

*International Old
Lacers Inc.
Twenty-ninth Year*



Self Portrait in Lace

Left: Martha Anderson, Right: Gertrude Biedermann

**Official Publication
of
International Old Lacers, Inc.**

"Any seriously interested Lace Collector or Lace Maker may become a member upon payment of the prescribed fees."



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**NOTE: Ad rates listed
on inside back cover.**

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A stamped, self addressed envelope
appreciated for replies.

International Old LACERS I N C. BULLETIN



September 1981

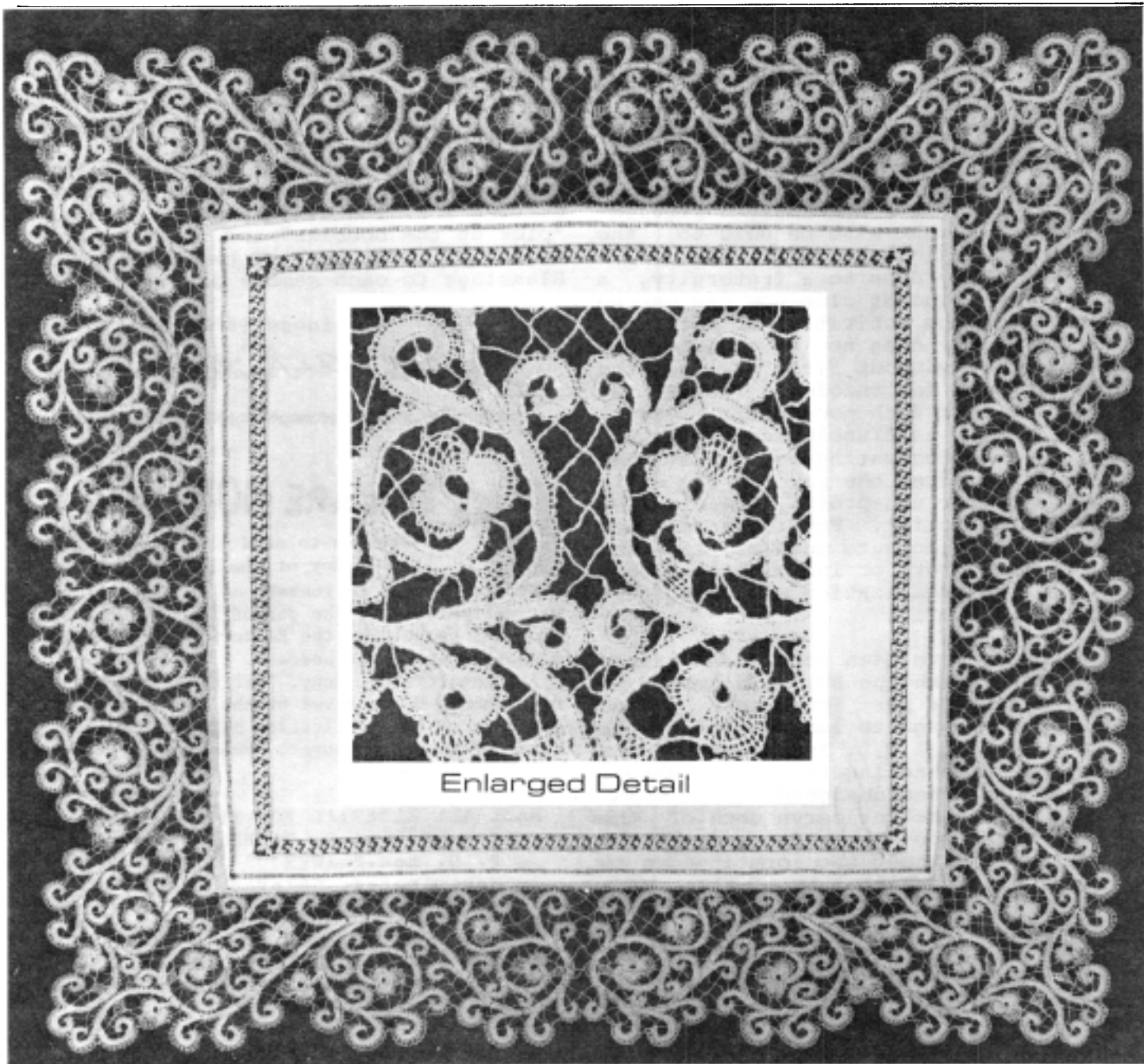


Photo courtesy of the Ford Museum, Dearborn, Michigan.

Cantu By McPeck

(See article on page 4)



President's Message

The recent events of the Royal Wedding was tremendously exciting and enjoyable even at our early hour of three o'clock in the morning. Surely all I.O.L. members wish them happiness for the future.

Some members are still having trouble understanding the fundamentals for forming Chartered Chapters, so if you have questions please write. All letters will be answered. It is a necessary requirement that dues must also be paid to the parent organization of I.O.L., Inc. If one does not pay dues to a fraternity, a Lodge, or any kind of club how can one be accepted into the activities of that society? One simply does not go to a college of one's choice without first paying the amount required for tuition! The IRS requires also that each non-profit organization have a "dissolution statement" in the By-laws requesting any funds that are remaining after the payment of bills to go to another non-profit organization having like material. For instance lace could not go to an auto museum. If any funds go to members or individuals then IRS feels the organization was just formed to make a profit.

All members have been sent a membership renewal form with the Bulletin, most of them were a three part form, so please be courteous enough to include it with your payment for I.O.L. Inc. dues to the ladies who are handling the memberships. The forms have been designed to lessen the work and to better serve each of the members. When your check is received by the Treasurer without the form it adds to her workload, and also that of the membership chairman, and the Editor, which in turn slows down the process for your Bulletin to arrive on schedule. Remember you are helping them save time so that in some spare moments they can enjoy their lace activity too. Many hours are being volunteered by these ladies for you.

If you have a question to I.O.L., Inc., please send a SASE which is the abbreviation for (Self Addressed Stamped Envelope), this will enable you to receive an answer more quickly. Hundreds of letters are received, many do not have a return address and much time is spent on searching for them.

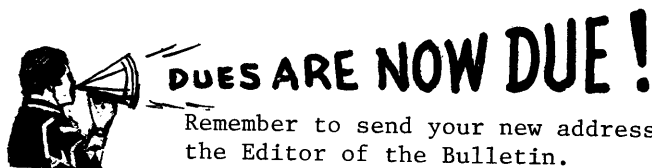
The convention in Ypsilanti promises to be very eventful as the members meet and

celebrate the 28th Anniversary of I.O.L., Inc. The Great Lakes Lace Group are to be commended for taking on such a great task and doing it well in just one year. Thanks, to each of them for their very splendid cooperation.

This President is now ending a term of two years, and it is time to bid farewell. In September new officers will accept the duties, with new problems needing to be solved in order to continue the growth of this great organization. I wish to thank each of the present officers for their support, and for sharing the responsibilities bestowed on them in such a gracious manner. To the new officers, "I wish you only a pleasant term of duty." To each member an expression of friendship for my two full years of wonderful memories while serving you. The time has come for me to "pick up the bobbins" and finish the designed pricking started two years ago. My Blessings to each member of I.O.L. Inc.

Happiness is Lacing!

Zitella A. Ridell President



Remember to send your new address to the Editor of the Bulletin.

Return postage is guaranteed on all Bulletins not deliverable by the postoffice department, and will be held by the Editor until notified of a members' change of address.

All advertising, copy, articles, and reports, etc. should 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.

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MEMBERSHIP DUES AND RENEWALS	
From Sept. 1, 1981 to Aug. 31, 1982	
U. S. and Canada, per year	\$ 8.00
(sent by 3rd class mail)	
First Class	\$ 9.00
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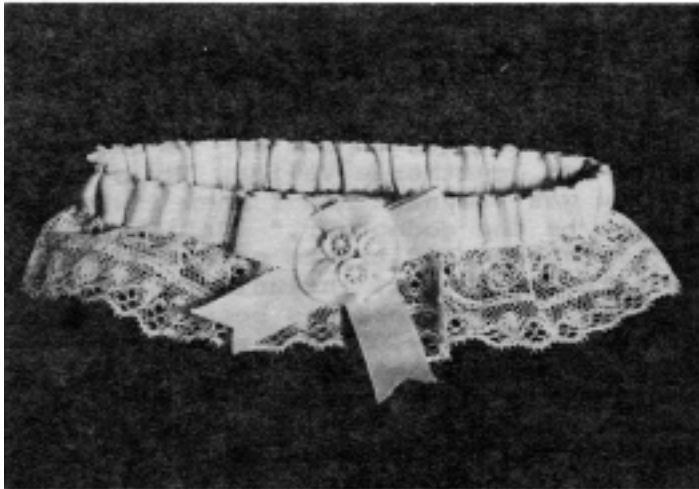
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A Royal Wedding Garter

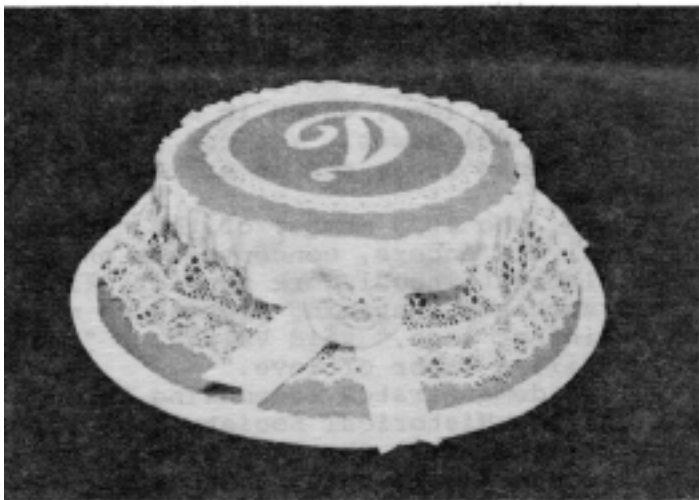


Prince and Princess of Wales special issue stamp.

One of the gifts given to Lady Diana Spencer, (England) was a garter made of blue satin and handmade lace designed from an 18th century pattern called the Duke's Garter. It was made by Bertha Kemp, President of Christchurch Lace Society. The gift of Downton lace took 45 hours to make, she told People's magazine as she modeled another garter for the correspondent. The presentation box took 136 hours to decorate with mother of pearl flowers and embroidery.



The Duke's Garter pattern in Bobbin Lace.



The presentation box for Lady Diana's wedding gift, which took 136 hours to make.

Mrs. Kemp has also made other lace articles for members of the royalty. In 1922 she produced a lace handkerchief for the Princess Mary, Queen Elizabeth's Aunt. A handkerchief was made for Elizabeth when she married the Duke of Edinburgh, and one was presented to Princess Anne.

Bertha Kemp, now 72 began her lacemaking at age 10 in a small village. She continued practicing her skill while she was rearing five children after becoming widowed.

Other members of the Christchurch Society made lace sachets, assembling them in a basket, which was delivered to Buckingham Palace by Jean Pegg, the I.O.L., Inc. Director of Bournemouth. The Royal Wedding gifts may be viewed on September 5th for a fee of £6.50. The Christchurch Society members will tour St. James Palace where the gifts of the Prince and the Princess of Wales will be displayed.



Drummer's Lace

On a visit to Atlanta this spring I visited the Toy Museum there, and in a glass case containing a lead soldier exhibit I saw a box of soldiers labeled 'The Drums and Bugles of the Line.' The smallest of the drummers had an apron on which was called "drummer's lace." I asked the Museum people to tell me about it, and they kindly opened the case and let me see and to copy the words on the box. "The white lace on the drummer's tunic is a survival of the Looping lace worn by the Grenadiers of England. There was one Company in each line batalion. This lace is referred to in the famous 17th century song 'The British Grenadier', --'who carry cap and powder and wear the louped clothes.' These toys were put out by W. Brito Co. London, England.

I could not tell by the tiny figures what kind of lace this was--real lace or a kind of netting--so if anyone knows a lead soldier enthusiast maybe this mystery could be solved. It really does intrigue me, how about you?

I asked a manager of a toy store about this company and he said he thought the company was still in operation and hunted up an address for me. I am getting a letter off as soon as I can. I will let you know if and when I find out anything about this military lace!

