. Most families got rid of theirs as well, never having known of their true value.

For several years now, our olden-day works of art have created a very special interest. Many French Quebecois are presently interested in lacing techniques. A few have even moved abroad to study bobbin-lace.

Today, the French Canadian lace-makers are perfecting their art in lace and are conveying their knowledge to the interested, while creating new styles with phenomenal improvements, and in Quebec, there is nothing but a long pursuit.

Andree Ann de Seve, dentelliere.

- 1 Barbeau, Marius, *Maitres artisans de chez-nous* Deitions Zodiaque, Montreal, 1942, 220 pages.
- 2-3 De Seve, Andree-Anne, *La dentelle*, Editions de l'Home, Montreal 1979, 164 pages.

Letter to Stamp Committee

Mr. Jack Williams, Coordinator
Citizen's Stam Advisory Committee
L'Eufant Plaza West, S. W.
Washington, D. C. #20260

Dear Sir:

In a issue of International Old Lacer's Bulletin, I saw where this organization is trying to convince the U.S.A. Post-office to print some stamps with a pattern of old laces, this special old craft goes back to before Christ; I am much excited about this idea too. The Danish Postoffice have just done a wonderful job of printing such stamps in connection with a big beautiful exhibition of old Laces; I am enclosing an envelope with these special stamps for you to look at. I was born in Copenhagen, Denmark and came to this wonderful country, USA, in 1948 and over the years it has always been my big ambition to go back there some day and learn how to do this fine old art and craft "Tønder Lace", so I finally had the chance last year. And I spent 3½ months with one of the experts there Mrs. Sina Kielberg, Holbaek; I left her with my teacher's certificate and was at that point looking forward to the next step, going back to the U. S.A. and turn my knowledge over to the American women. I have already started the classes in Bobbin Lace and the interest for this art is getting bigger every day.

The Seattle Art Museum has had an Exhibition "Patterns of Fibre" with demonstrations and a workshop. I did have the chance to show and talk to people about Tønder Bobbin Lace, it was well received by the public, and several women have now signed up for lessons in my home.

Back in 1935 the Chicago World's Fair, became a big event for a little Danish lady, Mrs. Lorensen, Tønder, Denmark. She was the only person there to receive the Grand Prix Award for her laces, and today her daughter Mrs. Anna Kjems, 87 is continuing the tradition and promotion of lacemaking in the school of Ballum which is right on the borderline between Denmark and Germany.

Sincerely yours,
Ruth Hoegh-Christensen
Mercer Island, Wa. 95040

NOTE: Keep your letters flowing to the Advisory Committee, we understand that they are beginning to ask for Lace designs.

Editor

CALENDAR OF EVENTS



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This exhibition is to be held in Beveren near Antwerp in the castle of "Cortewalle".

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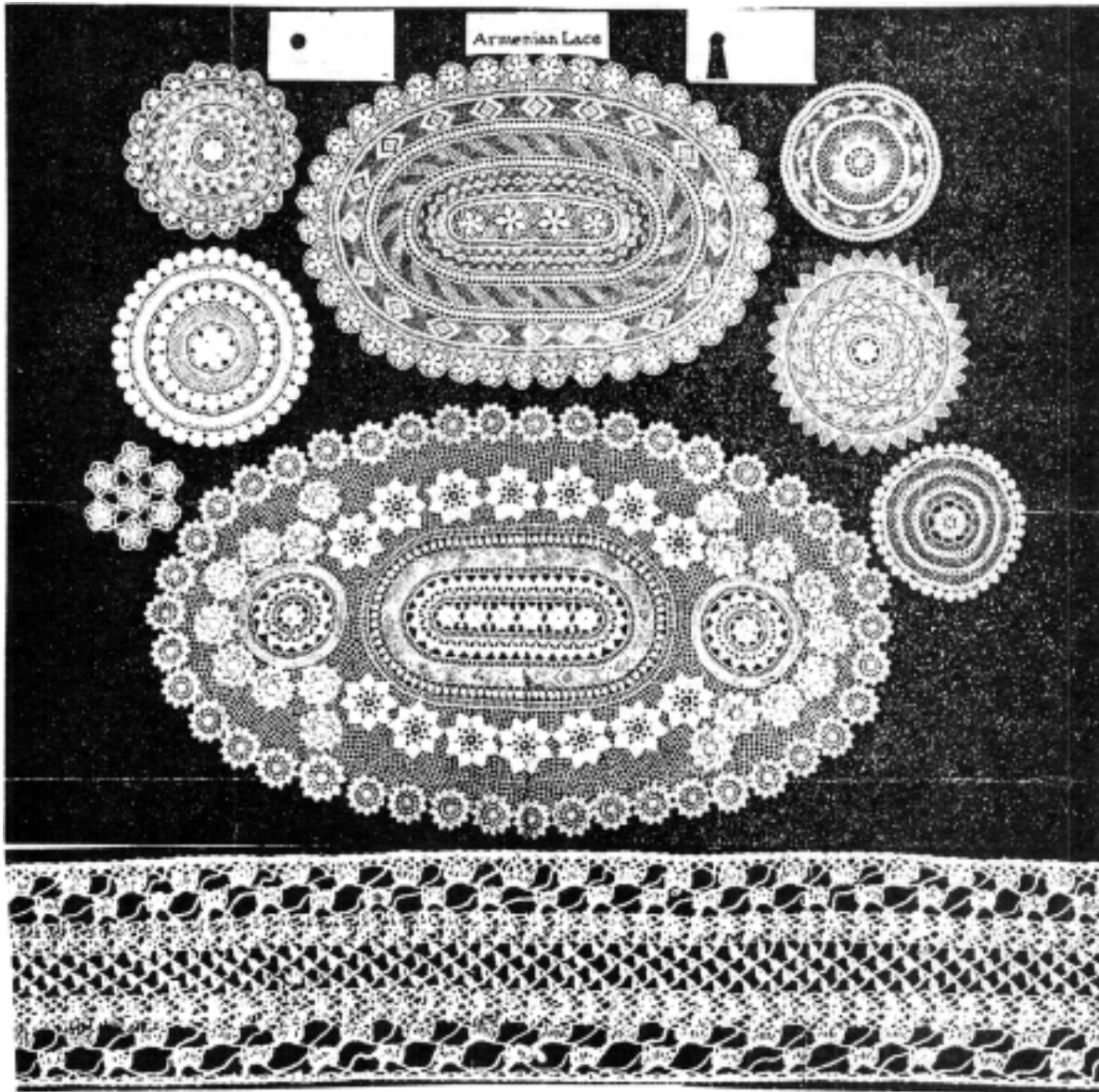
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Armenian Lace



A collection of Armenian Laces made by Alice Kasparian and her mother.

Alice Odian Kasparian, a University graduate, professional Chief-Pharmacist, is a writer and author of three published books. She is a lecturer, world-traveler and award winning camera fan, as well as an expert lacemaker, an ancient art which she learned from her mother when she was only six years old. Her lovely creations have been exhibited in Washington, D. C., where among 3600 exhibited handicrafts, her laces were awarded the FIRST PRIZE and overall the highest GOLD PRIZE. Her works have also been exhibited at the Boston Fine Arts Museum, Worcester Memorial Hall, Boston Science Museum, International Institute's "All The World" exhibition in Hynes Auditorium, in Jordan Marsh Exhibition Hall, at

the Armenian Bicentennial Show in the Boston City Hall, and many other places. In 1973 she was invited to exhibit her Armenian laces on T.V. Channel 5's "Good Morning" show. In 1976 she appeared on the "Women 76" program, on Boston's T V Channel 4.

She has been invited to lecture and to exhibit at the A.S.A. Armenian Vision program in the Belmont Memorial Library. She also participated in a International Exhibition held at the beautiful Waltham Public Library.

Pictured are Armenian Lace pieces made by Alice Kasparian, however, the lace insertion on the bottom is the work of her mother which was done about eighty-five years ago.

The Flair of Victorian Tatting

Tatting, a knotted or half hitch process belongs to all knotted laces such as filet, macrame and Armenian lace.

It's origin is obscure as to date and country. We assume, as all netted laces derive from fishermen in coastal and lake regions, that we can surely say that the tatting shuttle is a fancier form of the netting shuttle.

It's height of popularity dates to the Victorian era when it was very common for both men and women to tat. It has been written about as far back as 1680 in Italy. It seems to be most popular in western Europe where it spread from Italy to France and England. It is the English who make much use of it in fashion and trend. We see many 18-19th century paintings with ladies of the courts tatting, although it often seems to be used for the painting, both painter and client oblivious to the art of tatting.

It was considered high fashion for the young ladies to flirt with men by intriguing them with their tatting and even going so far as to teach them to tat. Women were bold enough to do their tatting in court and church which later became forbidden. It was not until the late 17th century that instruction could be found in schools. Every proper young lady had a tatting bag to hold her work. Shuttles range through wood, ivory, silver, gold, mother of pearl inlays, you name it. These ranged in size from 1" by 1/2" to 8" by 2". The interest went up and down, trends being revived every 50 years or modified. Tatting took on a strong hold in the U.S. from 1850-1930, therefore many of our grandmothers know how to tat. Since tatting is highly portable it was specially favored for long journeys and waiting periods. After 1920 much of all these trends slowed or stopped.

Clara Morris in "Life on Stage 1961", stated she earned herself some extras by tatting during rehearsal breaks and on tours. She does not mention the fact that it also is a nerve soother and relaxer. In 1853 the first mention made of the Picot and from then on tatting was done in one continuous process, prior to this all tatted rings had to be sewn together. One may be bold enough to state that tatting is nothing but a glorified double half hitch and Josephine knot, but we must admit women have done wonders with it and created some very exciting works. Mostly doilies, trims and collars though it could be made into complete garments.

In 1910 Ladies Home wrote about the use of two shuttles. Nichols in her book on Tatting speculates that it was developed by sailors and spread quickly at

all coastal regions. The name tatting means various things, each country having a slightly different meaning.

Italian - Occhi meaning eye or eyelet, is also a seagoing word.

German - Occhi or Schiffschearbeit--- meaning little boat work

France - Frivolite

Sweden - (Fee-val-ee-tay)

Finland - Sukkulapitsi-shuttle lace
skkula (shuttle) pitsi (lace)

England - pearling

Estonian - Sustickpitsi, or Kudumine

Iceland - Taeta - to comb or tease, a wool or sewing, little knots to cloth

The word tatting is supposed to have derived from the Icelandic word Taeta. Webster's dictionary defines tatters as a medieval beggar's dress or raggy clothes. The people wearing these were called Tatter demalion or ragga muffin. Whatever the history it is fanciful and varied and fun to research. Our best in tatting comes from Victorian history.

So now lets try some tatting and see what we can do. Any materials can be used. You can tat without a shuttle or as many as three, two colors can be used or different weights of materials. Avoid knobby or fuzzy yarns. You may need a crochet hook. Shuttles vary in size, the smaller the shuttle the smaller the thread, the bigger the shuttle the more it holds and can be used for both heavy and fine thread.

Tatting is both relaxing and portable, perfect for traveling, sitting on a bus or at a lunch break, the golden rule is once you know how, teach a friend.

Kaethe Kliot

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*Art of Tatting, The Lady Hoare, 1910.

* Contemporary Art of Knotting, The, Auld.

* Craft of Tatting, The, Attenborough, Bessie M.

Encaje de Lanzaderas, Labores de Elche, Alinda.

Filet (netting and tatting), German Text.

Frivolite, CYS, Spanish text.

Frivolite #1, Amerlbar, Spanish text.

Frivolite #2, Amerlbar, Spanish text.

Introduction to Tatting, Burda.

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*Tatting, Waller, Irene,

Tatting (Japanese text) diagrams & ideas #5863.

Tatting (hook method; Japanese text with English translations).

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Tatting Doilies & Edgings, Weiss.

Tatting for Today (Elegance of Tatting) Leyds.