-Hester Tuckey



Ford Museum Honors Mary McPeck

Mary McPeck was joined by her former and present Village students at a gathering to celebrate her 25 years of making bobbin lace. The celebration was held at Lovett Hall hosted by the Adult Education Division of Greenfield, Village and Henry Ford Museum. She enjoyed a visit with one of her pupils from her very first class at the Village, held in the fall of 1972. As always when lacers get together, there were some who had new and old things to share. That's one of the nicest things about lacers. Those of us who have watched as Mary attempted to duplicate an edging she saw on an alter cloth in Italy, were pleased and proud of our teacher and her lovely finished product.



Mary McPeck sharing her Cantu masterpiece at Alexandria, Va.

One of the highlights of the afternoon was a visit to the preservation lab in the Edison Institute to see how they were preparing study lace. During a brief meeting three new items were presented to the librarian of the Tannahill Research Library. An old lace dealers sample book with pictures of available lace and some early National Old Lacers Bulletins from the estate of Mary Kramer were directed to Dearborn by Pat Harris, a new GLLG'er from Oregon. The third item was a copy of Doris Southard's book purchased from the Mary Moody Seldon Fund.

Mary McPeck will share her expertise in bobbin lace making at the 1981 I.O.L. convention by teaching a class in Cantu.

I.O.L.'s Youngest Member

I am ten years old and am very interested in becoming a member of the lacer's Guild. I have been taking lace for six months. It is the prettiest craft I've ever done. I like it very much and I hope to get a bobbin winder for Christmas. I want one because it takes such a long time to wind them by hand, and I have Danish bobbins. I got interested in bobbin lace from my Aunts, of which I have two, who know how to do lace. I take bobbin lace from my Aunt who lives in Garland where I live. The other one is in Austin. Bobbin lace means very much to me and I am glad to join the lacers Guild and be apart of it. I will try to go as far as I can in lace.

-Dianna Torres-



Trying the Laces

Lacemaking started out as "a labor of love" for JanetMarie Valiga. "My sister-in-law was pregnant and I knew I was going to be the godmother," Valiga said. "so I thought I'd try to make the entire christening outfit, including any lace."

Valiga's handiwork has been limited to crewel embroidery. "So first I read about 50 books," she said. "After that I was able to teach myself." By the time the christening outfit was complete Valiga was hooked on lacemaking.

Since then she has completed extensive research on the history and techniques of lacemaking.

"There are so many kinds of lace---any way, at least 30 major kinds," said Valiga. "It ranges from the simple kind as crochet or tatting--the kind people see and sometimes say, "Oh, my grand mother used to do that"--to more complicated as the Chantilly lace, which is most often seen in bridal gowns. You can also do a weave to make lace, sew it or make it on a bobbin."

Valiga, who is a member of the International Old Lacers, concentrates on the more elaborate needlework type of lace. "It's such a painstaking process to make that kind of lace," said Valiga, "that it's still a labor of love."

Valiga demonstrates lacemaking through the Chicago Historical Society and various craft shows. She also gives lessons through the Learning Exchange in Evanston.

LACE - It's making a Comeback

From the collars of kings to the trim on plaid shirts, lace has come a long way. Between the time it decorated the royal neck and became a fashion accessory of the 1980s, it managed to throw at least five countries into varying degrees of upheaval.

While it may be difficult to believe that the same starched stuff that filled grandma's parlor with all those doilies and antimacassars could launch international havoc, the fact is that for the love of lace, people went into debt, and died of consumption and were just plain done in.

Now with lace coming out of the closet again, more and more craft enthusiasts are turning from heavy fibers to finely spun Irish linen thread. And Arlene McKinnell of Brecksville is one of them.

She learned to make bobbin lace five years ago and since has combined it with skills in spinning, quilting, tole and theorem painting (early colonial painting on white velvet) to effect a startling career change. From the neurology department at the University Hospitals, where she worked as a chemist, her interest in traditional lace has taken her to Hale Farm and Village in Bath, where she now demonstrates lacemaking. It may be a long way, at least in spirit, from one place to the other, but parallels do still exist between the old job and the new. When McKinnell maneuvers her lace bobbins it's with the mind of a scientist --the art comes from the heart.

She's writing a small book for beginners on the techniques of bobbin lacemaking. "I'm approaching it in the form of a chemistry experiment. The directions will be simple straightforward in steps."

"No confusing paragraph form and no lace history even though I really love that part of my craft." She hopes to finish the project by spring so she can use the manual in the classes she'll begin teaching at the Glimakra Weaving Center, in Rocky River.

How does lace fit into the world of warps and wefts: McKinnell says it is not as far fetched as it may appear.

"There are two major types of textiles, single-thread and multi-thread. Tatting, crochet and knitting are all examples of single-thread, and weaving, macrame and bobbin lace are examples of multi-thread. Bobbin lace has even been referred to as off-loom weaving."

Bobbin or "pillow" lace, as it's sometimes called, is one of the oldest known

crafts, perhaps dating to the neolithic period. A lace cap made with bobbins was found in a bog grave in Denmark and has been dated by archaeologists to 3000 B.C. Bobbin lace might be a direct descendant of the utilitarian task of making hunting and fishing nets.

"Our work lace derives from the Latin word laqueus meaning noose. And a noose is defined as a hole outlined by string, rope or thread. That's really all lace is though, isn't it: A series of outlined holes!"

Anyone who's ever watched McKinnell juggle a mass of wooden bobbins knows that what happens in her hands is far more complex than just outlining holes. Dressed in a lace-trimmed colonial gown and seated before a thick 200 year old pillow mounted in a wooden frame, she turns out an inch of exquisite open-work fabric every five minutes.

Florence Nightingale reportedly once remarked, "No gentlewoman ever wears any thing but real lace." Arlene McKinnell is a gentlewoman in every sense of the word and her lace is as real as that made in 17th century Europe and 18th century America.

By most definitions real lace is that which is handmade and either of the needle or bobbin variety. Needle lace begins with a design embroidered with a tapestry needle on heavy paper.

Once the design is completed the paper is cut away and the resulting fabric is either sewn on mesh or joined by threads called brides.

Bobbin lace is made by knotting a fine thread around pins stuck in a thick pillow to follow a pattern called a pricking.

The bobbins serve as spools to hold the thread and as weights to keep tension on the work. The finer the thread the heavier the bobbins need to be. Although there is seemingly no end to how intricate a pattern can get, McKinnell says that the same fundamental principles apply to all bobbin lace.

"There are really only two basic movements, the cross and the twist. No matter how many bobbins it takes to make a piece of lace the maximum number you use at any given time is four. I think making bobbin lace is a bit like playing the piano. With the piano you first learn to manipulate the keys and to understand which ones are represented by which notes. With bobbin lace you must learn to handle the bobbins and the pricking becomes your notes."

At the height of bobbin lace's heyday in the 17th and 18th centuries, skilled European lacemakers sometimes used as many as 1,000 bobbins on a single piece of lace. They also used thread so fine it could be seen only with the aid of a magnifying glass and so delicate it necessitated working in damp dark cellars.

Those that did not die of consumption usually went blind by the age of 30.

Today's lacemakers are in no real danger of losing either vitality or vision, but they still prefer a reasonably fine thread.

"The best is made in northern Ireland where the climate is predictably damp," McKinnell says. "The flax that's grown here in the United States is cultivated for linseed oil rather than fiber. Of course, when I say that a fine thread is preferred I'm referring to people like myself who are making traditional lace. There are also a number of artists doing bobbin lace in contemporary ways using coarse thread and clothespins for bobbins. California and Colorado are both quite advanced in the use of such contemporary textiles."

Traditionally, lacemaking has been a "woman's work," but right from the start men were vitally involved in the process. Not only did they recognize a good money making venture when they saw one, but they also enjoyed decking themselves out in the finished product.

Kings, it seems, were especially enamored of the stuff. England's King Henry II so prized his personal lace collection that he handwashed and ironed it himself rather than entrust it to the servants, while Charles I once ordered 994 yards of bobbin lace to trim his collars and cuffs and another 600 yards to beautify his bed-clothes!

For a time, only religious leaders and nobility were allowed to wear lace. In fact, Henry VIII decreed that it was against the law for anyone with a rank lower than knight to so much as edge his shirt with a narrow strip of it.

It wasn't until the general standard of living improved and soap making was perfected that lace wearing became more widespread, but even then, prices were so high that the rich had to mortgage their to buy it. Consequently, down through the ages, lace remained a status symbol--a mark of gentility.

While women generally made the lace a select group of talented men completely dominated the field of lace design. Many of them were painters, but since very few ever put their signatures on their designs their names have been lost to history.

In today's era of designer label mania, this perhaps seems strange, particularly since prior to the late 1700s pattern was king. Later sheerness became so much the rage that some lace was actually little more than fine gauze.

There did come a time, however, when men had to be recruited to do more than just design, wear and sell fine lace. During the 17th and 18th centuries demand so far exceeded supply that the peasant women couldn't possibly keep up with

orders. Little boys and old men had to join the work force. In some places the salty old seamen, beached by bad weather plied the bobbins.

Today, women probably are the majority among lace artisans, but there are a number of men who maintain fine lace collections and a few who've learned to make it.

One young man from New York City who belongs to the oldest organized group of lace enthusiasts, the International Old Lacers, teaches lacemaking and is trying to obtain a grant to research and write a definitive study of lacemaking in colonial America. Arlene McKinnell is a member of International Old Lacers.

"The group has about 1,000 members and is worldwide," she says. "Now that may not sound like very many but it's growing all the time. Just in the five years since I've belonged, membership has increased by 200 and most of it's been recent. What I'd like to do is get a local chapter going."

Although America had, and maintains, a strong interest in bobbin lace, it is largely a European craft. The earliest true bobbin laces weren't made of linen or cotton thread, but of metal, since the first center of industry was Genoa, the greatest port of Italy.

By the 15th century gold thread was being imported to Genoa from Cyprus. Later France, Spain, England, Germany and Belgium turned to lacemaking and metallic thread lost its appeal. No doubt this was because, at least in part, the area around Flanders was considered the finest flax region of the world.

Until the middle of the 17th century, peddlers were the main sellers of bobbin lace in Europe. Since most of them soon realized that buyers, particularly men, were most vulnerable after they'd eaten a good meal, their strategy was to turn up with samples in hand at the towns popular eating establishments during the late hours of the evening.

Lace also was sold at fairs then it became so elitist that the rich either ordered from an established maker or consulted a lace broker.

At about the same time that a person could make a living as a lace broker the leading lace-producing countries began to get protective of their respective corners of the market. By the mid-17th century, government got into the act and from that point on, anybody who tried to steal a competitive country's patterns or techniques was in big trouble.

Both England and France prohibited the importation of foreign lace and imposed the death penalty on anyone caught taking national lace secrets across the border. But lace was big business and more than one entrepreneur made the decision not to be daunted by bureaucratic restrictions. If that meant kidnaping a

lacemaker or doing a little smuggling, oh well--it just couldn't be helped. The name of the game was economic warfare.

Innovative smugglers were known to have wrapped corpses in fine lace shrouds and sealed the coffins and unabashedly shipped them across the English Channel. And others, equally creative, took French dogs to Flanders and starved them.

After the animals became sufficiently emaciated, they were sewn into loose over skins which were packed with lace and returned or sent back to France. As late as 1820 border authorities caught a whopping 40,278 contraband canines.

But time passed and technology took the place of government as the lacemaker's chief handicap. In 1809 an Englishman named John Heathcoat invented a machine that could produce a good hexagonal mesh that we now refer to as bobbinet.

Although the lacemakers were so infuriated that many tried to physically destroy the new-fangled contraption, the wheels of progress couldn't be halted. About four years later another Englishman, John Leavers, patented a machine that made a product alarmingly similar to bobbin lace.

To add to the blow, Leavers was a resident of the English Midlands, a chief lacemaking area of Britain and the one place where handmade lace was actually more profitable than agriculture.

Colonial America's involvement in the lacemaking industry was really a throwback to the Midlands, since many lacemakers from the area emigrated to the new world, even before any new machines had been introduced. They settled in Essex County, Mass., in a town they named Ipswich in honor of the one they'd left behind.

This proved to be the only place in the colonies where lacemaking was established as a bona fide industry. In 1790 Alexander Hamilton, who was then secretary of state, reported in a survey of American industries that more than 600 women and children were regularly employed as lacemakers. That same year 41,979 yards of bobbin lace were shipped out of Massachusetts.

American Ipswich artisans worked in their homes, usually on a part-time basis. Once a week their output was collected and taken by stage to Boston, where it was traded for necessities. Both black and white lace was made, most of it narrow edgings used to border handkerchiefs and mourning veils.

Yet, despite the seeming simplicity of the finished product, the craft was very highly developed in this country and specific Ipswich patterns were created. Today, fine examples of white Ipswich lace can be seen in museums in Ipswich, Boston and New York, but unfortunately, very little black has survived due to

the caustic dyes used to color it.

Although Arlene McKinnell dons colonial American dress to give her lace exhibitions and her work typifies that of here and abroad, she practices her craft using Continental techniques.

"That's only because it's the way I was taught," she explains. "My pillow and stand are European too--they belonged to my teacher--but my spinning wheel is American,"

Besides making lace, McKinnell also maintains a lace collection, as well as a collection of antique lacemaking equipment. Included are parts of early lacemaking machines and bobbins from Denmark, Flanders and Thailand.

She's still looking for some English bobbins which she says often are decorated with ornate wooden or silver beads to help the lacemaker readily identify her threads when working a complex pattern.

Originally, lacemakers in the English Midlands had no access to standard equipment and so were forced to use the bone from sheep for bobbins and the fine fish bones to make their prickings. As a result, bobbin lace also became known as "bone lace."

What undoubtedly would be the choicest plum in any American lace lover's collection however, are the pillows and bobbins used by colonial American lacemakers. Compared to McKinnell's beautiful pillow and antique Norwegian stand these Yankee cousins are purely primitive.

The pillows were shaped like bolsters and made from heavy linen stuffed with hay and perhaps a few sprigs of lavender or lemon verbena to make them smell good.

Usually they were covered with a stocking and held in a basket to steady them during work. When not in use they could easily be protected by covering both basket and pillow with a cloth and rolling the finished lace into a small bag which hung from the back of the pillow.

American Ipswich bobbins were also unique, in that they were the only ones made of bamboo. Obviously, the China trade was influential here. It's thought that the five inch bobbins were brought into Ipswich Bay on trading ships, perhaps as part of the packing used to transport Oriental goods safely across the sea to New England.

American workers also loved the silk thread which for a time was imported from China.

Arlene McKinnell is a treasure trove of lace legend, lore and history, but her first love always will be the craft itself--the act of taking up simple and small tools and making beautiful things.

"If I live to be 100 maybe then I'll know everything I want to about making

lace. I've been at it five years now, but compared to what others are doing around the country I'm just the tip of a giant iceberg."

Be that as it may, in her own quiet way she's also carrying on a valuable tradition, in the broad sense as well as in the family sense. The gossamer threads of bobbin lace have linked two distant generations. Although she didn't realize it when she began studying bobbin lace, McKinnell discovered that her great-grandmother made bobbin lace, too. Like McKinnell, she was also a watercolorist, a theorem painter and an accomplished needlewoman.

The Italians once called bobbin lace "the fabric made of air." To Arlene McKinnell it's the fabric made of love.

By Eileen Silva Kindig
Printed with permission from,
CLEVELAND PLAIN DEALER,
Sunday Magazine

Elizabeth Donoghue Honored on Birthday

Elizabeth MacMahon Donoghue a Everett, Doll Curator and trustee of the Wenham Museum, celebrated her 84th birthday. Her friends of Wenham Museum marked the occasion with a surprise luncheon to express their appreciation of Mrs. Donoghue's exceptional devotion to the Museum. Seventy of her friends gathered at the First Church in Wenham to see her receive four special gifts.

Friends, a loyal support group of the Museum, presented her with an early "Kamkins" doll in her original clothing. This cloth doll was made by Louise Kampes and sold on the Boardwalk in Atlantic City around 1920 for \$10-15. The company closed its doors in 1934, thus making it a collectors item.

Over 90 of Mrs. Donoghue's Museum co-workers and friends presented her with three additional dolls. "Babyland Rag" by Horsman Co. in New York City between 1904 and 1920. This doll is dressed in her original clothing. A third cloth doll was made by Ida Gutsell in Ithaca, New York, in 1893. This doll and his clothing were printed on fabric and sold by the yard. The purchaser sewed and stuffed the doll and finished the clothing.

The fourth doll is appropriately named the "Irish Queen." Unlike the other dolls which were made in the United States, this one was made in Germany in the late 19th century. It is a Parian Bisque doll with black molded hair and a



*Julia Ward Howe, 1819-1910.
Author, Battle Hymn of the
Republic. Suffrage leader.
Motto--Justice, Equality.
Portrait doll 1906. Wenham
Museum, Wenham, Ma.*

molded chest, whose cloth body was completed by its original owner.

These four dolls will be added to the Museum's large and well-known permanent collection and will be displayed with a engraved brass plaque each commemorating this exciting occasion.

"Mrs. D.," as she is affectionately called, first visited the Wenham Historical Association in 1946 and met its founder, Mrs. Edward B. Cole. A friendship nurtured by a mutual interest in historical and doll lore and endured until "Granny" Cole's death in 1959. Mrs. Donoghue has continued to share her enthusiasm and love of dolls with the Wenham Museum.

Mrs. Donoghue is a charter member of the Eire Society of Boston and edited a bulletin. She is a member of the Irish Historical Society of New York and the Society for the Preservation of New England Antiquities. She is also a member of the Doll Club of Great Britain, the Emerald Isle Doll Club, and the Antique Toy Collector's of America. She is active in the Doll Collectors of America, Inc., the Doll Study club, and the United Federation of Doll Clubs, and the International Old Lacers.

Mrs. Donoghue was an accountant in the Boston wool trade until 1934, when she joined the faculty of the high school in Everett. She retired from teaching in 1963, allowing her more time for her volunteer career at the Wenham Museum.

Last Lace Factory on the Connecticut River

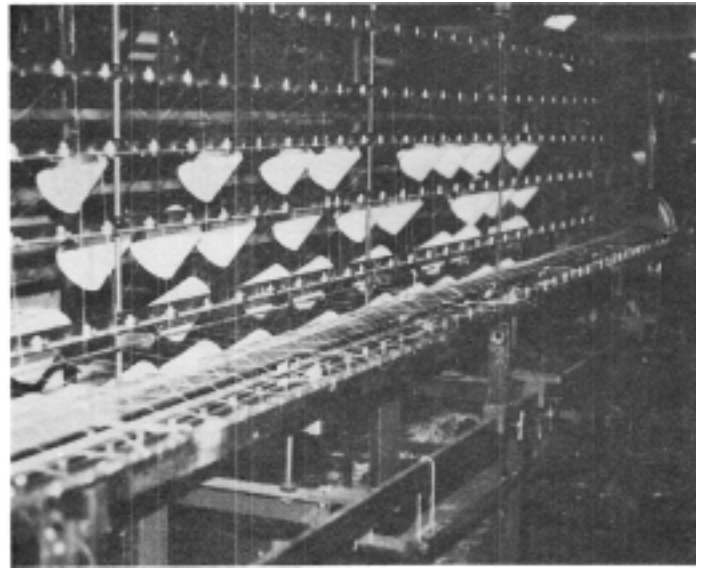
How many present-day lacemakers can boast of visiting an active lace factory in the United States? I can, and it was a great experience. For the past thirty years, our family has enjoyed an annual vacation week in Middletown, Connecticut, where my college friend is a retired pathologist. We always do a lot of sightseeing and every year find some new nuggets of New England history to investigate.

The Hartford Courant had a lead which we followed, and we drove down to the banks of the Connecticut River in the charming village of Deep River. In a beautiful sylvan setting, with an incomparable view of the river, we found a weather-beaten, unpretentious two-story building, with the words "Deep River Lace, Inc." just discernible over the dingy wide doors, beside a brick boiler room from which rose a tall chimney. Across the road is space for a few cars, and the newly refurbished railroad station, for this is the point where the tourists enjoying a nostalgic river and rail excursion make the change from the train to a river boat, or vice versa. No other traffic is there, because this is the end of River Road.

We had loitered too long at the beach, so it was late in the afternoon, so as I managed to open the wide door, I saw a sign, "Closed" on the office door. I could hear a radio. My knocks were not heard, but when I went outside to look for another entrance, I was seen and welcomed by Holly DeCarli, daughter of the owner. She explained she was staying a bit late to try to catch up the huge piles of lace fabric heaped on the floor beside her heavy-duty sewing machine. It is her job to look the material over for possible flaws and to figure out how to mend them invisibly. I'm sure she is an expert at this, and is obviously dedicated to the success of the business. In spite of her backlog of work, she was the soul of hospitality. She led me on a tour of the whole operation, talking knowledgeably and giving detailed answers to all my questions.

The huge steel and brass machines date back more than 50 years, so when anything goes wrong, the operators must improvise repairs as they are obsolete British-made Leavers with no parts available. Some were producing webs of lace more than six yards wide, from which bedspreads and tablecloths will be made. Others had row after row of narrow edg-

ings, between which is woven in a thread of acetate, which melts when heat is applied, leaving the separate strips of lace. It was difficult to comprehend how the giant looms could turn out such dainty patterns. My only regret was that I could not see the machines in action. However, it was exceedingly pleasant to be able to hear the fascinating narrative in the sleepy, late afternoon atmosphere. There were no other sound except perhaps an occasional fly buzzing in a high window in the cavernous---old room.

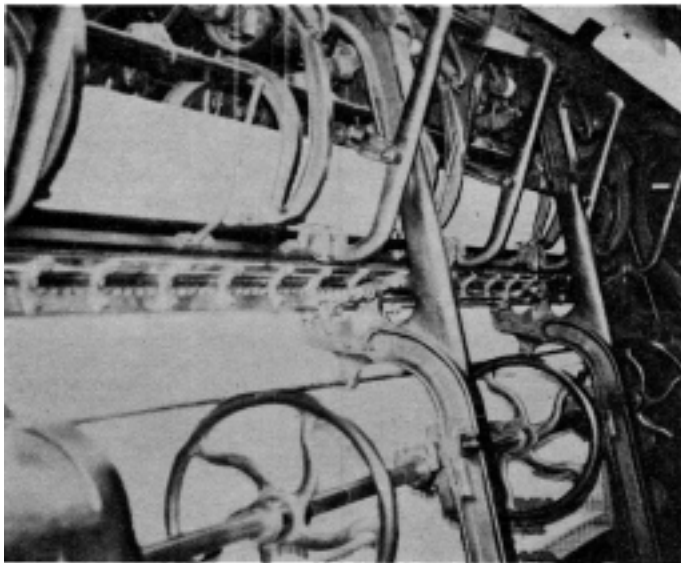


THE BEAMING MACHINE, which winds yarn onto beams, which in turn puts it onto the back of the lace machines.

I didn't count the number of machines, but the firm employs only twelve people, including Peter DeCarli and his partner, Leo Denette. They are currently advertising for a lace weaver, so jokingly I was offered a job. It would not have helped their current emergency, as only men operate the looms. Women work on other operations, such as threading the discs which fit into triangular metal conveyors. To my untutored eye, the process seemed vaguely like the Jacquard loom, with punched card strips carrying the threads to form the patterns. Long wooden "beams" wound with thread can be replaced during a run, but this involves tying many threads by hand, much as we replace empty bobbins in making lace by hand.

Most of the thread being used at present is 65% dacron and 35% cotton. Some nylon lace is also made. The size on one of the big spools I looked at was count 60/2 which came from Tennessee. It was

amusing to see the oily rags used for wiping the machinery--you guessed it -- they were made of lace scraps!



A DEEP RIVER LACE COMPANY MACHINE.

The front of the machine where the lace is woven.

Pictures by Katherine E. Dopp.

On the way out we paused in the little room next to the office, filled with all kinds of lace remnants which may be purchased retail, though the output of the factory is sold wholesale, largely at present to American Fabric of Bridgeport which finishes the work for firms such as the Ethan Allen home decorating company. The shop sells not only Deep River remnants but also an assortment of pieces made elsewhere. There are no more than eight or nine lace making factories remaining in the whole of the United States. Some went under when ladies stopped wearing lace-trimmed garments and lingerie in the era of mini-skirts and hot pants. DeCarli worked for the factory before he and his partner bought it twenty years ago, they have seen good times come and go, but right now the feminine styles furnish them with plenty of work, providing the lace required for milady's wardrobe and for Victorian style household items.

I left the 100-year old building with a great respect for the meticulous skill of the lace machine operators and for the perseverance, in the face of changing fashion styles, of such traditional craftsmen and the proprietors of the Deep River Lace Company. I also carried away some charming yardage of lace, and even a sample of the thread they use too hoping it might prove to be suitable for use on my bobbin lace pillow.

-Mrs. Katherine Dopp, Vermont

THE QUEEN ANN'S LACE

There's a long road
Winding to my house,
Full of wildflowers,
This time of the year.