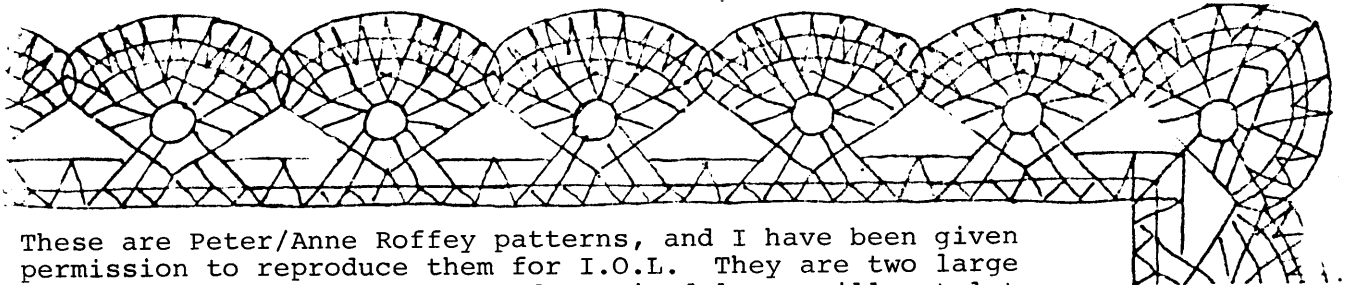
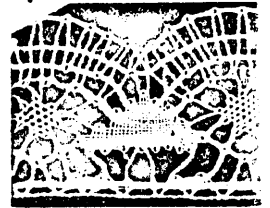
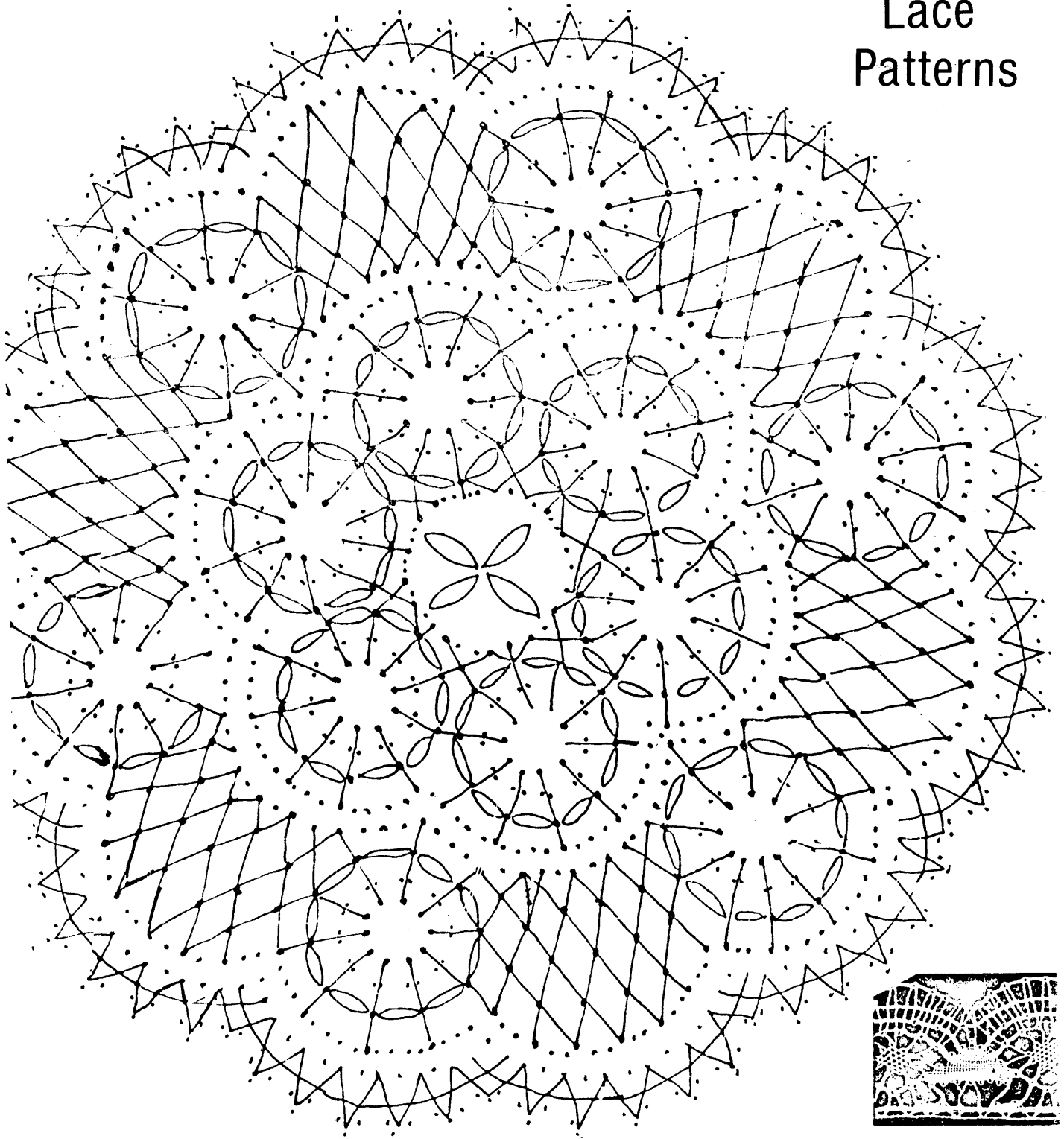
Tatting Patterns, Sanders.

*Tatting Patterns & Designs, Blomqvist, Gun & Persson.

*Tatting Techniques, Nichols, Elgiva.

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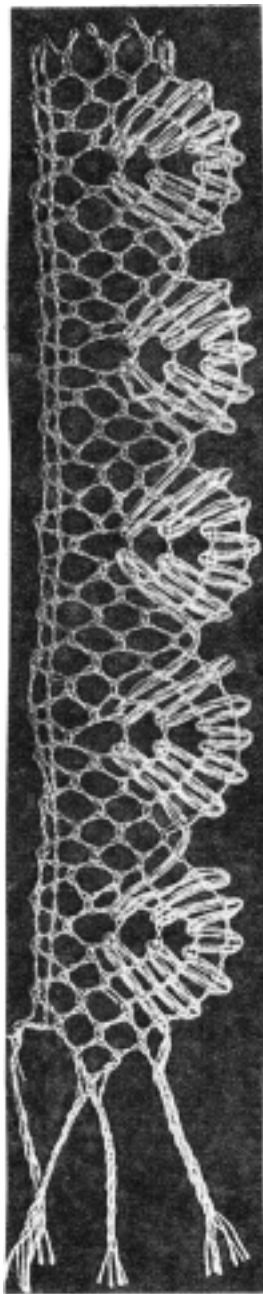
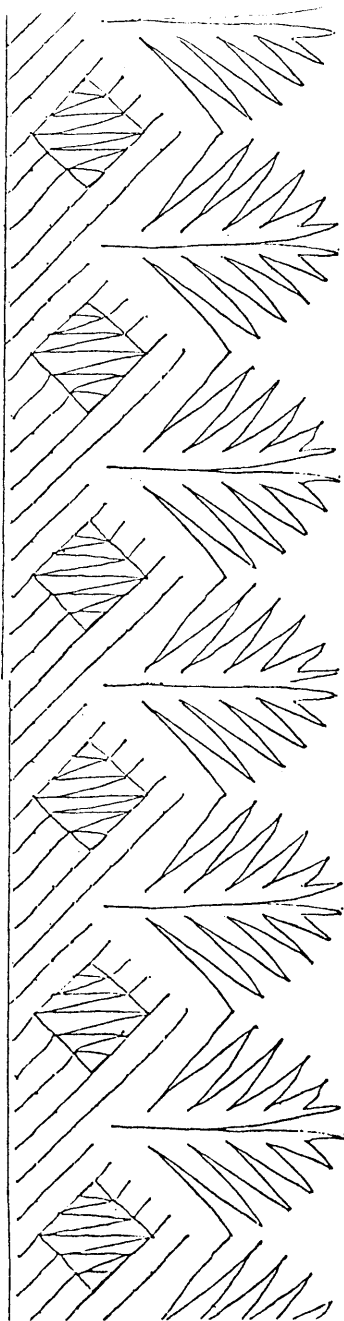
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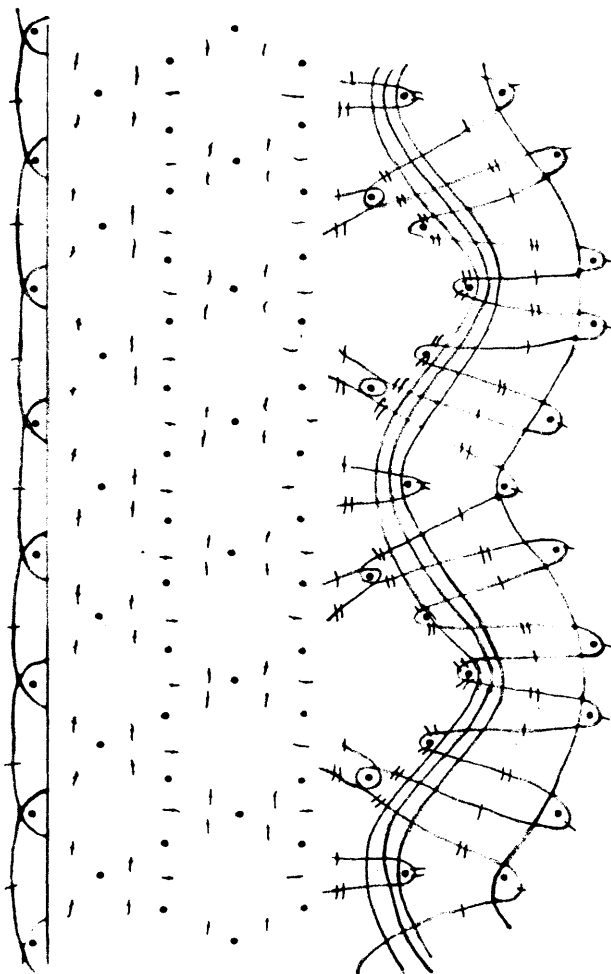
These are Peter/Anne Roffey patterns, and I have been given permission to reproduce them for I.O.L. They are two large for the magazine pages, but a determined lacer will not let that interfere with using the patterns.

Mignonette Wright.

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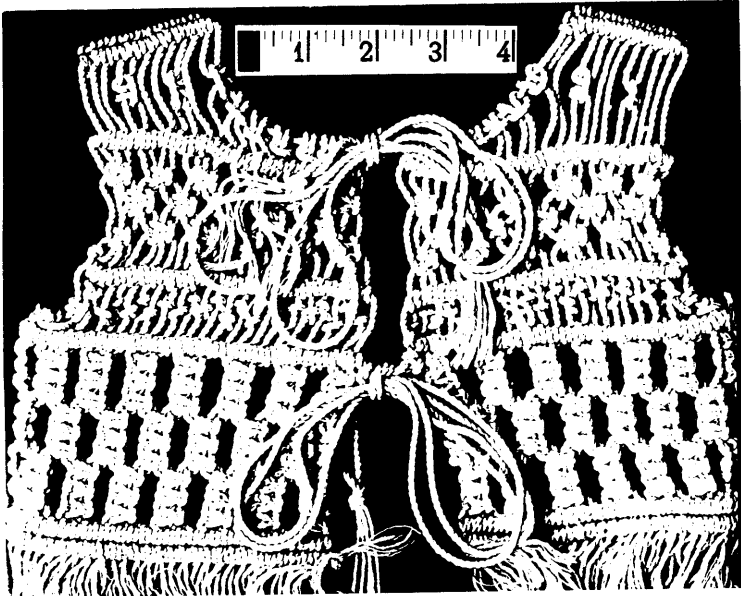
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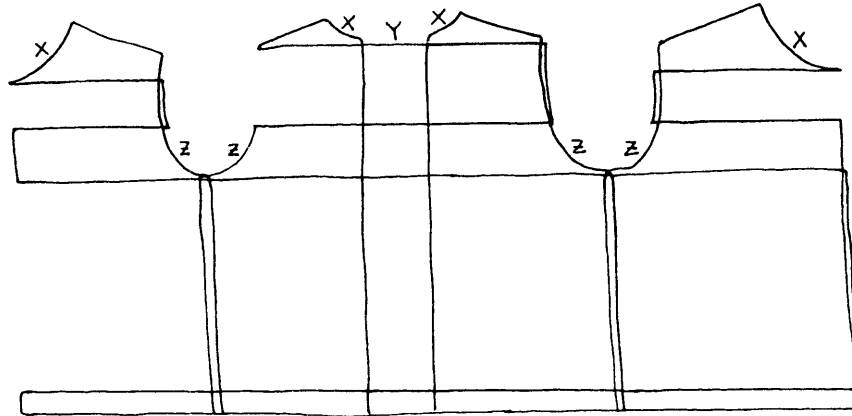
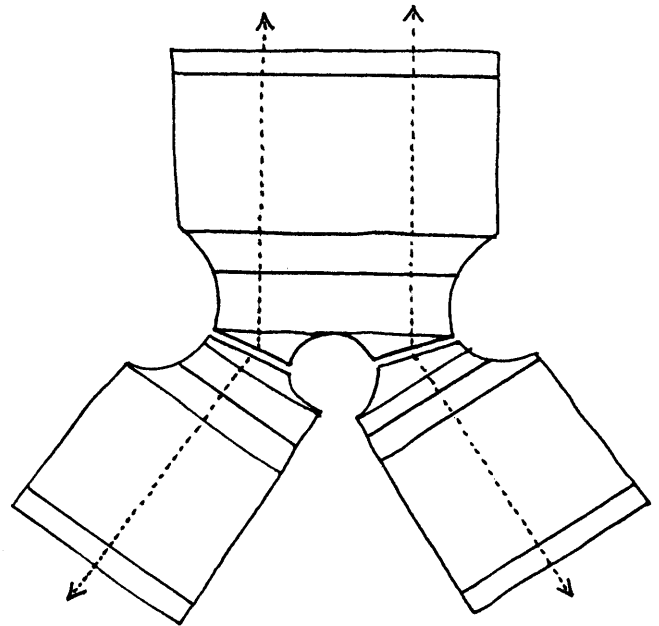
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A Child's Macrame Vest



A Child's Macrame Vest.