The Queen Ann's lace
Is blooming now,
And blowing in the breeze
As I come--as I go.

"Hello, Lace Lady,"
They seem to say.
"Hello, Lace Lady,
T'is a wonderful day."

The Lord put you there
To greet me that way,
To make me feel good,
To make my day!

Evelyn K. Misner
© 1981

FOUR CENTURIES OF LACE

The Gilberg Gallery was the setting for an unusual exhibition of the year. In her second such display, Cheryl Campbell arranged a beautifully mounted, and carefully documented display of her lace, gathered in her travels, as a tribute to the Denman and District Lace Club with whom she has been associated since coming to Comox Valley four years ago.



The Cheryl Campbell lace collection featuring a wide selection of items.

The display was visual history of the lacemaking craft over several Centuries with some examples dating back to the 1600's, including one from the time of Louis XIV, and "prickings" or patterns created about 1820. Mrs. Campbell has extensive knowledge of lace and has researched the development of the art thru visits to museum collections. She has built a library of pictures and books and truly treasures her collection of lace including an exquisite fan of ivory mounted Brussels lace, tablecloth, and doilies and runners, berth collar, cuff sets, edgings and flounces, lace-trimmed children's clothing, shawls and scarves for the head.



Lacemakers, Audrey Sawchuck and Ruth Williamson admiring Cheryl's lace book display at Filberg Gallery, Courtenay, B. C. Canada.

Cheryl Campbell speaks with authority about the tools of lacemaking, the types created in the Middle East, France, Malta, Persia, Flanders, England and Ireland; the use of lace as a status and power symbol used by kings and courtiers.

A member of the International Old Lacers, Cheryl is also familiar with the development of crochet, knitting, and tatting. The opportunity to learn to make bobbin lace from Denman and District Lace Club members added yet another facet to her hobby. She is now making bobbins carved from wood, metals, ivory and decorated with glass bead weights in imaginative ways.

Mrs. Campbell was present every afternoon during the three week exhibition to talk with visitors to the Filberg Gallery about the part lace has played in wars, international intrigues, feuds, industry, smuggling, world finance, the lives of the children. Use of lace was

considered "frivolous and corrupt" by the Pilgrims who turned to wearing the plainest apparel in protest to the decadence of lace.

The exhibit in tribute to Denman and District Lace Club was an expression of Mrs. Campbell's friendship and great appreciation.

Reprinted with permission
From, North Island Advertiser
Courtenay, B. C. Canada

The Cross Twisters Form A Club

The gift of an 'old' Revolving Cylinder Lace Pillow with the words, "I know you will do something with this," hardly sounds like the birth of an active bobbin lace group--but that is how we began the Cross Twisters of San Bernardino, California.

Mrs. Dorothy Beals, an experienced weaver, spent the next 18 months reading, digging and experimenting. The self taught skills developed and produced as samples, squares and yardage of lace. Being a docent at the County Museum was a natural step to demonstrating in the Hall of History. An interested observer commented, "my friend does that" --- names were exchanged and Mrs. Jean Robinson soon joined Dorothy. What excitement, as Jean was an experienced "lacer" who had actually taken lessons in the art while living in England.

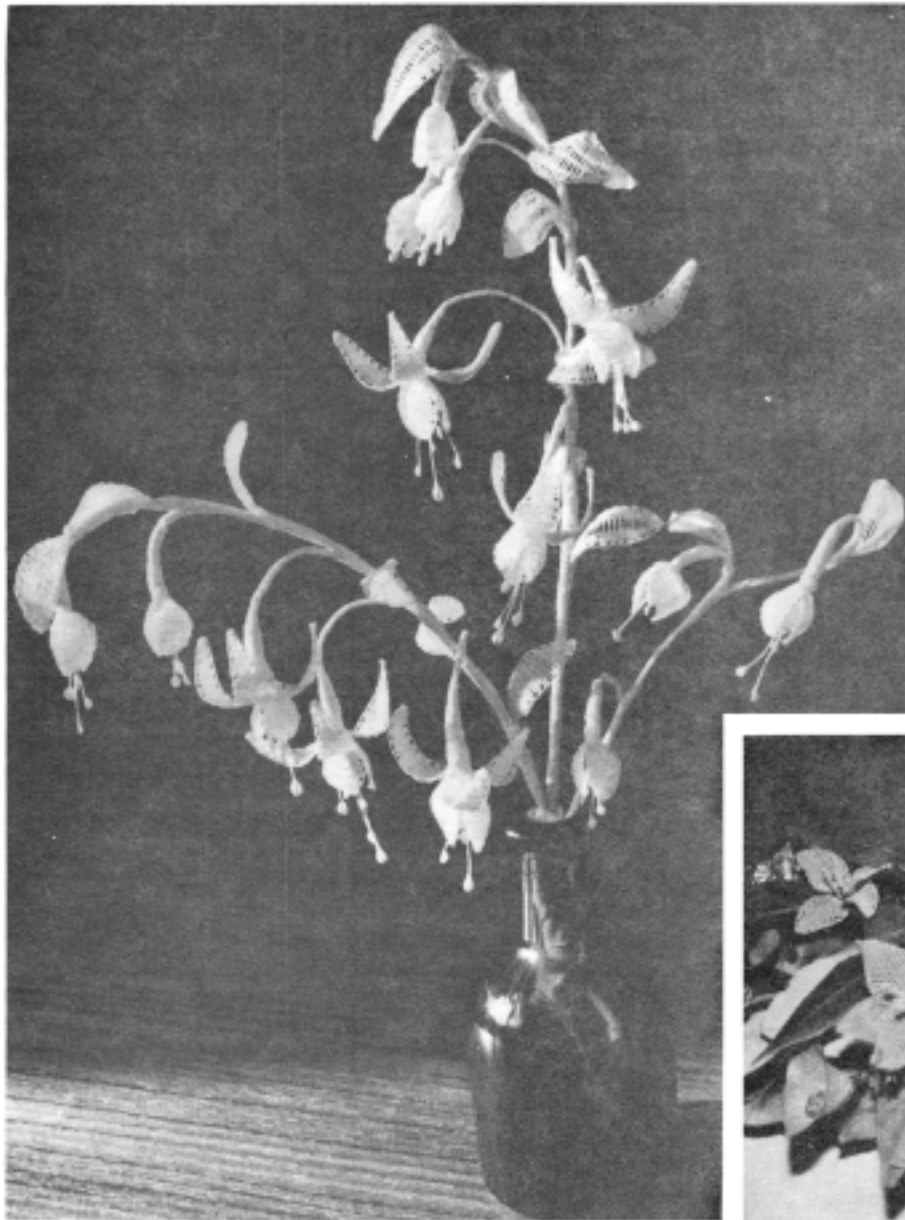
Mrs. Fern Jenkins, a docent at the Museum, with extensive knowledge in the knitted lace, "just had to learn that" skill. The sharing of ideas turned to teaching. By now the three were meeting regularly, every Wednesday at the Museum.

Soon Mrs. Mary Ann Howes and Mrs. Ann VanVeldhuizen joined them, both experienced needle women but strictly novices in bobbin lace.

Sharing ideas, techniques, information has been great fun. We now regularly demonstrate in the Museum the second Sunday of each month. At present we are assembling a beginners kit to aid the next new novice. The invitation is open to all interested in this challenging art.

Future plans include a display of all the laces in the Museum during the summer with a reference to the I.O.L. convention.

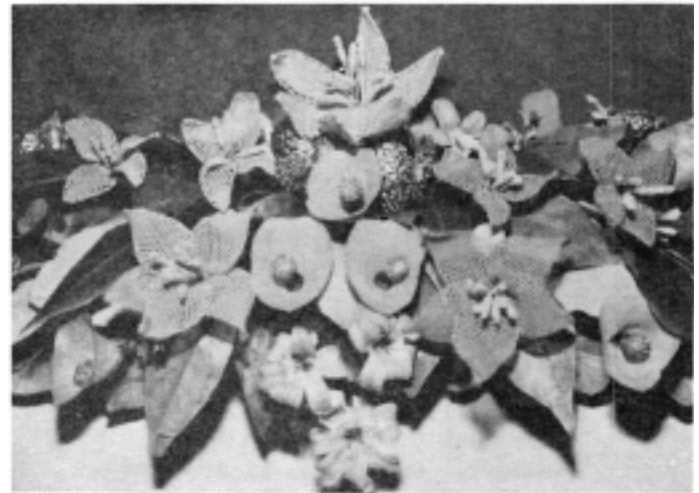
The Cross Twisters would like to extend a welcome to others in the San Bernardino County Museum area to join us.



Lace flowers made by Joyce Willmot, England



Congressional Medal of Honour decorated with a dry arrangement that includes lace flowers made by Joyce Willmot.



A section of the lace flower arrangement surrounding the Congressional Medal.

Congressional Medal Framed with Lace Flowers

The National Association of Flower Arrangement Societies of Great Britain and Overseas are holding a Flower Festival in Westminster Abbey.

I have been asked to do a dried arrangement of flowers--my site is a picture frame--which has to be done all around with dried or preserved plants, or leaves and flowers. The frame is hanging on one of the pillars inside Westminster Abbey near the Tomb of the Unknown Warrior.

In the frame is The Congressional Medal of Honour of the United States of America--it was laid on the grave of the Unknown Warrior by General Pershing, 17th, October 1921, and is the highest honour U.S.A. can bestow.

I feel very honored indeed to be asked to do this arrangement. I have been making Lace flowers for about six years.

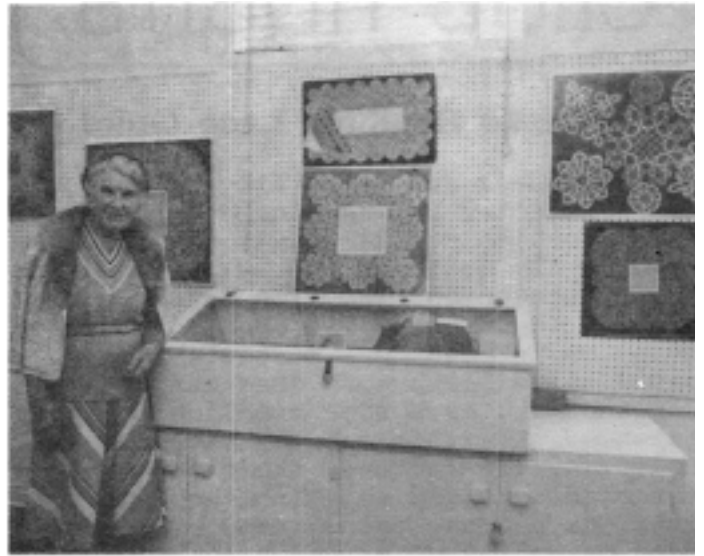
Thread? One can use any thread. I find the most suitable to be D.M.D. 30. Each petal and leaf is made separately, then joined into a spray. The petals and leaves are not starched, the tension of the bobbin lace holds them into position. The only wire used is for the stems. I have made fuchsias, daisies, lilies, snowdrops and primroses plus other flowers. I hope you will try making some.

I demonstrated how to put the flowers together in Seattle Lace Days, 1980. A class was also held in Canada, at White Rock. Go ahead, have fun making a lace bouquet. --Joyce Willmot, England

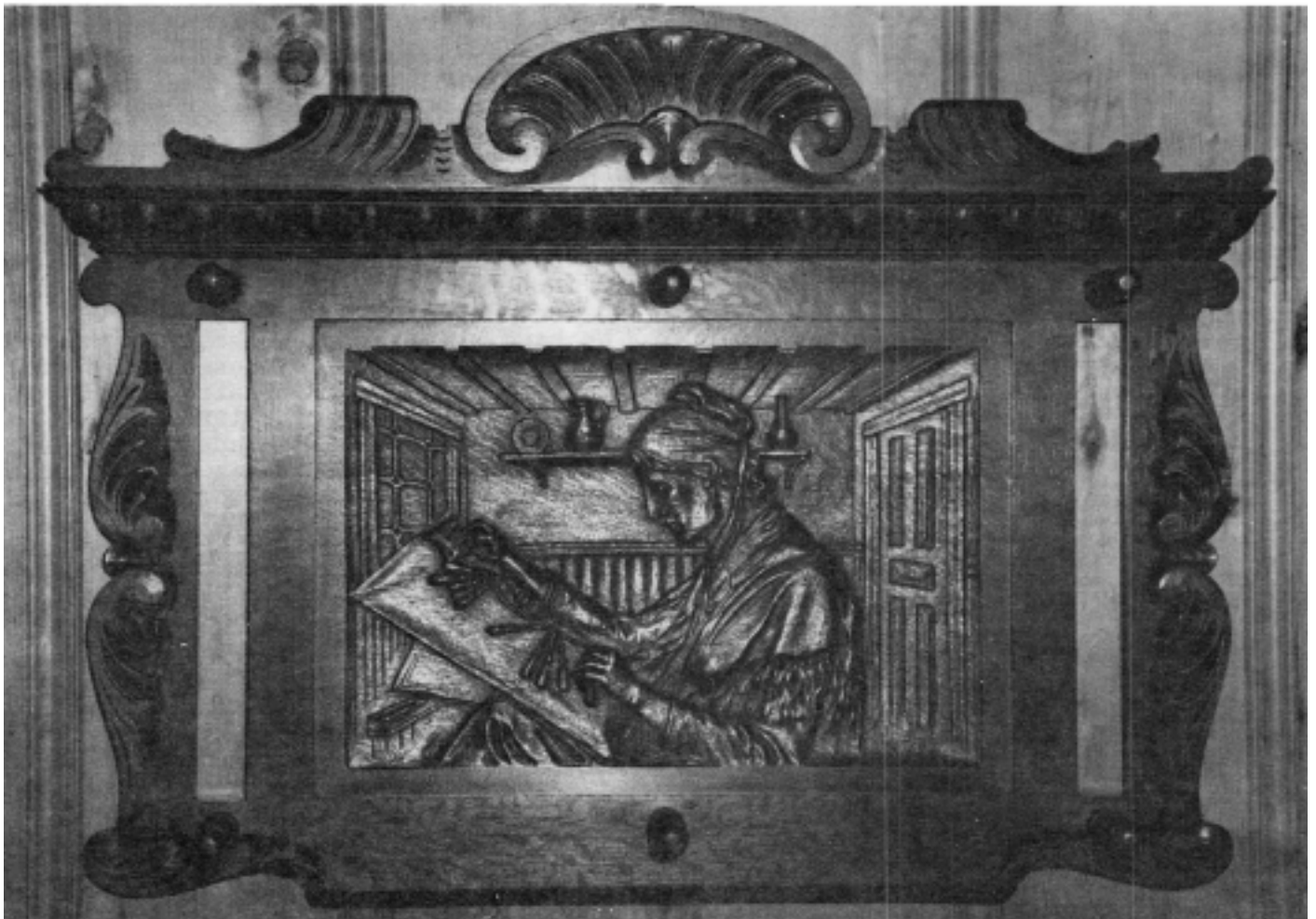
Groszberg Prizes

Elizabeth Groszberg participated in the "Fine Arts Festival" of the Florida Federated Women's Club District 10, and the Women's Clubs' State Convention by entering her bobbin lace pieces in both of the exhibitions. She won Blue Ribbons both places. Pictured are some of the lovely laces she has made, some of them made as she manages the directorship of the I.O.L. Southern Region.

The large photograph below is of an old "hat rack", belonging to Elizabeth. She and her husband found it in a junk-shop about 35 years ago on Long Island. She says "we have cherished it ever since, because of the beautiful carving of a lacemaker. I would like to share with others an old piece of art work, depicting our hobby." It is of very heavy, black wood, probably Mission-wood, and was sold from a New York City store around the early 19 hundreds. We tried to locate the store but it did not exist anymore.



Elizabeth Groszberg and a display of bobbin laces she has made.



Hat rack depicting a lacemaker.

CLUB TIDBITS

Chesapeake Regional Lace Guild

Birds, Bees and Butterflies was the theme selected by the Lace and Laughter group for its Fourth Annual May Lace Day held May 2, 1981, at the Dulin United Methodist Church, in Falls Church, Virginia. The program was opened by Jan Stiny who presented a beautifully prepared slide lecture on "Lacemaking in England" and gave some highlights of her extended study of lace in that country. Following the lecture, there was time for examining and enjoying the various exhibits and the sales items. A mini-shop on making of cords on a lucet, was given by Diana Lilliveg. The lucets were made by William Rodefer of Front Royal and David Haywood of Arlington, Virginia.



May Lace Day. (L. to R.) David Haywood, Martha Hart, Evelyn Goode, Elena Rodriguez, and Ann Porter. Barbara Roberts Photo.



Ethnic Lace Workshop by Brigitta Fuhrmann. Photo: Dianna Lilliveg & David Haywood.

Workshops were held in the afternoon with Bobbin Lace with leaves and flowers being made under the direction of Elena Rodriguez who was assisted by Caroline Pierce. Other workshops included Lace Identification by Mary Lou Kueker; Needle Lace by Marjorie Newell, and in addition to the workshops a Lace-In was held. Mrs. Edna Coryell and daughter, Mrs. Margaret Johnson demonstrated and exhibited their expertise in Guipure d'Art.

Fifty three persons registered at the Lace Day demonstration and workshops.

They wish to announce that Pat Earnshaw will give instruction in Lace Identification at the DAR Museum in Washington, D.C. September 27, at 10:00 A.M.



A workshop sponsored by the Chesapeake Regional Lace Guild. Photo: Diana Lilliveg

A Report from Portland

The Portland Lace Society is a very active group. We have gained a number of new members this past year and are hoping there will be more next year.

We have spent numerous hours doing demonstrations at schools, museums, craft shows and fairs. A demonstration has already been scheduled for 1982.

The Portland Group has added several lace books to the Multnomah County Library located in downtown Portland and will continue to contribute more books as they become available.

I would be pleased to hear from Groups in the Northwest area with information about their demonstrations and other activities. If I can be of assistance to your group, please let me hear from you.

Should any I.O.L. member be traveling or visiting in the Northwest area, plan to attend our meeting, which is the 1st Thursday of each month, except January and February.

I am looking forward to meeting many of you at the Michigan Convention.

Helen Barry,
I.O.L.'s Northwest Director



In 1968 Bernice Lang founded this club.

The Columbine I.O.L. Club of Denver displayed laces from the members' collection for two months at the Bel Mar Museum in Lakewood, Colorado. The Museum is on a tract of land having 327 acres which the city purchased from the Phipps and Bonfils, prominent Denver families who with their partner originated the Denver Post, Colorado's largest newspaper.

Joyce Casserly (formerly of the Smithsonian) and Mary Jane Hilker curators of the Museum arranged the "tea party" setting which featured mannequins dressed in Victorian lace dresses, and fur cape decorated with Battenberg. This display included a baby carriage with a maltese silk parasol cover; the life size doll was dressed in original baby clothes.

The display delineated special signs giving the history and showing exact samples of each type of lace, and how it was made. One case portrayed lace hats "thru the years."



Once fashionable lace hats and bonnets.

The walls were lined with laces of all types in a variety of ways they had been used. Cases showing various antique lace tools lined the center area, which included a carved ivory netting needle case, a series of bobbins, and teneriffe equipment.

On specified days members demonstrated bobbin, tatting, and gave lectures on the lace identification. Newspapers and television gave good coverage, which attracted groups from Fort Collins and Colorado Springs 150 miles away who came to visit this fascinating lace display.



Little Red Riding Hood, in Needle Lace.



Greek mythology done in Filet Lace.



Outgoing President Nancy Conklin, Incoming President Antha Hitchcock. Battenberg cape, Maltese dress.

Minnesota Lace Society



The 4th Annual Lace-In of Minnesota Lace Society was held in conjunction with the Victorian Craft Festival at the Ramsey House in St. Paul on August 1st and 2nd. Many faithful and dedicated lacemakers turned out in the rain on Saturday to demonstrate their skills. On sale to the public were many pieces of antique lace and work of the members, as well as a specially prepared booklet on the care of antique lace in the home. On Sunday a pot luck picnic was held for the Lace Society, then five hours of demonstrating. The weekend was a grand success. We earned a substantial sum to go toward our future programming efforts.



Darlene Mohrland, President of MLS works on a styrofoam boards used in lace classes.

Our summer activities are just beginning. Sue Thompson, a noted English lace teacher, will conduct a week of seminars in tatting, netting, Honiton and Bucks lace from August 11th to 25th. The Minnesota Lace Society will offer a week long "Crash Course" in bobbin lace prior to Ms. Thompson's visit, so anyone who wants to will gain enough knowledge to participate in her seminars. Several of MLS members will attend the I.O.L. Convention, and Pat Earnshaw, the keynote banquet speaker will accompany them back to Minneapolis for several days of touring, consultations, and lecturing.



Laurie Waters working on a copy of Italian Tape Lace.

Occupying our time during the rest of September will be demonstrations at the Minnesota State Fair and various craft festivals. The past year has been important for MSL, our membership has increased to around 40 persons. We have established contact with the large group of lacemakers in New Ulm, whose ancestors emmigrated from Germany. They make much lace for sale, using bolster pillows and hooded bobbins to craft their "Bohemian" Lace. The St. Paul Science Museum presented an excellent display of lace crafted by the Souix and Chippewa Indians early this century, and much current research is now going on about this little known aspect of American lacemaking giving it an important place in the American history of the art.

Other activities include the sponsoring of a lace exhibition and lectures at the Weaver's Guild of Minnesota, and the Minneapolis based "Womanswork" organization. Permanent display cabinets were constructed by a Society member's husband for use in future demonstrations.



Dawn Tomlinson explains the half stitch on a pillow.

- Laurie Waters

The Tuesday group of the Metropolitan, New York, Chapter of I.O.L. is proud of one of its members, Olive Risch, of Ridgewood, New Jersey, who has made 14 yards of lace for the headdress and edge of the veil for her grand-daughter's wedding dress. The wedding was in November 1980. The bride looked lovely and the lace added a beautiful touch. The headdress was designed by a lace lady in Denmark especially for Mrs. Risch.



WEDDING LACE

Olive Risch displaying her granddaughter's wedding veil.

We started this year with meetings on Tuesday and Saturdays. The Tuesday group which is the parent group, decided to sponsor a Saturday group, which consists mostly of people interested in lace but are unable to attend meetings on Tuesday because of business connections. The groups meet once a month with the Tuesday meetings being held in homes of the members, and the Saturday meetings are held in New York City Libraries and other public places. Both groups have workshops and demonstrations. The group became so large that we have decided to divide into two separate groups, beginning in September of 1981, but we plan to keep in close touch with one another and probably many members will belong to both groups.

The Tuesday group has been active promoting lace with demonstrations and talks on lace and are essentially a lace working group. The Saturday group has had many speakers throughout the year, workshops and demonstrations, as well as many Ethnic affairs sponsored by churches. The Tuesday group has had demonstrations at the Trenton Library,

Sandy Hook State Park, Paramus Historical Society, 4H Club in New City, N.Y., Fairleigh Dickinson College, Mountclair Museum, Glen Rock Library, including talks on lace at the Embroiderer's Guild in White Plains, N.Y., the Woman's Club in Rutherford and an Adult Education group in Flemington, N.J.

Our very successful workshops are continuing once a month at the home of Olive Risch in Ridgewood, New Jersey, under the direction of Gunvor Jorgensen who also teaches lace at Adult Education Classes in Ridgewood, Nutley and Montclair Museum, all in New Jersey. We have had these workshops for over four years and they are very well attended.

Plans have made to continue the meetings, demonstrations and workshops in the coming season. Officers for next season are; Garberdina Nywening, President, Ethel M. Skelton, Secretary, Virginia Sauser, Vice-President, Program Chairman.

- Ethel M. Skelton, Secretary

Atlanta Chapter

On July 11, and 12, 1981 members of the Atlanta Chapter of I.O.L., Inc. demonstrated lacemaking at the First Annual Corn Cobb Festival in Marietta, Georgia.

Our first group demonstration "got off" to a slow but sure start at a small and friendly fair. Our display was blessed with a slow stream of people for the two days, which proved to be the best possible opportunity to try our skills of lacemaking and displaying the results as real handmade lace.

Friday afternoon the 'heavy equipment' as (chairs, tables, from the church) were put in place and the shelter erected. We were ready for the fair-go-ers at 10 A.M. on Saturday, and at 1 P.M. on Sunday to display our lace. Our chairs was set in the shade of Ethel's tent. Many people stopped to watch us make bobbin lace and tatting. Some of the visitors spoke of old family laces and several expressed an interest in attending Betty Kemp's fall lacemaking class at the Tapp Middle School.

It was very hot but with an occasional walk through the fair to see the other exhibits helped us to maintain our spirits and enthusiasm. The festival was deemed a success--for the first time demonstrators. We had provided an unusual and interesting display for the fair attendance and learned a great deal about how to make better preparations, and how we can attract a few more people with our demonstrations. The group participation was advantageous to our exhibit; and between visitors we were able to become better acquainted with our members.