This little vest of heavy cotton cord will fit a child up to about eighteen months of age. The method of working should be easily adaptable to another size, as long as darts are not required. A beginner can easily make this vest. A basic "how to Macrame" book will give a description of the knots.

The garment is worked all in one piece. Select a simple pattern of the required size, on which the center front line is marked. Make one full back piece and 2 front pieces out of heavy paper, (brown grocery bags are great for projects). The front and back pieces are joined along the shoulder seam lines. No seam allowance is necessary. The work proceeds downwards from the shoulders in both directions. The vertical threads are continuous across the shoulders, hanging down front and back. Place enough verticals here to loosely fill the shoulder seam area (10 threads were placed in the example). Now, lay a horizontal across these threads and along the seam line. Each vertical works a hitch along this horizontal thread. The horizontal thread becomes a vertical until the next horizontal point is reached. Any desired filling may be worked be-

tween the horizontal rows as long as the number of required threads comes out even. A horizontal has been placed at each point where it becomes necessary to add more vertical threads for increased width. The horizontal threads are stretched along the outline and new threads are hung on it with lark's head knots. For the actual path of supporting threads, please see the diagram. New threads are added with lark's heads at x, y, and z. The tricky part is deciding how many threads to add. Remember that it takes 4 threads for each square knot, so the total number of threads must be divisible by 4. Work each yoke down to the beginning of the underarm seam line. Then all the parts are joined and the bottom of the vest is worked as one unit. After a double row of hitches the remaining threads are cut off and fringed. For the ties, double cords are joined where desired with lark's head knots.

I whipped out this little vest four or five years ago when my little boy was small enough to wear it. In macrame, a picture is worth more than a thousand words.

Margaret Y. Nupponen

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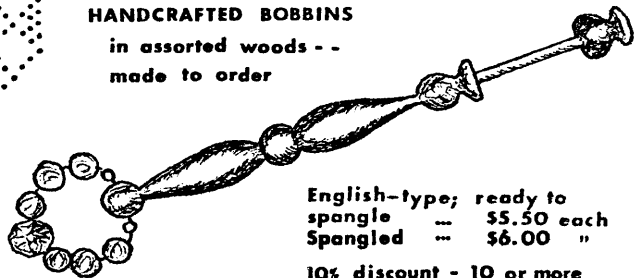
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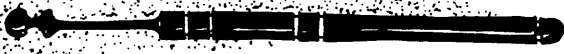
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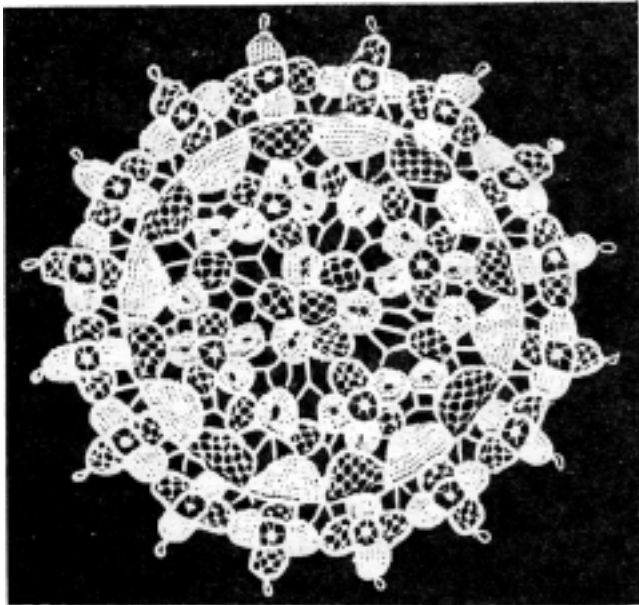
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This book provides a series of lessons that increase in difficulty, with a new technique introduced in each lesson. 55 patterns are included, with an additional 25 corner patterns for the more elaborate laces. Upon completion of the patterns, a lace-maker will know most of the techniques required to work in any bobbin lace tradition.



Standard books on lace making and its history reprinted by Gale

- Church Lace.** M.E.W. Milroy.
(Orig. pub. 1920) \$58.00
8 ecclesiastical patterns in pillow lace.
- Devon Pillow Lace.** A. Penderel Moody.
(Orig. pub. 1907) \$30.00
Its history, plus instructions for a variety of fillings.
- History of Lace.** Fanny M. Pallister.
(Orig. pub. 1875) \$46.00
History and progress of needlework, cut-work, and lace.
- History of Hand-Made Lace.** Emily Jackson.
(Orig. pub. 1900) \$39.00

- Profusely illustrated account treating the evolution of lace.
- Kloppelspitzen (Bobbin Lace)** .. \$35.00
Instructions with full-size and corner patterns for bobbin tape laces.
- Lace and Embroidery Collector.** R.E. Head.
(Orig. pub. 1922) \$30.00
Laces of various countries are described with notes on their usage.
- Lace and Lace Making.** Marion Powys.
(Orig. pub. 1953) \$35.00
Instructions for a wide variety of needle and bobbin lace.

- Lace Dictionary.** C.R. Clifford.
(Orig. pub. 1913) \$25.00
Defines native and foreign terms relating to styles of lace, threads, and materials indigenous to the craft.
- Old Lace.** M. Jourdain.
(Orig. pub. 1908) \$25.00
An account of the history, characteristics, and manufacture of different styles of lace.
- Point and Pillow Lace.** Mary Sharp.
(Orig. pub. 1905) \$27.00
Short account of various kinds of lace and how to recognize them.

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International _____ JULY, 1982



Old Lace Inc., *Bulletin*



Little Red Riding Hood in Needle Lace

(Story Page 99).

REMINDER

All Memberships are due by September 1, 1982 in order to be on the I.O.L. Mailing list. Renew Now.

President's Message

Today I am just 'bustin' with pride and joy--all because of you, Lacers! Last year when IOL applied to Internal Revenue Service for tax-exempt status, much information was requested. At that time letters were sent to various groups asking for volunteer hours spent by members in demonstrations, lectures, slide shows, library work, exhibits, and any other type of activities to spread and promote information and knowledge about lace and lace related interests to the public. The answers brought a temporary tax-exempt number and the low cost mailing permit. This year IRS will give the final determination of our qualification as a non-profit (and tax-exempt) organization. A week ago, some three dozen cards were mailed to various groups and the I.O.L. Inc. directors asking for the hours that were spent this year in the same sort of activities. The first FIVE that have returned had over 630 hours spent in furthering lace education! Isn't that wonderful, and doesn't it make you proud to be a part of such a wonderful group of people? If the other 30 are anything like these 5, imagine what the total is going to be! If any of you have never heard of this campaign for reporting of hours spent furthering lace education and have not reported any before, you may now report--please let me hear from you at once. Even if it is only single hours we want to know about it, and to hear from you, and know what you are doing!

Not only have there been numerous postal increases, but the cost of paper, printing, and all related items have almost doubled. Without the exemption certificate, we would have not been able to publish the Bulletin on a bi-monthly basis this year. Several have asked about the directory, and the charge for that. The rising costs are again the culprit. We all wince at the thought of ever-rising costs of just about everything, and I.O.L. Inc. has not been spared. Every increase in the cost of paper, envelopes, services and printing is passed on to us.

The March Bulletin 1982, has a list of the library books. Several have since been added. If you require some special bit of information, ask the librarian. Do use and enjoy your Library.

Many of us are working on what we hopefully plan to be entries in the lace competitions at the English Lace School, Tiverton, England, and the Grands Concours, Internationaux de Dentelle in Le Puy, France. Good luck to everyone and let us know what you made.

The annual convention is August 1-6, 1982 in Vancouver, B. C. Canada. There will be wonderful workshops, socials, teas, 2 tours, a banquet, AND the annual business meeting--not to mention the surprises and the raffle! Plan to attend and to meet everyone and get to know this wonderful group as individuals.

Have a good summer!.

Vada Belle Bledsoe



1st Canadian I.O.L. Inc. Convention

August — 1-2-3-4-5-6, 1982
on the Campus of the U.B.C.
Vancouver, B.C.

REGISTRATION

August 1 - 2:00 - 8:00 p.m.

CLASSES ANNUAL MEETING BANQUET
TRIPS

No Reservations After June 30th!



Please send 3 part
membership form
with funds to the Treasurer.

Please send your new address to the Editor.

Return postage is guaranteed on all Bulletins not deliverable by the post office department, and will be held one year by the Editor awaiting a member's change of address.

All advertising, copy, articles, and reports, etc. must be received by the 1st of the month previous to the publication date, i.e., by the first of August, October, December, February, April, and June.

MAIL ALL MATERIAL FOR PUBLICATION TO:

Mrs. Robert C. Ridell
P. O. Box # 1029
Westminster, Colorado 80030

MEMBERSHIP DUES AND RENEWALS

From Sept. 1, 1982 to Aug. 31, 1983	
U. S. and Canada, per year	\$ 8.00
(sent by 3rd class mail)	
First Class	\$11.50
OTHER COUNTRIES, per year, plus postage	
(sent by 1st class mail)	\$13.00
Air Mail to Europe	\$16.50
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INTERNATIONAL OLD LACERS, INC.

Mail to Treasurer:

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

I.O.L. Annual Meeting

The I.O.L., Inc. Annual Meeting will be held during the convention, Tuesday, August 3, 1982, at 7:00 P.M. (Room 200, in the Student Union Building).

AGENDA

Call to Order
 Credentials Committee Report
 Adopt the Convention Rules
 Adopt the Program
 Officers Reports & Auditors Report
 Unfinished Business

New Business

Elect a Nominating Committee
 Recommendations from the Executive Board
 Any other pending business

Adjournment



ANNOUNCEMENT

The Chicago Area Lace Guild will hold its first program "An Introduction to Lace" on September 11, 1982 at the Culture Center, 78 East Washington Street. at 1:30 P.M. We first met on May 1st to determine if there was sufficient interest to form a group. The Planning Committee, composed of Wilma Hooser, Dorothy Magos, Audrey Webrin, and Arlene Wilson is working toward Chartering as an IOLI group.

Interested LACE people are invited to attend.



Using I.O.L. Library — Pays

Recently my husband and I purchased a blown glass lace lamp identical to that pictured on page 87 (left) of Huetson's "Lace and Bobbins." Had I not already studied the book, I might have had my doubts regarding the dealer's claims. However, it supposedly came from a house in Maine where there lived a lacemaker, and I like to think a seaman brought it home for his wife or mother from one of his trips to Europe. I had never seen one before and may never see another.

Priscilla Gray, MA.



AUSTRALIAN MEMBERS:

16 May, 1982

Once again it is time to renew your subscriptions to I.O.L., Inc. Those who would like me to forward their payment to America, would you please send me either a bank or a personal cheque made out to G. M. PERKINS, to the value of \$10.50 (Aust.) plus 12 cents for interstate cheques together with your COMPLETED membership form, before 28th July, 1982, and I will send the subs in bulk again. Last year we had a problem with increased fees and as there was not time to collect the additional money from you before the enrollment deadline, I made up the difference myself so you could each then receive your magazine by air-mail. That turned out to be "not a very good idea" as I have not been reimbursed fully by everyone and so I am NOT prepared to do this again. To those who have already sent their subs, would you please send the additional money to make up the \$19.50 or your magazine will be ordered to come by 1st class mail which will take 3 months or longer to arrive. Please note that each of you are expected to pay a share of the bank charges and postage in addition to the subs.

Mrs. G. M. Perkins,
 80 Cochrane Street,
 MITCHAM, Vic. 3132
 AUSTRALIA

Assistance Requested

Anyone knowing the whereabouts or address of a Mrs. Gladys Hassel who once lived at Saba in the Netherlands Ontillos, please contact the I.O.L. Inc. Editor. There is an important message waiting for her. Thank you.

Write any information you have to:
 Mrs. Robert C. Ridell
 P. O. Box 1029
 Westminster, Colorado 80030 USA

Thank You

The Editor wishes to thank all members who sent information supplying material needed to locate several persons. Your responses have been most helpful. Thanks to all of you.

Mrs. Robert C. Ridell

New Charter -- Alamo Bobbin Lacers

In January a group of bobbin lacers in San Antonio, Texas started taking lessons from Patsy Anderson to increase our abilities as lacers. Then decided to form a lace group in San Antonio which would be affiliated with International Old Lacers, Inc., and so the Alamo Bobbin Lacers was formed. Our charter was officially accepted in March, 1982. At the first meeting the following officers were elected: President-Patsy Anderson; Secretary-Treasurer, Amy Groff; Telephone Chairman, Sue Daeschner.