-Doris Ellen Walker

Lace for Esthonian Ethnic Costumes Pattern

I would like to share with other lace makers a nice experience I had this winter. The Esthonian Lady's Group in Toronto approached me recently and asked me to teach them how to make authentic laces for their native costumes. After research I found that they use laces on caps, collars, blouses and aprons, and that their lace is mainly Torchon, and related to their gorgeous embroidery. Every parish had their own special costumes and developed their own laces.

I have made prickings from photographs and after teaching them the basics of Torchon, a group of 12 ladies are busy clicking their bobbins making Esthonian lace and progressing nicely toward becoming good lacemakers.

Included is a pricking and photo of lace for the bottom of a blouse, for a costume of Jõhvi, Esthonia.

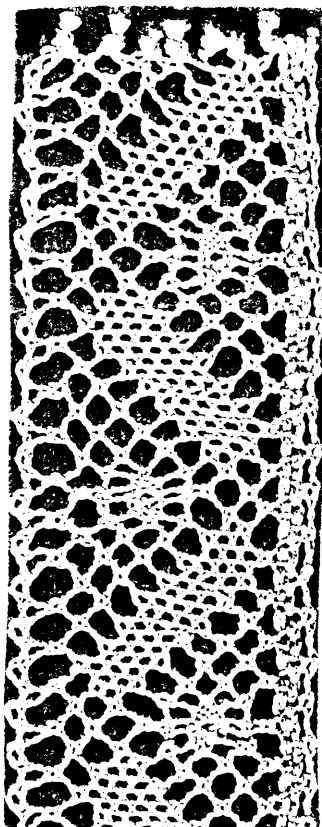
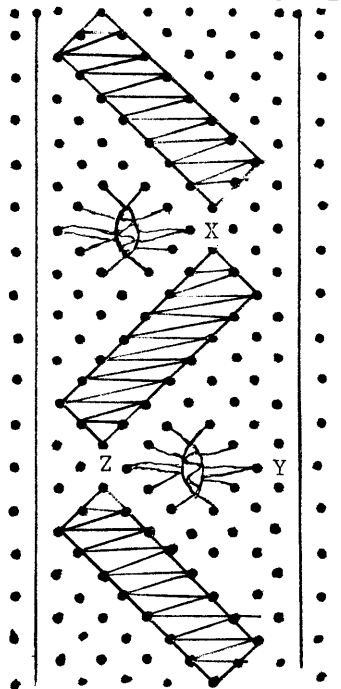
Many years ago in Holland, I took a course in bobbin lace at Amsterdamse the Kantklosschool. Sheila Wells taught me Honiton, Doreen Wright gave instruction on the basics of Bucks Point, and now I am teaching lacemaking to anyone living in the Toronto, Canada area. The research and making the prickings for the Esthonian group has taken much of my time, but I have learned while doing it and am enjoying myself very much.

If anyone is interested in making the laces, please contact me for prickings.

Mrs. Frieda A. Huibrechtse-deWitt

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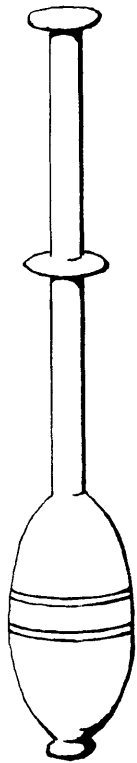
ANNOUNCEMENT

Several classes will be held at Beggars' Lace, Denver, Colorado. Jackie Friesen, well known local lace expert will show her extensive lace collection and will lecture on lace identification Sat. Sept. 26, 1981 from 10:30 A.M. to 12:30 P.M.

"The Care of Textiles" workshop will be held Saturday Oct. 24, from 9:30 A. M. to 2:30 P.M. The lecture to be given by Lorena Donahue, the curator of the Littleton Museum. She will demonstrate the washing of cotton and linen, and discuss the problems of displaying collectibles.

Sat. Nov. 14, at 1:00 P.M. to 4:00 P.M. Lorena will present a slide show entitled "The American Woman: 200 years of Authentic Fashion." Contact Beggars' Lace.

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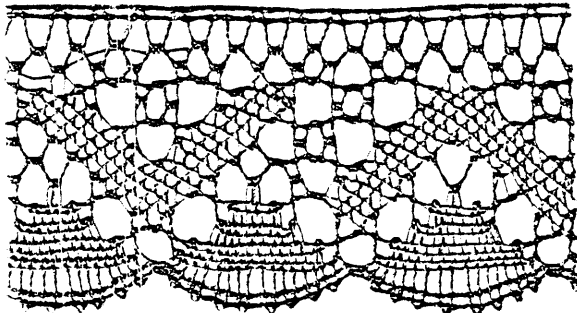
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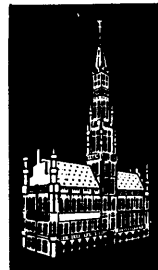
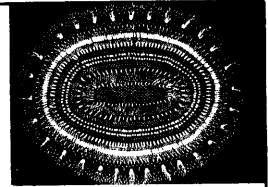
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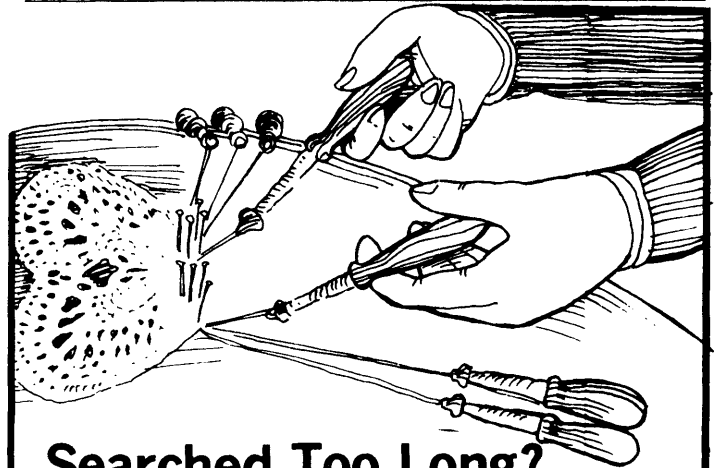
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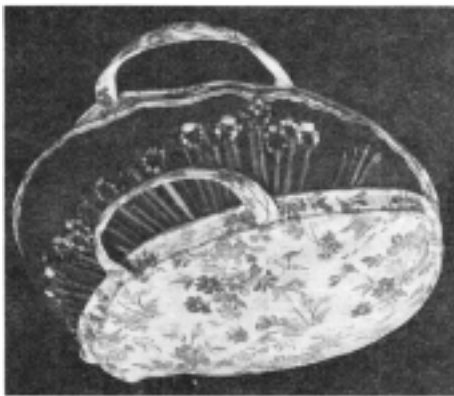
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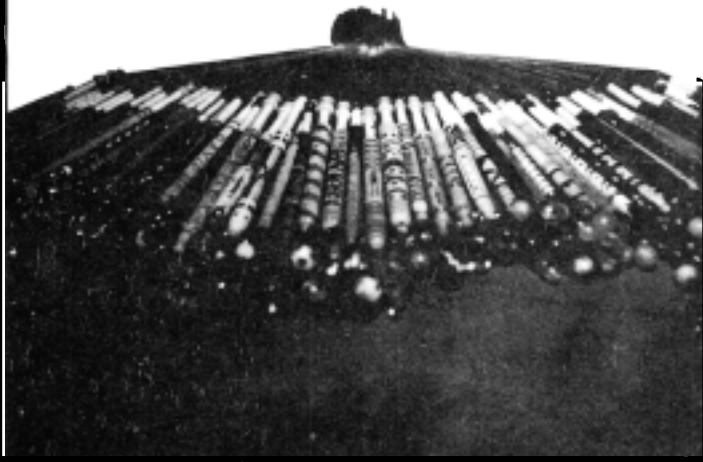
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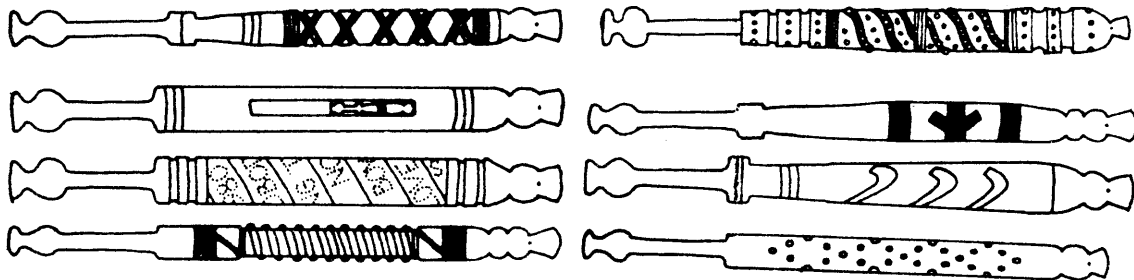
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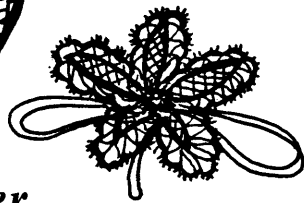
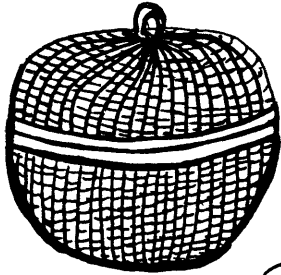
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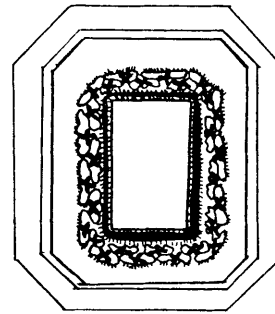
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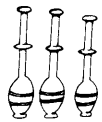
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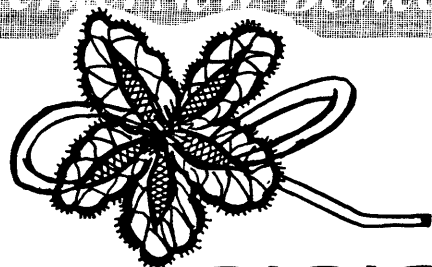
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Old Lacers Inc., Bulletin



The Charter for the I.O.L. Inc. Groups

(Story Page 29)

President's Message



Greetings to all! We are just back from the 1981 I.O.L., Inc. Convention hosted by the Great Lakes Lace Society in Ypsilanti, Michigan. The attendance was 234 lacers participating in two dozen different workshops, lectures, a style show, slide shows, and two evenings of room shows, five separate regional teas, a luncheon and banquet, and the most exciting and inspiring "lace-in" ever. Beautifully decorated ceramic thimbles having I.O.L. 1981, printed in gold luster decorated the luncheon tables; and clever basket pin-cushions was the banquet favors. The goodie bag was filled with exciting things including a huge convention book containing lots of patterns and reading material. The hand lettered name tags displayed a lovely Danish stamp. The teachers were met at the planes and transported to the convention site, at the Hoyt Conference Center, and the early arrivals were driven to and from restaurants until the kitchen opened. There is no way of knowing everything that was done by each person in order to give credit due them for their work. Linda Knapp was a warm organized, and enthusiastic convention chairman. Trenna Ruffner secured all of the marvelous European and American lecturers and teachers; then coordinated them with class rooms and the hours each member would be able to attend them. It was an astounding job, handled with super efficiency. They were ably assisted by the Great Lakes Lace Society members and their husbands. We are most grateful to each and everyone of them for a great learning experience, a wonderful time, and a fun convention. Ypsilanti 1981 will live long in our hearts and memories.

The front cover of this Bulletin is a copy of the I.O.L., Inc. Charter. Isn't it gorgeous? We are so very proud of it and the eight groups who received their Charters at the banquet. Each group had a representative who received them at the special presentation ceremony. The groups are the following:

1. "Lacey Ladies" of Phoenix, Arizona
2. Lone Star Lacers, Houston, Texas
3. Atlanta Chapter of I.O.L., Inc. GA.
4. Columbine I.O.L. Club, Denver, CO.
5. Bobbins & Shuttles, Ravenswood, W.Va.
6. Western Reserve Lace Society, Brecksville, Ohio

7. Dallas Lace Society, Dallas, Texas
8. Badger Lacers, Inc., Waukesha, Wisc.

Welcome to each of you, and we are looking forward to chartering more groups in the future.

The Annual Meeting ended with the election and installation of new officers. The retiring President, Tillie Ridell administered the "Oath of Office" by presenting each officer with a fish which had the duties of the officer printed on its back. The fish were all ribboned together, with the President "catching" the biggest one, of course. I am honored to be President of I.O.L., and am looking forward to two years of working with all of you to keep the organization growing and also to continue the expansion of our many lace horizons.

Thank you for your letters, cards, and calls. Your new officers are listed on the inside of the yearly Bulletin cover, and they will appreciate hearing from you.

A Merry Christmas, A Happy New Year and Lots of GOOD LACING to you all!

Vada Belle Bledsoe



NO BULLETIN!

**HAVE YOU PAID
YOUR DUES?**

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.

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1981 Annual Meeting

September 11, 1981

The President, Zittella Ridell, opened the meeting at 7:45 P.M. by welcoming the members and expressed her appreciation for the large number of persons attending this convention. She also expressed her appreciation to the members for the work which had been done behind the scenes by the Chairman of the Convention, Linda Knapp, and all of her committees.

The President then requested that Evelyn Misner and Ruth Gammon count the persons present. They reported a total of 103, and the President declared a Quorum was present.

The President requested the Secretary to read the Convention Rules adopted at the pre-convention board meeting, (the rules are attached to this copy of the Minutes). There being no objection from the members, the rules were adopted for the meeting.

The President then gave her report.

The report of the First Vice President was given by Vada Belle Bledsoe.

The Recording Secretary gave her report

The Treasurer, Evelyn Misner gave her report, and the complete audited report from the Auditor, which will be filed with the Minutes of this meeting.

The Membership Chairman's report was read by the Secretary.

The Librarian's report was given by Mary Lou Kueker.

The Editor's report was read by the Secretary, together with the following reports: Historian, Western Director, the Eastern Director, Eastern Canadian Director, Northern Director, West Canadian Director, and Jean Pegg Director from England.

The Southern Director, Elizabeth Groszberg read her report.

The Lace Consultant's report was read by the Secretary.

Ruth Gammon, Pins and Charms Chairman gave her report.

The President next read the proposed Amendment to the By-laws of Section 5. There being no objection, the amendment was adopted.

Next the Chairman of the Nominating Committee, Elizabeth Groszberg, read the slate of officers. The President asked for nominations from the floor. There being none, the Secretary was requested to cast a unanimous ballot for the slate as read. (The following officers were elected by this vote: Vada Bledsoe, for President; Arlene Wilson, 1st Vice President; Ruth Gammon, 2nd Vice President; Ethel Skelton, Recording Secretary, Trudean Olson, Corresponding Secretary, and

Evelyn Misner, Treasurer; Martha Fry, Membership Chairman).

The President then asked the newly elected officers to present themselves in front of the assembly and she installed the new officers; giving each a copy of their specific responsibilities, which was read to the assembly.

The newly elected President, Vada Belle Bledsoe, responded to her office with a brief speech of appreciation to the retiring President, Mrs. Ridell, and presented her with a Gold I. O. L. President's pin and a gift from the Executive Board.

Mrs. Bledsoe asked if there was any further business to come before the meeting. She recognized Mary Lou Kueker the Chairman of the newly appointed Standing Rules Committee for Conventions, who announced the formation of the committee and called for volunteers from the membership assembled. Two volunteers were received Jo Bidner and Jules Kliot.

There being no further business before the meeting it was adjourned at 8:50 P.M.

Arlene Wilson, Recording Secretary

I.O.L. Appointments

The following persons were appointed in accordance with the By-laws to fill the positions as required.

Rachel Wareham - Librarian
 Betty Kemp - Historian
 Zittella Ridell - Editor/Advertising
 Muriel Mitchell - Parliamentarian
 Pat Harris - Supply Chairman
 Muriel Mitchell - Director Western
 Canada

The addresses of the above are listed on the inside of the green yearly cover of the I.O.L., Inc. Bulletin.

Membership Directory Coupon

Members of I.O.L., Inc. wishing a 1981-1982 Membership Directory, please clip, address and mail to the Editor prior to January 1982, with your check in the amount of \$3.00.

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All checks must be in U.S. Funds, made payable to International Old Lacers, Inc. Mail to: Mrs. Robert C. Ridell, Editor
 P. O. Box 1029
 Westminster, Colorado 80030

Yearly Cover Self Portrait in Lace

In our house there is a long hallway leading from the foyer to the bedrooms. With the help of Gertrude (Biedermann's) son, we framed part of our lace and hung them all along the wall, and we call it our 'Lace Gallery'. One Christmas Annalie von Olffen sent Gertrude a postcard with two persons making lace; the scene was from the place near our home town in Saxony. This made our thoughts go back when we were sitting with mother and our friends making lace. We said, "Why don't we try to make a picture in lace of the two of us working on our pillows. Then after we are gone, people can see who and how the lace in this gallery was made." So we let our imagination wander and we started with the pillows and the stands. Then the two of us sitting on them, next we made the little trees, the lamps and the little doily. We put them altogether with the floor, the frame and at last the background. We had to work on the reverse side, in order to hide the joins, which is not really easy to see what one is doing.

So when we turned it around, Gertrude laughed and said, "I sure gave myself a roman nose." (She is the one on the right side). And I commented, "I am nothing extra either." But, believe me, we would not start all over again, so we kept it and have fun everytime we look at it. We cannot say how many hours it took us to make it. We worked off and on, and it took us three months to finish it.

-Martha Anderson

The self portrait in lace of the sisters, Gertrude Biedermann and Martha Anderson measures 10 X 15 1/2 inches, is Guipure Lace which was made with No. 160 linen thread.

(NOTE: Gertrude Biedermann passed away a short time after the photograph was reproduced on the yearly cover of the Bulletin. However, we feel as her sister Martha does, that Gertrude knows it is being enjoyed by all lacemakers).

ANNOUNCEMENT

A Baby Girl

born to

Martha Fry, Membership Chairman

I.O.L. CHARTERS

We are pleased to announce that eight International Old Lacers, Inc., Charters were presented in a ceremony at the 1981 Convention in Ypsilant on September 12th.

A copy of the Charter is pictured on the front cover of this November Bulletin, and was designed by an artist friend of Vada Bledsoe. The white lace is shown on an I.O.L. blue background, with the official seal imprinted with the Non-Profit status in gold. Each Charter is numbered in the order the chapter was recognized. Isn't it beautiful!



Ruth Gammon, the President of The "Lacy Ladies" of Arizona. This group has the Charter # 1.

The Number 1 Charter was presented to the "Lacey Ladies" of Arizona, chapter whose President, Ruth Gammon accepted it for the group at the convention festivities. This group was so anxious to become Chartered under the auspices of the I.O.L. organization that an application was requested at the 1980 Convention held in Alexandria, as soon as it was voted to become a part of the By-laws.

The group began with only three members, which soon grew to seventeen. Now they produce a newsletter called LOOSE ENDS.

When Ruth visited Houston to teach a workshop in bobbin lace, plans was formulated for chartering the Texas members. Margo Winstead and Joann Greer had also attended the 1980 Convention (it was their first one). The Lone Star Lacers was accomplished as the first group to be Chartered in the Central Region.

The Atlanta Chapter of I.O.L., Inc. was formed as a new club with nine members at the first meeting. Many brought lace and pillows, and Robin Lewis came with an announcement that she would soon be making bobbins. Betty Kemp, whose expertise in making lace, and putting a lace display together in 32 hours gave her the recognition of having organization ability, so she was elected their very first President. The enthusiastic ladies formed a club, held a meeting for a display and demonstrations, and made application for a Charter at the very first meeting of the group.

(Continued on Page 30)

The Columbine I.O.L. Club of Denver was formed in 1968, by Bernice Marye Lang, a former I.O.L. President. However when the question was brought before the group of 25 members by the President Nancy Conklin, it was an unanimous vote to become an I.O.L. chartered group.

Bobbins & Shuttles a group of 30 enthusiastic persons who had been giving demonstrations and programs on lace with the Leader being Michael Giusiana, a lace maker and a weaver. He was also instrumental in forming the chapter. The group immediately had thoughts of hosting a future I.O.L. convention as they submitted the application for Charter.

The Western Reserve Lace Society began with approximately 25 members, after Arlene McKinnell was interviewed by a newspaper correspondent at a demonstration, in which she expressed a desire to form a club in the area.

She became the President of the club--- and Chartering plans started immediately.

News of the Lone Star Lacers traveled swiftly, and Joann Greer the Central Director was extended an invitation to visit the lacers of Dallas. Soon the Dallas Lace Society was organized and ready for chartering, with Mary Lou Hassel as its President.

Chartering of the eighth chapter the Badger Lacers, Inc., began simply with a letter of "How can I become a member of I.O.L.?", during the late summer of 1981. Jacqueline Ricker became very much interested in the material she read in the International Old Lacers Bulletins, and she began contacting lace people in several areas of Wisconsin. In a few short weeks she had 10 members wishing to form a chartered I.O.L. Chapter. It was soon discovered that members of her family was also interested in a very fine hobby of lace. Her husband became interested in making counted thread work. Several from the Badger's club attended the convention and celebrated the charter presentation.

I.O.L. is very proud to have chartered so many chapters this year, and we are anticipating many more in the future.

Your chapters may become Chartered also by following guidelines on the Application for Charter, just by contacting the First Vice President Arlene Wilson.

NOTICE

The back page of the Yearly Bulletin Cover has dimensions, costs, and other important information regarding anyone advertising in the I.O.L. Inc. Bulletin.

Added will be a Classified Section.

Please adjust advertising material and payments accordingly.

EXECUTIVE BOARD

Contemporary Ways with an Ancient Craft

LACE IS a thing of the past and very much of the present, as well. Antique laces framed in clear acrylic bedeck the fashionable walls. European machine made laces outfit American restorations. Contemporary "burn-out" laces make headlines in decorator magazines. From Becky Bisoulis' innovative fashions to Michigan Avenue windows of linen specialist Franklin-Bayer, more lace can be seen now than in many years.

The first lace, knotted by a primitive hand, was probably a snare for rabbits or net for fish. By the time Henry VIII was king of England, lace had become so intricate and precious that Henry forbade anyone less than a knight to wear it.

The dozens of lace patterns are based on several techniques: knotting, stitching with a needle, and winding from the spool-like bobbins.

Lacemaking is intricate, painstaking work that progresses as slowly as an inch a day. No wonder, then, that industrialization changed lacemaking forever.

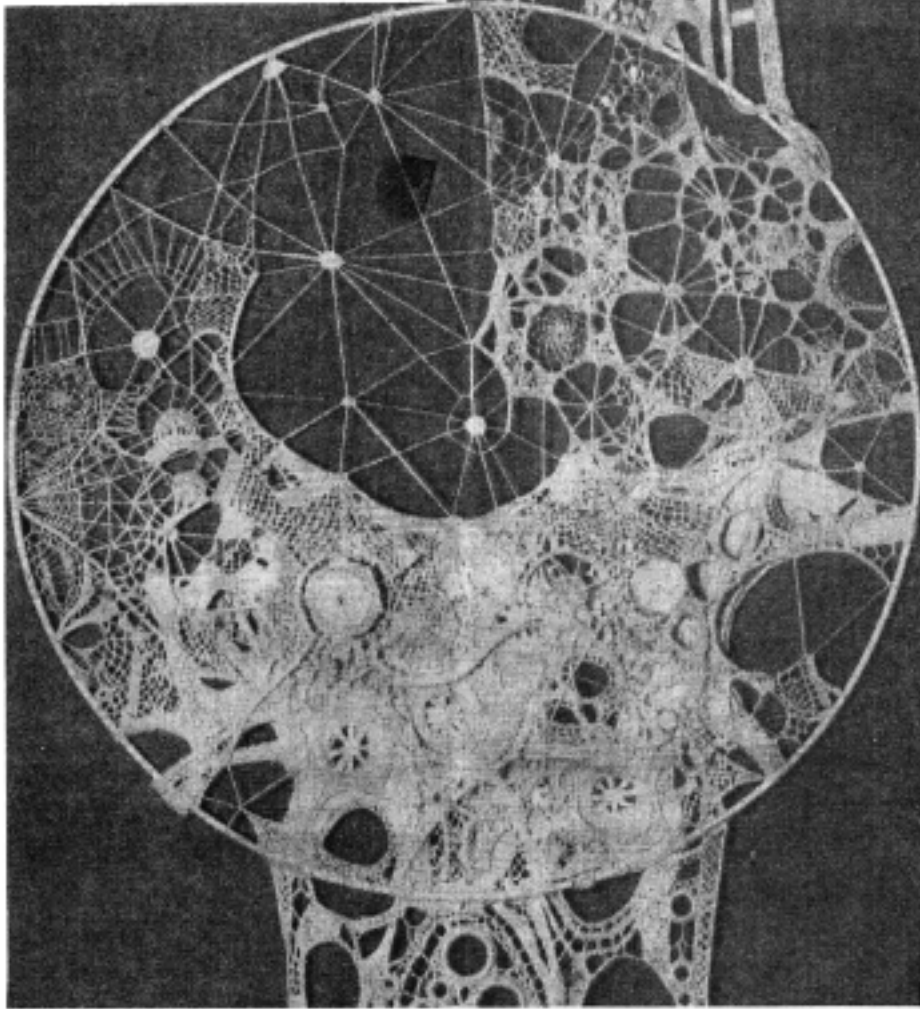
At first, machines produced only the netting background of many laces but made it a thousand times faster than a net-maker did it by hand. By 1835, entirely handmade lace was a waning art. Today, a few persons have the forbearance to produce these gossamer creations by hand, but among the few is Virginia Churchill Bath.