ALAMO BOBBIN LACERS, Charter Members (L-R), Pat Anderson, Karen Gaona, Helene Hunt Patsy Anderson, Elaine Saunders, Amy Groff, Sue Daeschner. Members joining later were Tishua Rowe, and Linda Waring. Background--The Alamo.

The beloved matriarch of the group is Helene Hunt who is a source of inspiration and a wealth of information. At our March meeting we had "show and tell" and everyone brought antique lace pieces and Mrs. Hunt helped us identify them. Her own lace work is very fine and traditional, and she is both amused by and interested in the way all of us want to learn so many different kinds of lace and the contemporary methods. She encourages us to be perfectionists and to keep the quality of our work as high as possible.

Soon after forming our group we quickly arranged for two workshops to increase our knowledge of bobbin lace. The first one, in April, was a workshop on Bucks Point with Margo Winstead from Houston. The second, in May, to be "Design and Use of Color in Torchon", with Peg Harding from New Jersey. Living in a bi-cultural, Mexican-American community we have learned to love bright and bold colors, so we look forward to this workshop.



Matriarch Helene Hunt

We also have been offered two excellent opportunities to demonstrate lacemaking. Each year during the third week of April, San Antonians celebrate Fiesta San Jacinto or "Fiesta". This joyous and colorful spring festival is a celebration of the Battle of San Jacinto, (1836) when Texas won their independence from Mexico. As part of our contribution to this holiday we took part, with other artists and craftsmen, in a Village Fair at The Yard, a rustic shopping center consisting of antique shops. We discovered during the picture taking in front of the Alamo that whenever we get our lace pillows out to make lace, we never fail to draw a crowd!

Later in the summer the Institute of Texan Cultures at San Antonio will hold its Texas Folklife Festival which demonstrates the varieties of cultures that came together in Texas. The organizers of this event had read the newspaper article which was reprinted in the I.O.L. Bulletin, (January 1982) about Helene Hunt and Patsy Anderson, and Patsy was called and asked if she and Mrs. Hunt would demonstrate lacemaking at the Festival. Patsy responded with "a group had been formed, all of them would like to go."! The Festival will last four days with several hundred thousand people attending. This will be a great opportunity for us to demonstrate our craft.

We are very excited about the coming year and our future affiliation with International Old Lacers, Inc. We have several more workshops tentatively scheduled and a couple of very interesting suggestions for service to our community.

Amy Groff,
Secretary-Treasurer

Little Red Riding Hood in Lace

The cover picture, "Little Red Riding Hood" is a pillow top made of Needle Lace, one of many lace nursery rhymes in the Mrs. Jackie Friesen collection. This one had belonged to her grandmother.

Mrs. Friesen also collects birds animals and butterflies in all types of hand made and machine laces.

Jackie is a Charter member of the Columbine I.O.L. Lace Club of Denver formed in 1968. Recently the group was presented their IOL, Inc. Charter in a special presentation held at the home of Mrs. Laurena Senter who privileged the group to view her rare lace collection gathered from around the world.

The Venetian lace scarf is 7 ½ feet long, and is worked in Cantu using the finest threads.

The tablecloth of the Last Supper was made in an Italian Convent. This banquet size cloth is worked in Needle Lace and took many Nuns more than 30 years to complete.



A Venetian Scarf.



Columbine group at a Charter presentation.



The Last Supper in Needle Lace.

Salem Women Make Success Out of Old Lace

SALEM--They have dubbed themselves "the doily sisters," but the quip doesn't really cover the efforts of Patricia LaGai and Elizabeth Southwell, co-owners of the Salem shop...And Old Lace.

The two women recognized the allure of fine lace before it was revived in the fashion world and have built a prosperous business on the restoration of antique dry goods.

"The local businessmen laughed at us," said Mrs. LaGai. Today though, there are no more patronizing smiles. The shop ships orders nationwide, and out-of-state lace collectors take side trips to...And Old Lace.

It was opened in 1976, short-ly before the revival of interest in fine women's handcrafts. "Our timing was just right", said Mrs. LaGai.

"Lacemaking was something that was considered just a hobby. It was women's work that wasn't taken seriously in the past," she said, adding that it has only recently been recognized as an art.

The shop is crammed with fragments of old doilies and laces. Linen and lace tablecloths are neatly pressed and tied with colored bows. There are also collections of old buttons, quilts as well as antique clothing such as wedding and baptismal and communion dresses, all sidelines with women.

"One thing we weren't prepared for was the variety of people that come into our shop," Mrs. LaGai said. "It's fascinating--young and old, men and women."

Each woman works three days in the shop and spends the other three days laundering and mending the antique lace and linens they purchase.

Most of their stock comes from word-of-mouth customers who fetch yellowed linen goods from their attics and cupboards. They also receive some stock from Mrs. Southwell's mother, Pauline Stark of Portland, who sells antique linens at her home and at flea markets.

"I think we are the primo laundresses of the world," Mrs. Southwell laughed.



They use boiled starch and a gentle enzyme for whitening old linens.

When all else fails, the goods are taken to the "lawn of last resort."

Mrs. Southwell lays a tablecloth out in her back yard where she said the chlorophyll from the grass and the sun's rays work bleaching miracles.

"The sun is wonderful for tomato-based stains," she said.

Often, Mrs. Southwell said, she will spread goods overnight on the kitchen floor to allow them to thoroughly dry after steam pressing. This is a bit taxing on her teen-age daughters, who complain of the "great white fallout."

Her daughters also dislike competing with the linens for the washing machine and tire of finding frozen starched tablecloths in the freezer or refrigerator. The dampened tablecloths are frozen so they will not mildew before they can be ironed.

When the goods are cleaned and mended they are frequently recycled, an intrinsic part of the business. A table lamp in the store holds a shade made from an embroidered table runner; doilies are fastened to wooden bells as window hangings.

"If something is a tablecloth, it does n't have to stay a tablecloth. It can be turned into a jacket or skirt," Mrs. LaGai said.

Period clothing is one of Mrs. Southwell's specialties. She cleverly combines her own wardrobe with pieces such as a classic black 1940 suit and a white Victorian blouse.

She uses fragments of old lace and linens to design camisoles, blouses and other accessories under the label "Southwell Eccentric Originals."

The women have compiled idea books on the hundreds of ways lace can be recycled. Tablecloths can become Christmas stockings, sachets, pillows, canopies and bedspreads. Assorted doilies can be combined for a novel place mat arrangement, and edgings from pillowcases can be used for camisoles and blouses.

The shop, the women said, is not just a pastime, but a serious business venture. It also reflects their philosophy on the preservation of women's handcrafts passed down for generations.

"We like to think we are doing our part to recycle things that are beautiful and encourage that fine women's art not be discarded," Mrs. Southwell said.

Reprinted from
The Oregonian,
By Peggy Sand, Correspondent

CALIFORNIA WINNERS



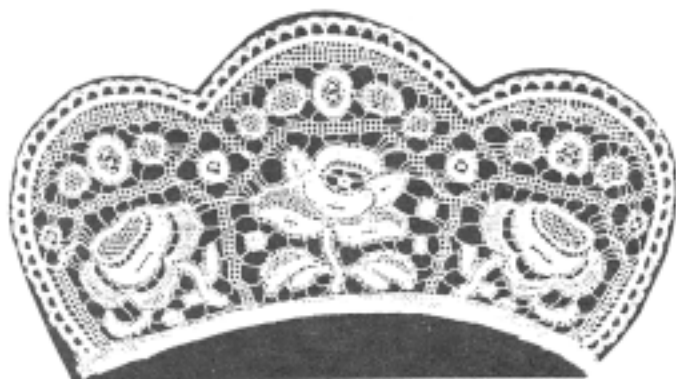
Lynn Hartzell (seated), Marguerite V. Bieger, Marisa Redondo with her mother Mrs. Redondo, both of Spain.

Just two months ago I was privileged to hear about your wonderful organization through a marvelous lady, Mrs. Marguerite V. Bieger, of Fillmore, California. Within a few weeks I had acquired Doris Southard's book on bobbin Lace Making and then made my own Belgian pillow and have been making lace ever since.

Marguerite invited my friend from Spain, her mother and me to demonstrate the art of lacemaking at an exhibition in Fillmore. Even as novices--we placed Third--in the entire Arts and Crafts Show. Mrs. Bieger's booth won top honors.

Lynn Hartzell

Canadian Lace Exhibit



I am giving an exhibition on my lace collection which I have assembled over the years, and have been given a Canada Council Grant to do so.

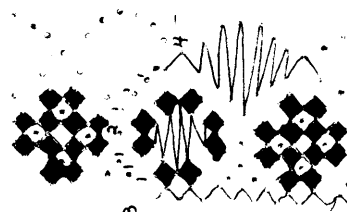
Last year I took a course with Doris May on Lace Identification in Boston and I would like to learn how to make bobbin lace. It is very hard to find any information on Lace in my area, or to find any one who teaches this art.

Margaret Ruhland
Ottawa, Canada

Lace Pattern Puzzle

Who, can tell us how to carry out the markings on this old blueprint pattern? The only pinholes definitely marked on the original have been inked in. The other pinholes were indicated only by the paths. On one repeat the blocks were inked solid and one figure had a path drawn in.

32 bobbins



Mary McPeck, Michigan

Cleveland Chapter Weaves Pattern of Activity

Proud of their newly received charter, the Western Reserve Old Lacers are busily educating each other and the Cleveland community in the appreciation of lace and lacemaking. Chapter President Arlene McKinnell will be teaching bobbin lacemaking at Akron University and Glimakra and demonstrating it at Halles Higbees in Garfiled Heights, and at Hale Homestead. Marjorie Bruemmer will speak on bobbin lace to the Brecksville Library Auxiliary.

Western Reserve Old Lacers sponsored a large exhibit at the Middleburgh Heights branch of the Cuyahog County Public Library. Lace fans, bobbin lace samplers, "Limerick" lace from Ireland, collars, kerchiefs, and a crocheted necklace with pearls appeared with a lacemaker doll, and samples of teneriffe.

An old-fashioned lacemaking machine and antique booklets with lace camisole, patterns brought back the essence of the past. Three elegant Victorian ladies appeared in portrait along with a crocheted lace table cloth that took two persons two years to make. Another portrait of a "Gibson girl" showed her wearing a dress with a sheer panel of machine-made lace which lay draped in the case next to her photograph.

An exotic delight was offered for the exhibit by Mrs. Anna Jesenko--a lace angel of her own design. Mrs. Jesenko's lacemaking technique proves that the "hand is quicker than the eye" as she works magic with her large Slovenian bobbins. Anna learned lacemaking in Yugoslavia as a child.

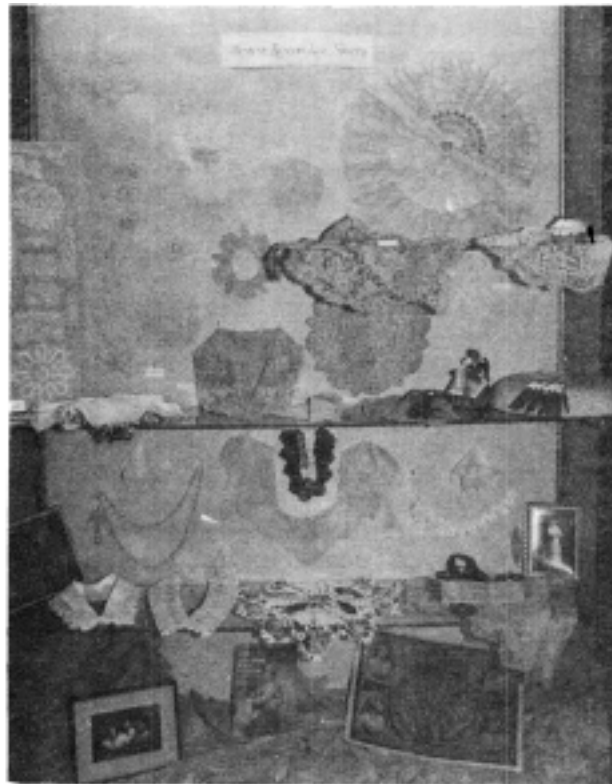
The chapter is equally proud to have Luz Fuentes as its member. Miss Fuentes, who is from Puerto Rico, was sent to Spain as a child to learn lacemaking.

The Western Reserve Old Lacers' exhibit was especially noteworthy because of its diversity. In addition to items already mentioned tatting and Brussels were well represented. The chapter will sponsor two exhibits; one in Brecksville Branch of the Cuyahoga County Public Library and a second exhibit at its Fairview Park Regional.

The spiritual aspects of lacemaking have not been overlooked by the Western Reserve chapter. Kathy Wilmer has written a poem entitled "How Lace Grows" and she has made it into a note paper described as a "Lacemaker's prayer of praise."

Kathryn G. Wilmer

Western Reserve Old Lacers.



Western Reserve Old Lacers exhibit
at the Middleburgh Heights Library.



Groszberg Display



LACE ON DISPLAY: Elizabeth Groszberg who has been making fine lace since her teens is willing to teach anyone to learn the art of lacemaking. Her collection will be on display at the Lake Worth Library. (Photo by Anne Gray). THE LAKEWORTH HERALD

Mrs. Groszberg spent nine days last fall in her native Hungary, traveling with her son, George. They visited Budapest and Vienna, and their home town. She says, "I even got to 'Halas' where they make the famous lace, and bought a few very lovely pieces."



Volcano Lace Makers

On December 10, 1981 the students and friends of Iris Berger lost a master craftsman to heart failure.

Iris was a giving and loyal lady with her knowledge of many needle crafts and her most cherished and historical study was of bobbin lacemaking. She shared all of her many hundreds of patterns and gave instructions for them. She taught many to appreciate the old art and to carry the craft through to the next generations. Our group of lacers was forming a charter membership with I.O.L.I. under the encouragement of Iris.

On page (104 & 105) is a place mat she (Iris) had made the lace and hadn't yet sewn in the loose threads. They were tucked under to have the lace zeroxed for patterns. After her passing they were printed and laminated for each of the members to have a set in memory of Iris. She willed each of her students one of her bobbin lace pillows.

The booklet cover for the membership addresses and meeting dates and places was designed by Reha Seekins a new member and the last student of Iris. The lace shows the lava spread (dark), the three steam plumes and the destruction of down timber at the base of the mountain. Our new Chartered Club will be known as the Volcano Lace Makers.

Pays Tribute To IRIS

This poem was written by one of our members and read at a meeting held in memory of Iris Berger

In memory of our beloved Iris Berger who gave of herself unselfishly to pursue and promote lacemaking.

She gave of herself
Her talent to share.
She worked with her hands
With loving care.

She called on the phone
To keep us in touch
With heart filled with love
We thank her so much.

To our club she was faithful;
She left quite a trace
Of her influence on us
And her great love for lace.

So Iris your memory
Will not be forgot.
We'll think of you often
And the classes you taught.

Your presence is missed
And so it shall be
Your name on our charter
Awarded posthumously.

—Dotty Person

MALTESE LACE (Bobbin Lace Making)

Maltese Lace is a craft that can be traced back to about 1640 in the time of the Knights of St. John, being then used mainly by the churches. Unfortunately we do not know exactly about the origin of Maltese Lace.

However, a book in Maltese, called "Lace Worked in Malta and Gozo", which was printed in 1920, contains some important information. In 1833, Lady Hamilton Chichester brought lace workers from Genoa to revive the industry which she succeeded in doing with marked success. The "wheat grain" or "leaf stitch" or "Goski" ornament which features prominently in current designs dates from this time.

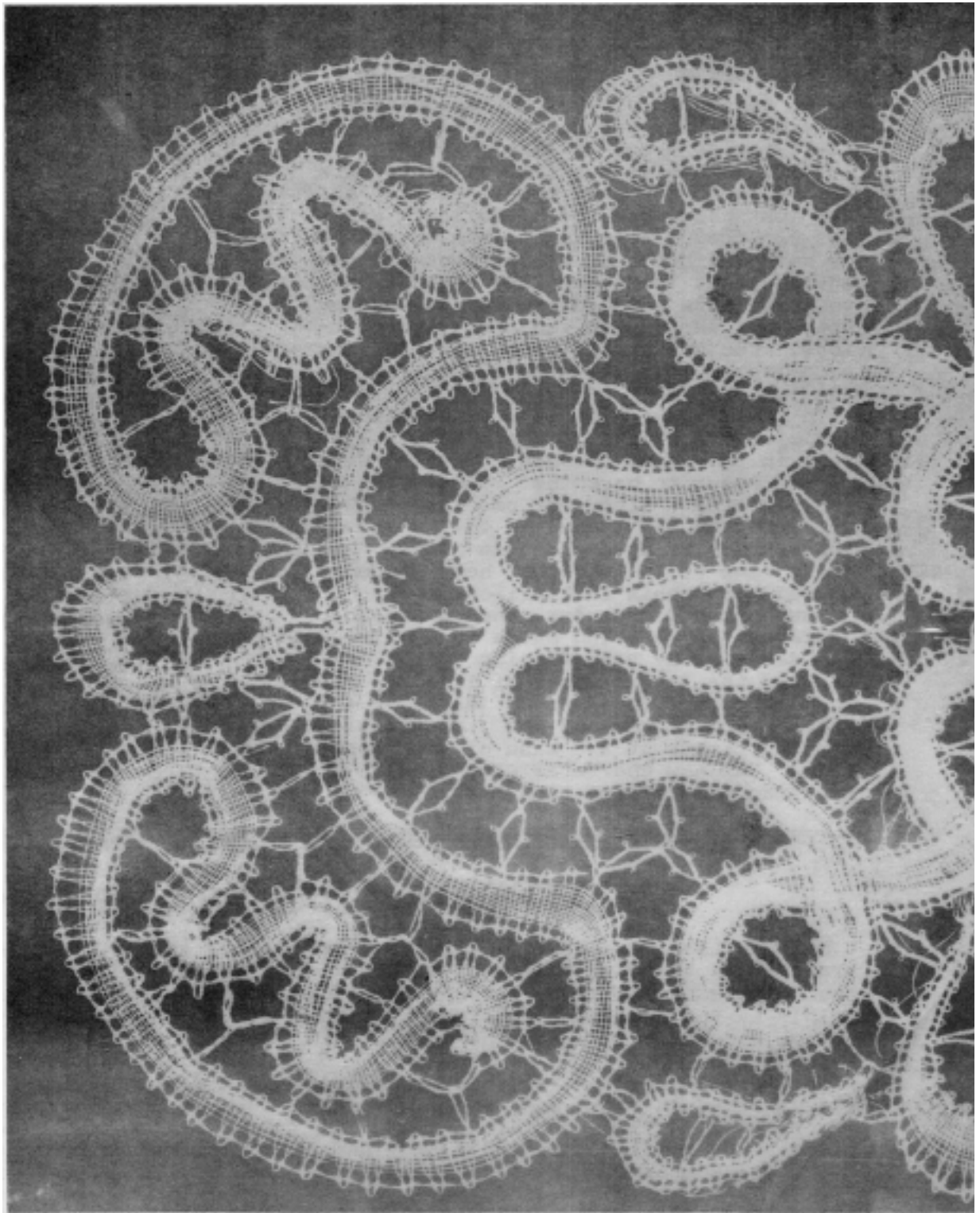
In 1846, Father John, a Gozitan Priest, brought some patterns, different from those used during that time. Lace stitches used by Maltese Lace-workers are the

whole stitch, half stitch, net stitch, English stitch, ball stitch, rose----and picot stitch, ornamental ground stitch, etc. The pillow on which the lace is worked has the shape of a cylinder.

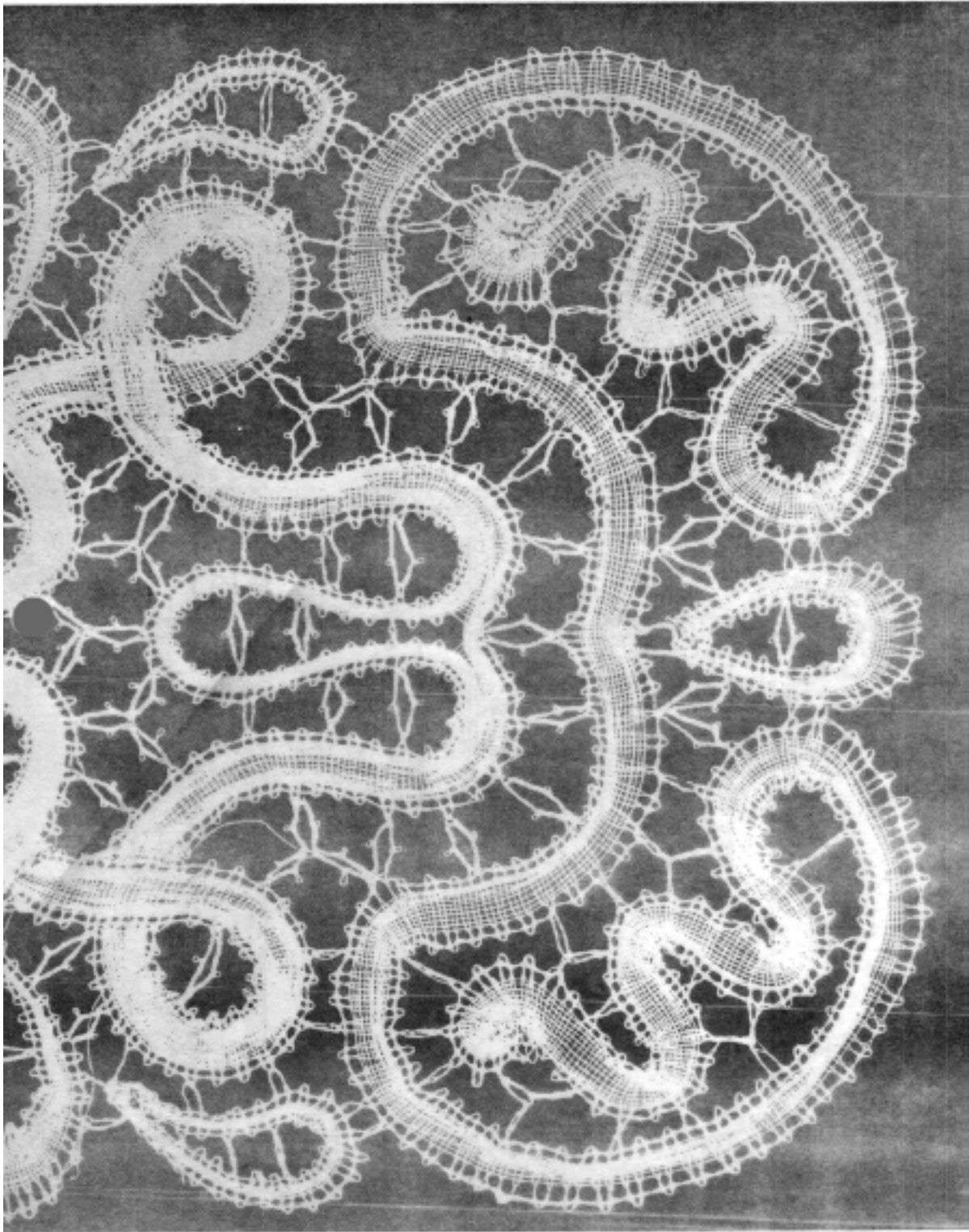
Irish linen thread was introduced in 1932 replacing the black and cream silk threads that formerly characterized the Maltese lace. New designs and high quality work led to pre-war exports amounting to FML0,000 a year. Stockings were often unpicked to provide thread during the last war. Whilst, the industry has declined considerably since the war, growing tourism is again encouraging the craft. In government Trade Schools this craft is being taught together with the other crafts.

EMMA BORG, MALTA

PLACE MAT

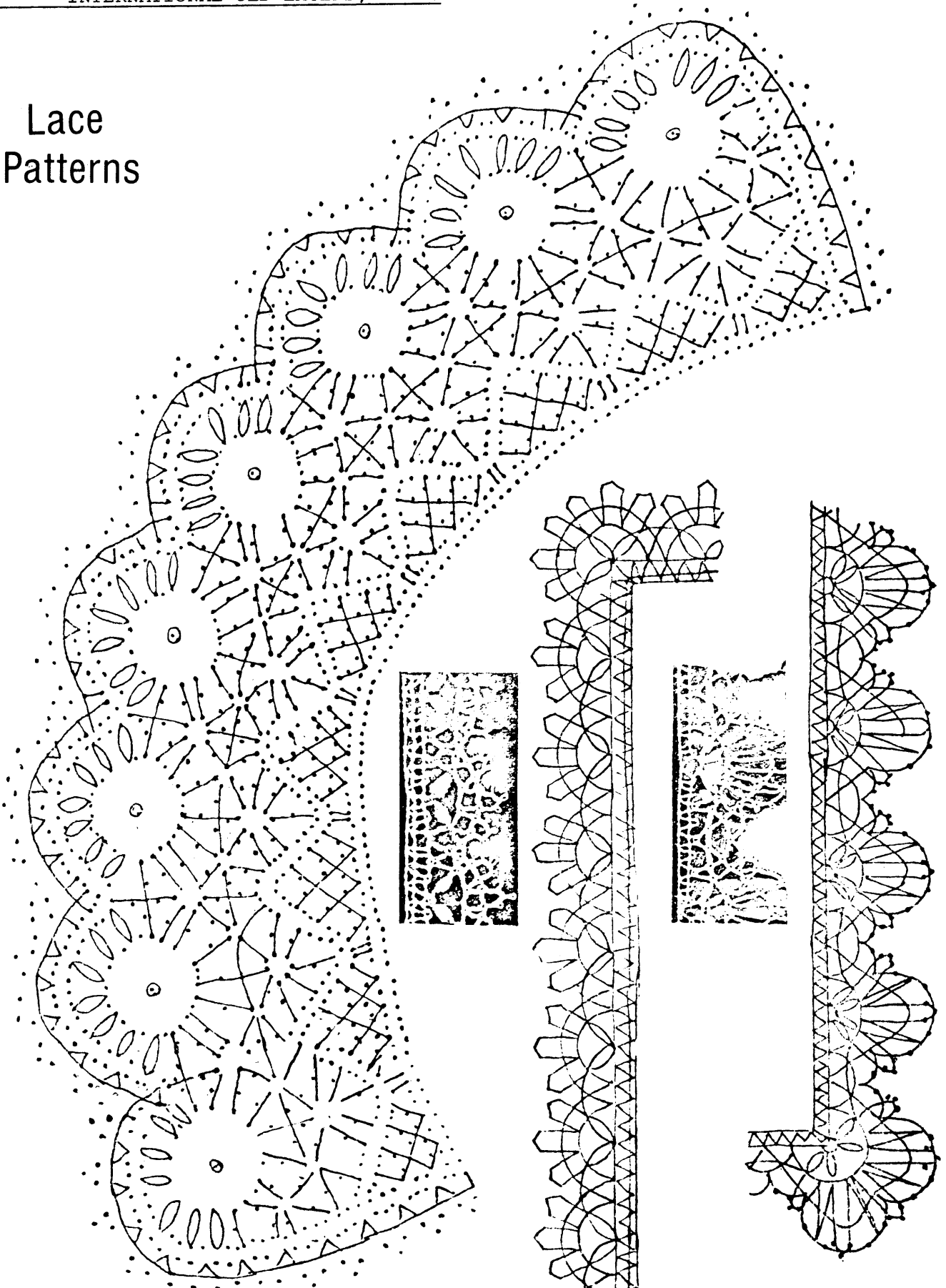


Designed by Iris Berger



Iris Berger

Lace Patterns



Roffey Guipure #11
Collar

Roffey Plated
Pattern #12
12 prs. (Spanish)

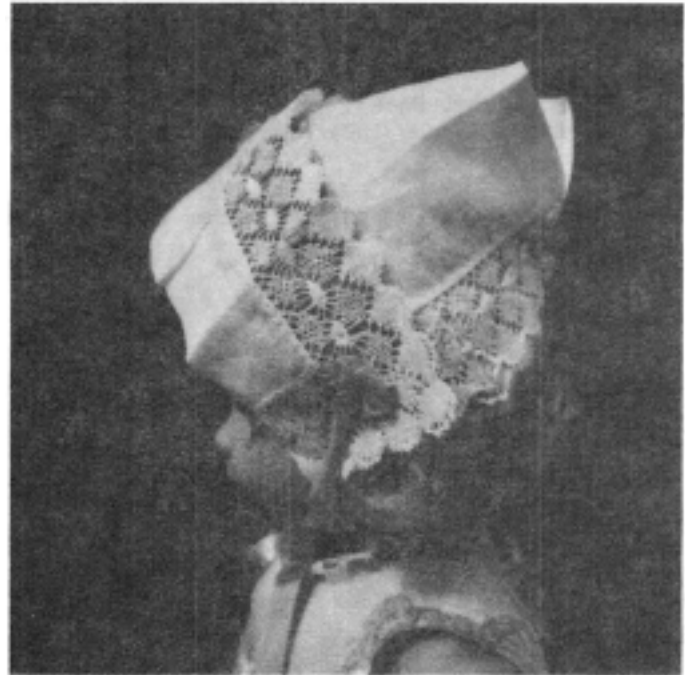
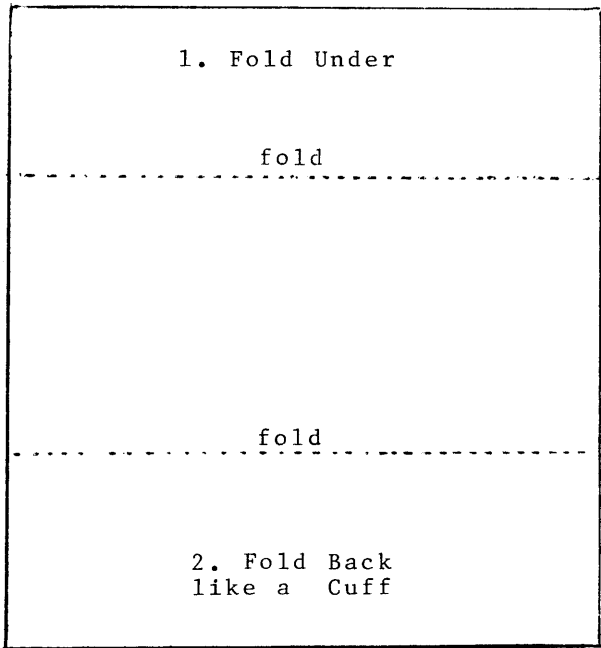
Roffey Plaited
Pattern #1 - 13 Pr.
(Spanish)

Permission granted. Mignonette Wright.

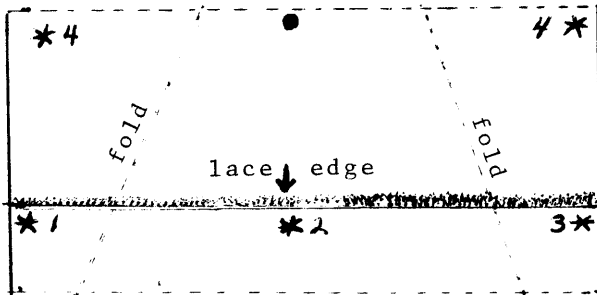
The Magic Hanky!

*I'm just a little hanky as square as square can be.
But with a stitch or two, they made a bonnet out of me.
I'll be worn from the hospital or on the Christening day.
Then I'll be carefully pressed and neatly packed away.*

*For her wedding day, so we've been told,
Every well dressed bride must have that something old.
So what could be more fitting than to find little me.
A few stitches snipped and a wedding hanky--I'll be.
And if per chance, it is a boy, some day he'll surely wed;
So to his bride, he can present the hanky once worn upon his head.*



A HANKY OR A BONNET!



The poem and the folding 'know how' came from Susan Biedermann, (Gertrude's daughter-in-law) who is of Irish descent and this is an old tradition in Ireland.

Martha Anderson



New Zealand Bobbins

I purchased some Bedfordshire bobbins from Mr. Peter McLeavey in Auckland, New Zealand. They are beautiful, made from native New Zealand woods--well made and smoothly finished. His delivery was so prompt, and I feel I.O.L. members should know about him. These beautiful and different woods would be a welcome addition to any bobbin collection.

Mrs. B. Huizing, Ca.

INSTRUCTIONS FOR HANKIE BABY BONNET

1. Fold under as diagramed.
2. Fold back, "like a cuff".
3. Fold on bias, as shown.
4. Tack both #4's at ● with needle and thread, (making sure all inner material is included in tack--at BACK).
5. Attach ribbon ties at #3's.
6. Make ribbon rosettes and sew at #1, 2, 3, and 4's (which is now ●).



© 1981

I promised to give you the instructions for the Hairpin Lace Shawl pictured in the July, 1981 Bulletin. This shawl is 70 inches wide and at the center point in the middle, 26 inches long not counting the tassles.

My work is loose rather than tight, so if your work is on the tight side, you'll have to compensate by adding more loops and using a larger crochet hook than called for.

This shawl will compliment a size 12-14 size dress. If you wish a larger size you can add a longer center strip and make all the other strips consecutively (6 loops) shorter following the general directions.

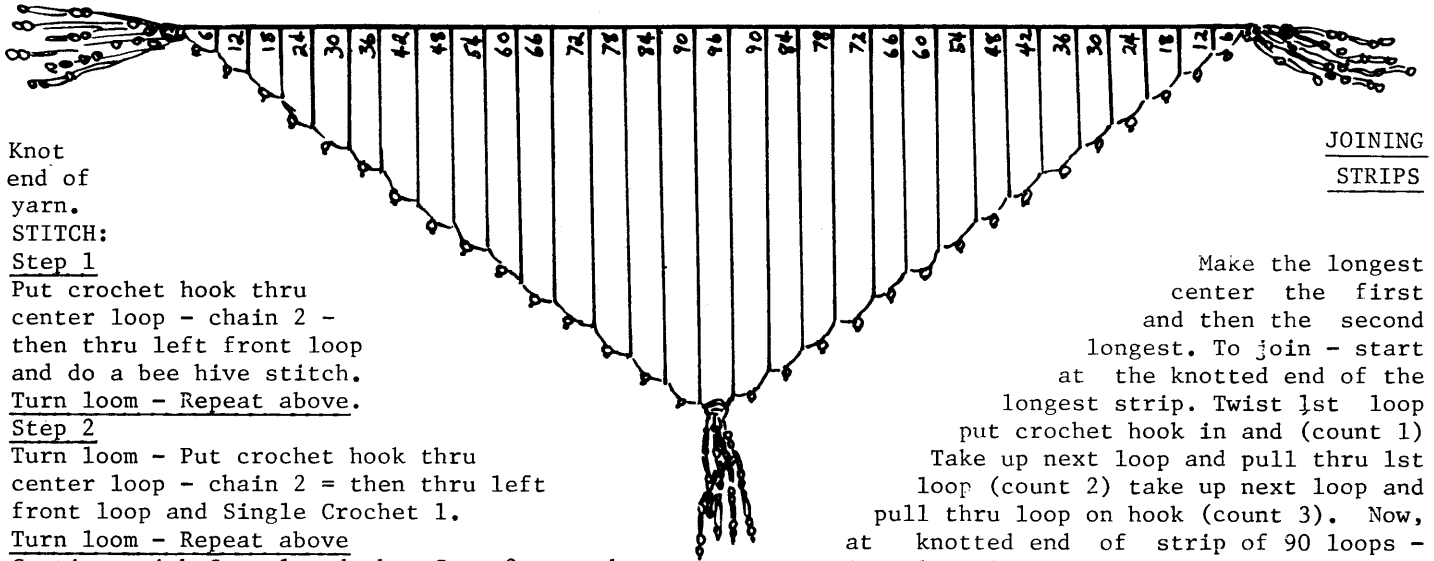
Good lacing to you all.

Evelyn K. Misner

HAIRPIN LACE SHAWL

MATERIALS: 6 BUCILLA MELODY (50% Mohair - 50% Acrylic) 1 ounce balls - (green)
 GOLD METALLIC to be used - 1 strand with 1 strand of green (to be used as 1 strand)
 3 inch HAIRPIN LACE LOOM
 F Crochet Hook
 BEADS (about 100) 8mm Faceted gold beads

(Number of loops on diagram includes total number of loops on both sides of strip)



Knot
end of
yarn.
STITCH:

Step 1

Put crochet hook thru center loop - chain 2 - then thru left front loop and do a bee hive stitch.
Turn loom - Repeat above.

Step 2

Turn loom - Put crochet hook thru center loop - chain 2 = then thru left front loop and Single Crochet 1.

Turn loom - Repeat above

Continue with Step 1 and then Step 2 to end of strip.

Let center strands dangle to be used for tying on beads.

JOINING STRIPS

Make the longest center the first and then the second longest. To join - start at the knotted end of the longest strip. Twist 1st loop put crochet hook in and (count 1) Take up next loop and pull thru 1st loop (count 2) take up next loop and pull thru loop on hook (count 3). Now, at knotted end of strip of 90 loops - twist 1st loop - put on crochet hook and pull thru loop on hook. Pick up next loop Take up next loop on second strip and pull thru loop on hook. Continue this way to end.

BEE HIVE STITCH: Put crochet hook thru left front loop - yarn over - Pull thru to front - yarn over - then thru left front loop - yarn over - pull thru to front - yarn over - (5 loops on hook) Pull last loop thru other 4 loops on hook. Hold the stitches with left hand and pull up center loop to tighten. You will have to work loose enough to do this stitch easily.

Attach all strips in this same way using the chart as a guide.

When all strips are attached, at top of shawl work or weave ends into center of strip with a crochet hook. Cut off excess yarn.

Finish lower shawl ends by placing a bead on a steel crochet hook (#8, 9 or 10) and pull dangling ends of yarn thru bead. Tie with 2 knots under bead - pull tight - cut ends.

Finishing Touches on Hairpin Lace Shawl



The finished Hairpin Lace Shawl.

On the center strip attach 2 strands of yar (12 inches long) as you attach fringe. Put on beads at random. Double knot the ends tightly and let dangle.

TO ATTACH FRINGE: $\frac{1}{2}$ inch from end of the strip - pull center of strands down with crochet hook making a loop. Pull ends of strands thru the loop and tighten.

The top of the shawl is finished off with a Hairpin Lace braid with fringe.

BRAID WITH FRINGE:

Use 4 strands at once (2 green yarn and 2 gold) to be used as 1 strand. Use a 3 inch loom and the Slip Stitch with an "H" crochet hook. Make 310 loops (155 each side of strip). Stretch out braid so it covers the entire top of shawl. Start at the right end using the top loops only. (The bottom loops will hang down as fringe). About $\frac{1}{2}$ inch from top edge of shawl push crochet hook up from bottom through the material and pull 1st loop down through the material. Bring loop up to catch the next loop on the braid. Pull thru 1st loop on hook. About $\frac{1}{4}$ inch over bring crochet hook up from the bottom - pull thru next loop of brain - pull thru loop on hook. Then pull next loop on hook. Continue this way to end.



Hairpin Lace Ornament

TO FINISH ENDS OF SHAWL:

Cut 3 strands 30 inches long and attach as you would attach fringe. Put on beads at random - knot ends and let dangle. Do this to both ends.

HAIR ORNAMENT: (You will need about 50 extra beads for this). On a 3 inch loom put another rod at 1 inch. Work in large space using the same stitches as you used in the shawl. Use 1 strand (1 green and 1 gold) and make 25 loops. Before removing strand from loom, slip a piece of yarn down thru the shorter loops. Carefully remove from loom and tie the ends of the yarn forming a circle. Put beads on outer loops - (1 bead on each two of the loops). Put crochet hook thru 2 loops pulling 1 thru the other one. Then place another bead on loop on crochet hook. Put crochet hook thru beaded loop and draw next loop thru one on hook. Put a bead on loop on hook. Continue to end of circle. Draw the closest dangling end thru last loop. Draw all dangling ends thru center of circle and make cascading jewels by placing beads at random on the ends as pictured. Tie a knot under each bead as it is put on. Crochet some knobs on back of ornament for attaching to hair.

EVELYN K. MISNER 1981

IN MEMORIAM

Mrs. Gladys Pittman
Genesee, Idaho 83832

Tatting

By Rachel

TATTED TRIMS

Holly
Leaves ch. 2-7&7
with Jos. knot
tips 9 half sts.
Berries 15 sts.

Candle
Rs. 6-6
Ch. 7
Holder
Ch. 4 x 2 sts
Tip R. 5
Bot. ch 2 and
Ring 15

Pineapple
Clover rs. 3px3
Bot. chs. 5px3
Base rings 4px3
Connecting chains
6-9 or reverse
Cone chains 3-3-3
Edge chains 6 &
3-3-3

Book Mark Base
to run ribbon thru
(under 4 rs, over
2) rings 5-5
chains 5-5

Bow
Ch. 10-1
Rs. 10 ps x 2
reverse chain

Note paper trim
from Sylvia Crone,
N.Y. Rs. 6, 5psx2,
6; Ch. 7, tiny r, 5
Ch. 7

Narrow Edge, left
Rs. 4, 6ps x 2, 4
and 4-4
Chains 5-5

Coaster
Center Rs, 10-10; Chains 6-5-6
1st row, Rs, 5-5-5-5, Chs. 7-7
2nd row, Chains 8-8
3rd row, Rs. 5-5-5-5, Chs. 8-8
4th row, Rs. 5-5-5-5, Chs. 10-10
5th row, Chs. 3, 9ps x 2, 3

Tree by
Marian Wilson
Michigan
Trunk R. 4-4
chain 5-25
and 3-2-2-3
Rs. 3-3-3-3

Motif
Center rings
5-5-3-3-5-5
outer row
Ch. 3-3, 5F x 2,
3-3, Rings 4-4

Motif Bookmark
11, 6 r. motifs
cen. 4 r motif
All rings 4-4-4-4
Border chs. 8
except corner 4-4
rings 4-4
Cord

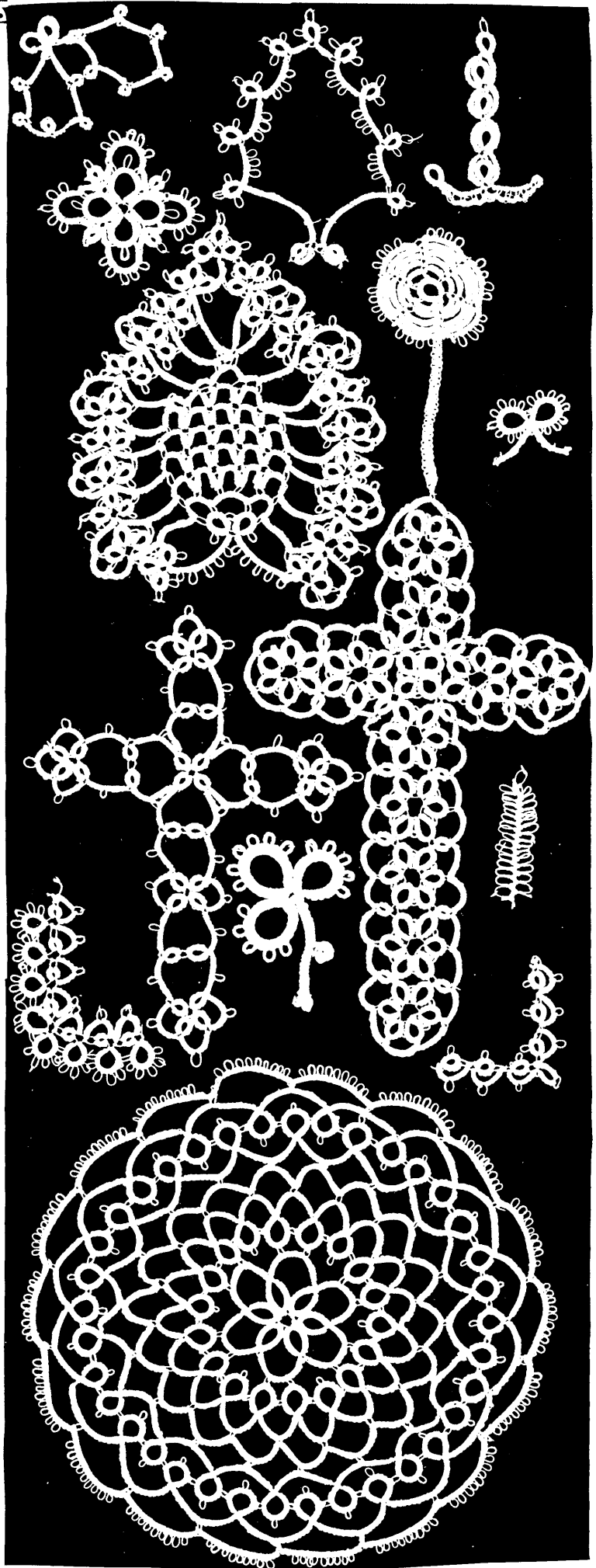
Macrame type by
alternating two
ball threads
with shuttle
Flower

Cen. r. 6 ps x 3
Chs. 4 around
6 around
8 around
10 around
4 ps x 2

Feather Braid
Alternate two
ball threads
with shuttle
making a picot
each time.

Narrow Edge on
right
Rs. 3-3-5
Chs. 5-5

TATTING PATTERNS



Calendar of Coming Events

PIONEER EXPOSITION

Featuring Pioneer Arts and Crafts, an event that has been carried on for seven years. Entries are eligible for \$500 in cash and trophy awards. Sept. 3-4-5, 1982.

For information and reservations, contact Bob Everhart, Dir. 106 Navajo, Council Bluffs, Iowa 51501

SPECIAL EXHIBITIONS

The Brooklyn Museum: Etchings and Drypoints, Brooklyn Before the Bridge, paintings, International Art Tours, The Museum's School Programs to explore contemporary and historic cultures. Must have an appointment.

THE BROOKLYN MUSEUM
Eastern Parkway, Brooklyn, New York

CHINA

A 22 day trip through the Orient to visit needle work, and the Embroidery Institute in Suzhou, a visit to a weaving factory, and lecture on techniques, enjoy Yangzhou and embroidery machinery--- and seminar. October 20 to November 10, 1982. Contact: DIRECTIONS UNLIMITED, 344 Main Street, Mt. Kisco, N. Y. 10549

SAMPLER EXHIBITION AND SEMINAR

C.H.A.N. is sponsoring a historical and modern exhibit of needlework samplers, to include embroidery, lace and knitting, illustrating examples and use of the sampler as a learning device. The Exhibit opens July 3 - September 12, 1982.

A three day Sampler Seminar on making and collecting needlework samplers. July 16 - 18.

Workshops offered on woven lace, pattern knitting and bobbin lace, collecting antique textiles and conservation of heirloom fabrics. July 16 - 18.

OLD ECONOMY VILLAGE, 14th and Church Streets, Ambridge, PA. 15003

EXPOSITION INTERNATIONALE DE DENTELLES

June 12, to September 12, 1982
Le Puy-en-Velay, Centre Pierre Cardinal
FRANCE.

THE SECOND ANNUAL LACE DAY

Saturday, Aug. 21, 12:30 to 5:00
DeWitt Historical Society of Tompkins County, co-sponsored by the Finger Lakes Lace Guild. Bring lace to be identified, information on lace conservation, bobbin lace demonstrations. Handmade and commemorative bobbins and supplies available. Jean Warholic Holly Van Sciver

Snip-ettes

Does anyone have an old fashioned stainless steel hair-pin lace hook--one piece type for sale? If so, please forward the information to the I.O.L. Editor, PO 1029 Westminster, Co. 80030 to answer an inquiry from a western newspaper correspondent.

A new newspaper THE AMERICAN COLLECTOR'S JOURNAL, P. O. Box 407, Kewanee, Illinois 61443, has articles on all types of collectibles from Teddy Bears, kitchen equipment to lace. Information and subscriptions by writing to the above address.

COLLECTING? An eight lesson course "Introduction to Collectibles" is being offered by the Indiana University School of Continuing Studies, Independent Study Div. Owen Hall, Bloomington, Ind. 47401

Any member sailing on the Q.E.2 or who may be visiting England has an invitation to visit I.O.L. member, Mrs. Jane Hooper, 1 Westgate Street, Southampton, England.

THE BOOK SHELF

POINT DE VENISE, Edited by Mildred Reza-bek, Belmont, Ohio 43718. 8 1/2 X 11, the book is full of Needlepoint lace - techniques, stitches and designs. It has easy to follow diagrams, for all types of accessories, doilies, lampshades, ornaments, eggs, collars, etc. There are many pages of patterns included in the book.

STAMP

WESTERN STAMP REPRESENTATIVES

Address example: (Name) No. Rayburn Bld. (All addresses are N.W. & zips 20515).

Joel Prichard, Seattle, 2263 Rayburn
Mike Lowry, Seattle, Longworth Bldg.
Les AuCoin Portland, 2446 Rayburn
James Weaver, Eugene, 1226 Longworth
George Hansen, Pocatello, 1125 Longworth
Pat Williams, Helena, 1512 Longworth

OLDER BACK BULLETINS AVAILABLE

Single issues listed below, each \$1.50

July 1972	Sept. 1972	Jan. 1973
Mar. 1973	Sept. 1975	Nov. 1975
Jan. 1976	Mar. 1976	May 1976
Mar. 1978	May 1978	July 1978
Sept. 1978	Jan. 1979	May 1979
Nov. 1979	Jan. 1980	Mar. 1980

July 1980

"The Chart for Lace Identification and the Meshes of Handmade Lace" 32 pages over 50 illustrations - - - \$4.75
Order from: Rachel Wareham- Postpaid
P.O.Box 346, Ludlow, Mass. 01056

International **LIBRARY**
Old Lacers, Inc.

Rachel E. Wareham, Librarian
P.O. Box 346, Ludlow, MA 01056

Following books to be loaned in United States and Canada, only, because of time and expense. Limit 1 at a time, for study and to examine to purchase for personal library. Cost, postage each way. Send \$1. for mailing to you and pay postage for return. Time limit two weeks.

NEW BOOKS IN I.O.L. Inc. LIBRARY
LACE HISTORY and APPRAISAL BOOKS

"The KOVELS' ANTIQUES PRICE LIST" - 1981
By: Ralph & Terry Kovel, United States
5½"x8", 756 pages, six pages only, of
textiles (household items and clothing)
Given by: Crown Publishers, Inc. N.Y.

"KNOW YOUR ANTIQUES" - revised 1981
By: Ralph & Terry Kovel, United States
7½"x10", 364 pages, 23 pages only on
needlework (quilts and embroidery)
Given by: Crown Publishers, Inc. N.Y.

"KNOW YOUR COLLECTIBLES" - 1981
By: Ralph & Terry Kovel, United States
7½"x10", 404 pages, 37 pages about
toys and dolls, no lace
Given by: Crown Publishers, Inc. N.Y.
(Most information in above three
books on other collectables)

LACE INSTRUCTION BOOKS

Bobbin Lace Books

"DEVON PILLOW LACE" - 1907, Reprint 1981
By: A. Penderel Moody, England
160 pages, history and how to make lace
First part of book traces history of
lace-making from its earliest origins
to 1907. The Queens' Lace patterns,
early methods of productions, uses and
types of bobbins; towns and villages
famous for lace-making. Last section
covers materials and instructions for
a variety of fillings.
Given by: Virginia Bryant, Oregon
and Virginia Staben, Oregon
in memory of Iris Berger, Washington,
a member of Portland Lace Society

"CHURCH LACE" - 1920, Reprint 1981
By: M.E.W. Milroy, England
121 pages, diagrams and photos
Each of the eight chapters is devoted
to instructions for a particular lace
pattern. The patterns are: Katapwa,
Kilbirnie, St. Patrick, Ladyland, St.
Andrew, St. Cross, St. David, and St.
George.

Tatted Laces

pattern folders by Andree-Anne de Seve
No. 101, 2 crocheted, 1 tatted bag
No. 102, 5 medallions, tatted
No. 103, 5 tatted edges or insertions
No. 104, 2 pillow tops, 1 crocheted
and one tatted applied on net
All in French instruction

"LACE AND LACE MAKING" - 1981
By: Alice-May Bullock, England
7"x10", 153 pages, photos and drawings
The book describes the cottage indus-
try and effect machines had on it, lace
schools, customs and holiday celebra-
tions, the lace 'tells' that were re-
cited while working; bobbin inscrip-
tions and laws regulating wearing lace.
Given by: B.T. Batsford, Ltd. Pub.

"La DENTELLE aux fuseaux de A to Z"
"DENTELLE AUX FUSEAUX" both French text
7"x10", pattern books; edges, doilies
Given by: Mrs. Zittella A. Ridell, Colo.

Crocheted Lace

"La DENTELLE" - 1979 French text
By: Andree-Anne de Seve, France
5½"x8", 164 pages, edgings, stitches
Given by: Mrs. Zittella A. Ridell, Colo.
and the author
"MAGIC CROCHET" - Magazine, No. 13
A Publication by 'Tricot', Illinois
9"x12", 60 pages, 23 patterns, doilies
edgings and tablecloths

Knitted Lace

"TRICOT D'ART" - French pattern booklet
7"x10", 67 pages, 35 doilies with
numbered knitting directions
Given by: Mrs. Zittella Ridell, Colo.

"FRIVOLES"

By: Madame et Chere Lectrice, France
7"x10", 49 pages, tatted instructions
edgings, doily patterns, diagrams only

Needle Laces

"NEEDLE LACES" battenberg, point, reticella
By: Jules & Kaethe Kliot, United States
8½"x11", 64 pages, instructions, pic-
tures of items made in the past and
patterns and braids available.
Given by: Jules & Kaethe Kliot, Calif.

"ENJOY MAKING TENERIFFE" - other laces, 1981
By: Eunice G. Kaiser, United States
8½"x11", 143 pages, mostly teneriffe, but
(needle, bobbin, tape, hairpin, tatted)
Given by: Eunice Gifford Kaiser, Texas

"The NEEDLE LACE PRIMER" - 1981
By: Yvonne K. Welch, United States
9"x11", 38 pages, projects/patterns
Given by: Rachel Wareham, Mass..

Also have copies of: "THE FLYING NEEDLE"
(Nat. Standards Council of Am. Emb.)
"CRAFT NEWS" Ontario Crafts Council, Can.
"LACE" magazines of English Lace Guild
"NEWSLETTERS" of Center for the History
of American Needlework
for years 1980, 1981 for reference
to answer questions, only.

HELP

I'm trying to locate a dealer of Milward (made in England) tatting shuttles. It's a small plastic shuttle with black outside and white inside.

Contact: Julie Felzien,
1710 High St.,
Lincoln, Nebraska 68502

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- Pillow, 19" cookie, hard-packed \$20.00
- Pillow, French, revolving bolster \$20.00
- Prickers, turned wood, Birch (light) \$3.00
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- Separators, turned wood, Birch \$3.00
- Separators, turned wood, Walnut \$3.00
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- Crochet hooks, above, with 24 inch stainless steel Boye chain \$6.00
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- Flat insert for French pillow, 5½" x 4½", use as cookie pillow \$5.00
- Bobbins, standard, dozen, Birch \$5.00
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Check with order prepaid. Orders less than \$20.00, please add \$2.00 for shipping and handling.

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1982

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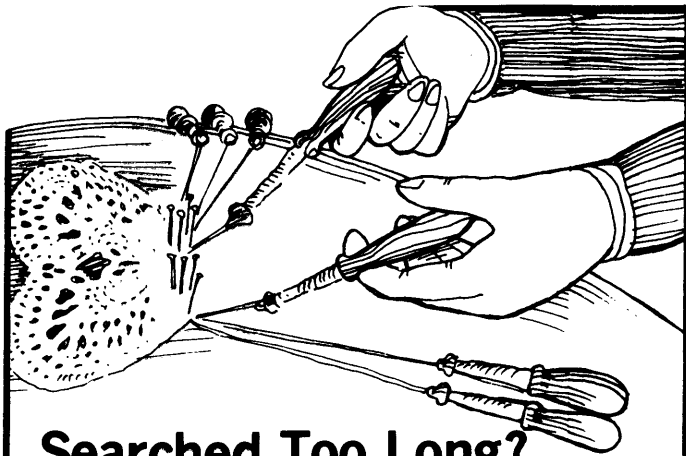
I.O.L. Stationery available (listed on page 99 of July Issue of Bulletin) 25 sheets and envelopes-----\$3.00.

- September 1980-----\$1.50 ea.
- November 1980-----\$1.50 ea.
- March 1981-----\$1.50 ea
- May 1981-----\$1.50 ea
- July 1981-----\$1.50 ea

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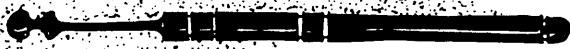
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I.O.L. PINS and CHARMS



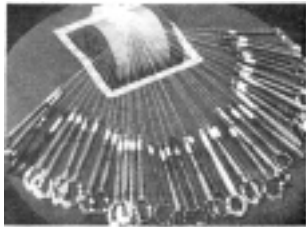
The I. O. L. logotype shows in silver on a blue enamel ground

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80/2 bleached. 50 grams 10.50

100/2 bleached. 25 grams 8.00

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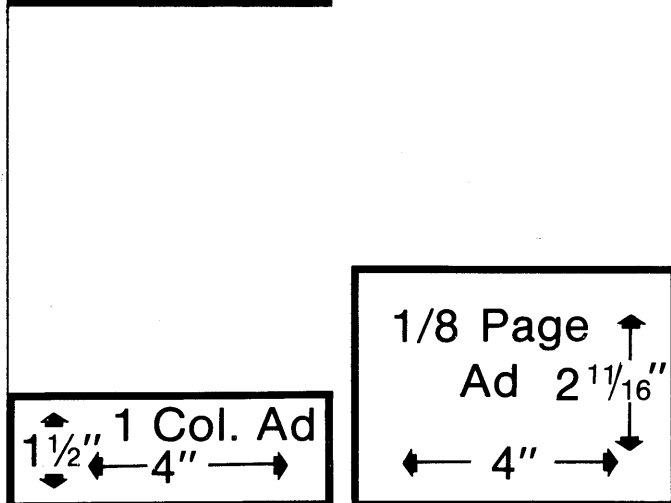
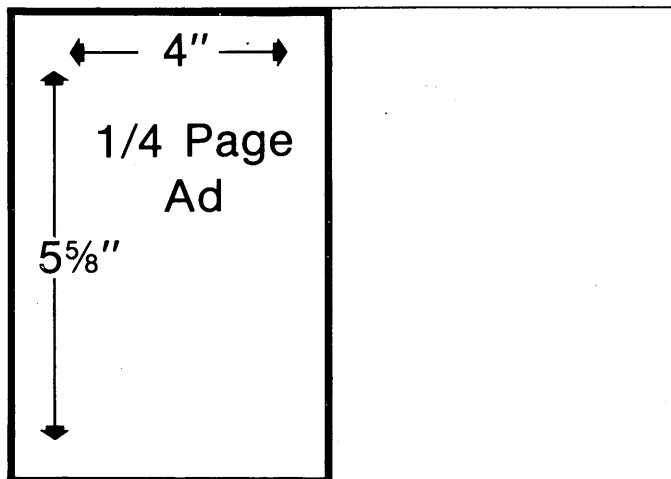
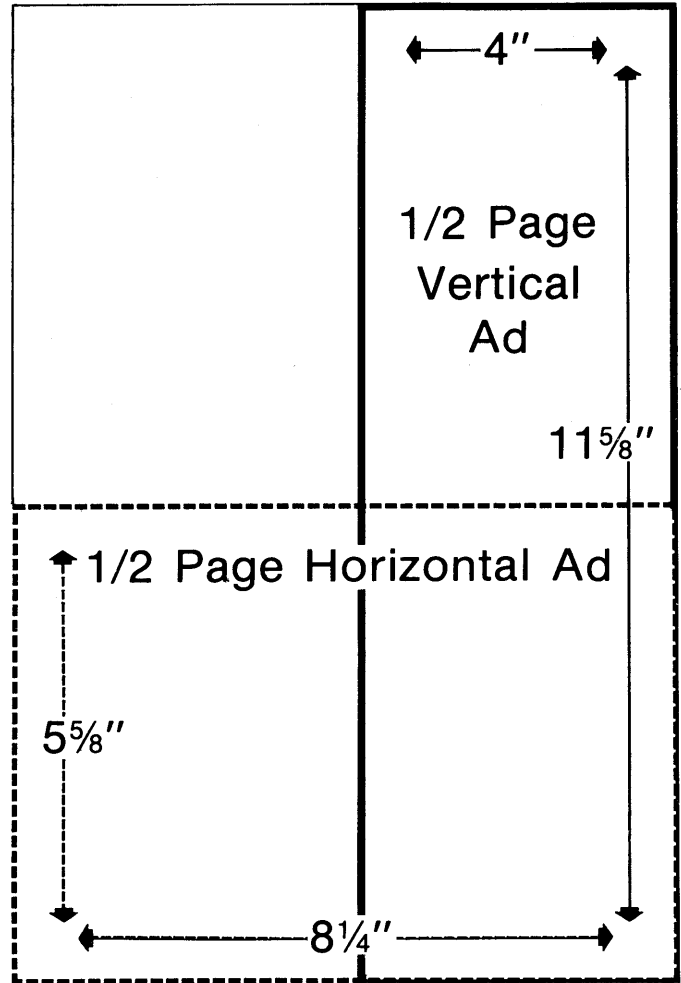
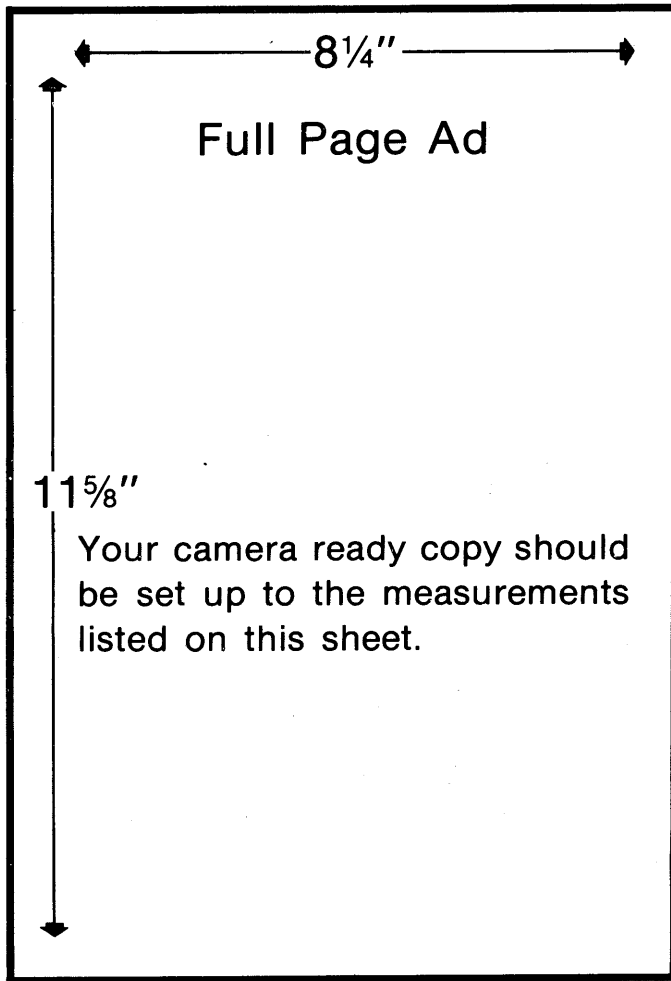
1. Lace & Lacemaking by Alice-May Bullock \$19.95 plus shipping and handling.

2. Kloppeln, Eine alte Handarbeit neu belebt by Katharina Egger. An excellent new book from Switzerland. Has about 115 pull-out patterns in back of book. It features the use of color in bobbin lace. Price is \$22.95 plus shipping and handling.

3. The Technique of Bucks Point Lace, by Pamela Nottingham \$19.95 plus shipping and handling.

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AD SIZES AND RATES



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