IF AMERICANS emulated the Japanese and designated eminent artists and craftsmen as "living national treasures," Virginia Bath would surely be among the honored. Her laces and lace constructions are held in private collections throughout the country and by the Art Institute of Chicago. Her how-to historical book, "Lace" (Penquin, paperback, \$9.95), is in its second printing. What's more, Virginia lives just 50 miles south of Chicago.

She was all but brought up at the Art Institute, she says, and worked there in art education as a young woman. An exhibiting painter, Virginia gradually turned to fabrics and became assistant curator of textiles at the institute. Her newest book "Needlework in America," is offered by five book clubs and the Literary Guild.

It was a wintry day in 1965 or 1966 that Virginia Bath discovered lacemaking. "I sat in my house with a box of needlework books I had sent away for, as I opened the box and read about lacemaking, I said, "This is the rest of my

Art Lace



A wall hanging entitled "Foam," created by Virginia Bath a contemporary lacemaker. Photo by John Austad.

purchased or handknotted, by the resolute. With the grid completed, an array of filling stitches can be worked into the net for a result that is reminiscent of bargello. The wheels, crosses, stars, leaves, and circles are stitch options that give finished network an informal charm.

Needle lace calls upon the craftsman to abandon the security of netting's solid ground and to work out in the open with but little than a basted pattern to hold on to.

"The essence of lace-making is knowing how to start and how to stop and how to go from one place to the next," Virginia says. This knowledge is vital in needle lacework. Renaissance lacers solved their dilemmas by building bridges decorated with rosettes and crowns. The *Punto in aria* work, which means point in the air are mazes of figures, human and animal, joined and connected with boats, seaweed, birds scrolls, flowers, candlesticks, jewels, and dragons.

Sculptural gros point lace and the highly prized Alencon from Alencon, France, are refinements of the needle lace style.

THOUGH COMPLEX in effect needle laces are primarily from the simple Brussels or buttonhole stitch and its infinite variations. The lace is worked with only one thread at a time. Each twist and loop must be complete before the next minute advance. This is the lace worked an inch a day.

Bobbin lacemaking looks like an entirely different craft when in progress. Many threads are worked at one time in this lace technique that still is practiced in Europe. Sometimes as many as 1,200 bobbins are in use in a single piece.

Bobbins, thread, a lace pillow, and a pattern are the prerequisites of this craft. The lace pillow is essentially a large pincushion on which a pin-pricked lace pattern is fastened. Thread wound on the bobbins is crossed, twisted, and directed by pins stuck into the pattern.

In its straight lace, or one piece
(Continued page 34)

life.' And thus far it has been.

Virginia has made examples of traditional designs, but as an artist she innovates rather than repeats the patterns of history. Her compositions are lace constructions in wool, silk, linen, and wire that express her enduring interest in constructivist art movement.

Though she gives lectures and conducts occasional lacemaking workshops, this artist maintains that a good book is the best teacher. Her own tutor, *The Encyclopedia of Needlework*, by Theresa Dillmont, from the DMC Library, still is tops on her recommendation list.

LACEMAKING AS taught by Virginia Bath in her own book seems the more preferable method, however. Large working photographs and diagrams make this diaphanous art seem within reach.

Network offers the beginning lacemaker the opportunity to learn stitches on a secure grid background. Netting can be

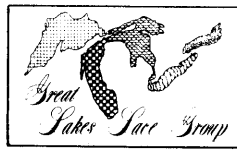
Fay Ostrowski,
Needham, Mass.
in a Honiton
Workshop.



Bobbin Lace Flowers in Three Dimension
taught by Jeannet van Oord, The Netherlands.
(L. to R. Back) Kaethe Kliot, CA., Sandra
DeWitt, PA., (Front), President Tillie
Ridell, CO., Mary Carter, Ont. Canada, and
Director Helen Barry, OR.



Patsy Anderson's lacemaker
doll, at the Lace In.
Photo: Evelyn Misner.



Lace Place '81

Fall has definitely arrived in Michigan. The leaves are providing a spectacular color show and it is quite CHILLY. Luckily, the weather during the 28th Annual I.O.L., Inc. Convention September 9-13, was superb.

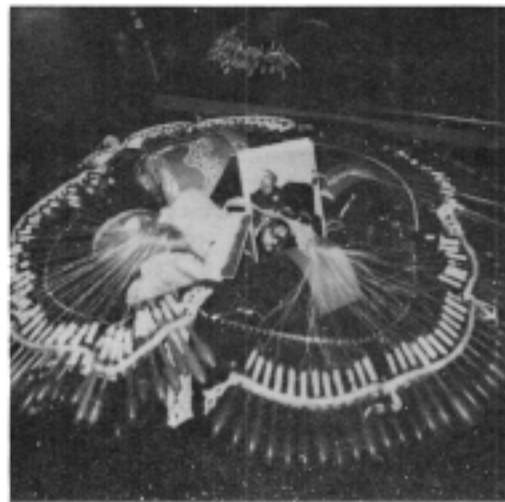
This year's convention (the largest in I.O.L.'s history) was attended by 234 people, who were registered for one workshop or more.

The Lace, Loops, and Eyelet Shop had vendors from around the country, who brought every book, bobbin, and thread the lacemaker could ever dream of owning.

Highlights of the convention were: the luncheon fashion show, lecture on Dutch Caps, Treas-



Lace dress
on display.



Four way lace pillow of
Mary Truax, Canada, at
the Lace In.

A SUCCESS

ures of the Detroit Institute of Arts, and of course, Pat Earnshaw's banquet presentation which included a slide of bonny Prince Charles and his lovely bride Diana.

The Great Lakes Lace Group, under the astute leadership of Linda Knapp, worked intensely, and harmoniously to provide a worthwhile and memorable meeting of lacemakers from around the world. We sincerely hope each participant enjoyed themselves and we wish next year's convention committee much success.

By: Sheila Gaddie
Publicity Chairman



1979/1981 Retiring Officers, (L. to R.) Evelyn Misner, Treasurer; Arlene Wilson, Recording Secretary; Vada Bledsoe, 1st Vice President; Mary Lou Kueker, Librarian; (Front) Ethel Skelton, New Officer; Zittella Ridell, President; Muriel Mitchell, Corresponding Secretary, and Ruth Gammon, Supply Chairman.



The Executive Board's gift to retiring President Zittella Ridell. Made by Virginia Staben, and a First Prize Winner, at the Puyallup Fair, WA.



Installation of the officers for 1981/1983
Installation of officers for 1981/1983. (L. to R.) Evelyn Misner, Treasurer; Ethel Skelton, Recording Secretary; Ruth Gammon, Second Vice President; Arlene Wilson, 1st Vice President; Vada Bledsoe, President.



Margaret Wenzel, from France, displaying Hairpin Lace creations from Evelyn Misner's class. Photo: Evelyn Misner.



Patty Anderson, of San Antonio, Texas, making Italian Bobbin Lace at Ypsilanti Lace In. Photo: Evelyn Misner.

Art Lace (continued)

variety, bobbin lace projects from the start must include all of the threads to be used in the work. Free lace is the second type of bobbin lace and accommodates joinings of thread and mesh throughout the project. Chantilly is one of the most fragile and famous of the bobbin laces.

Very old laces are rare in the United States. Unless pieces were purchased for collections or handed down within families, the history of most lace found today goes back not much further than the 19th Century. House sales, the flea markets, and sometimes antique shops make the best hunting grounds. Collars and cuffs, doilies, and table accessories are likely finds.

LARRY EDMAN is a tapestry maker, textile historian, and lace scholar who has amassed more than 350 pieces of lace for his documented collection. Though he has seen prices rise for these collectibles, he still expects to pay from \$5 to \$6 for a crocheted piece. A fine collar of the 19th-Century Belgian bobbin lace could fetch about \$350.

Bobbin lace is not readily machine-imitated, but beware of recent needle lacework passed off as antique. Edman says to look for repeated mistakes, long stitches, and irregular work as imitation giveaways. Fine craftsmen did finer work than machines.

Edman is writing the catalog for an exhibition of lace and other fiber works that includes lace by Virginia Bath. The exhibit is mounted by Northern Illinois University and funded by the National Endowment for the Arts. Traveling first throughout the Midwest, "Constructed Fiber Art" will open at Northern's Swen Parson Gallery in March.

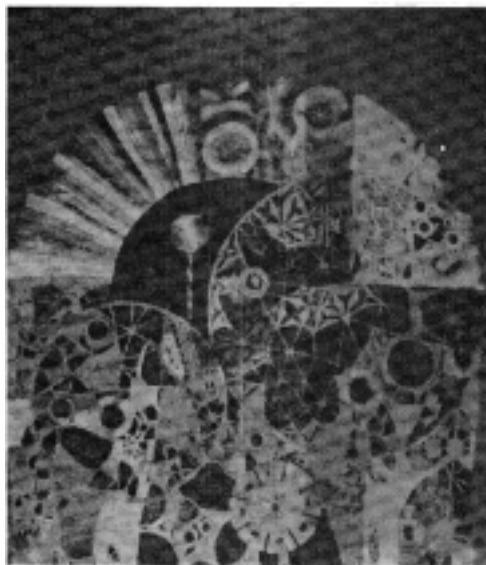
Museums and exhibits are not the only places to see lace. The best of the machine-made varieties are detailed, decorative, and often accurate reproductions of Victorian machine laces. Historic restorations, such as Naper Settlement in Naperville, can be very good lace show places.

Naper Settlement is a collection of 14 buildings from the Naperville area dating back to 1831. Their origins coincide with the boom in machine-made lace, and many were furnished with it. The settlement's Half Way House, originally located halfway between Aurora and Chicago, was dressed with 24 yards of fine Victorian reproduction lace made in England and sold through Scalamandre in the Merchandise Mart. It matches the original almost precisely.

THE EVOLUTION of lace isn't over yet. Textile design firms, such as Jack Lenor Larsen, Inc., market varieties of



Virginia Bath, one of today's lacemaking experts made this handsome jacket, which, while resembling lace, somehow seems not quite as delicate as the usual gossamer fabric. PHOTOS, by John Austad.



Another of Mrs. Bath's unusual and contemporary lace constructions.

openwork fabric designs adapted from traditional lacemaking techniques.

Larsen's "burn-out" fabrics, or devores, are made by dipping treated cloth in an acid bath. Sensitive fibers are burned away, leaving a netting substructure untouched. Larsen's devores look like murals in size and design. Woodland and seascape vistas appear in feathery silhouette when these fabrics are hung across a window wall.

Who buys them? Apartment dwellers, according to Larsen sales. These old new fabrics afford privacy but maximize the light in contemporary high rises. The reign of lace isn't over.

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Greetings from I.O.L. Historian

As Historian I am looking forward to keeping the I.O.L. Inc., Scrapbook for the next two years. I do hope you will have lots of newspaper or magazine clippings, photographs, programs, etc. to send for inclusion in the Scrapbook which will also help me "to get to know you." And if you visit the Atlanta area, please phone me, so that you can meet the ladies --and gentleman--of our Chapter

Betty Kemp, Historian
Powder Springs, Ga.



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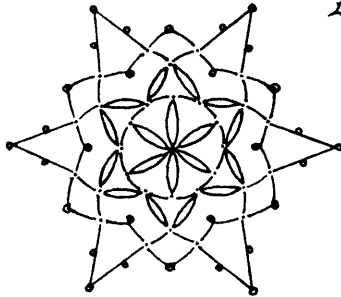
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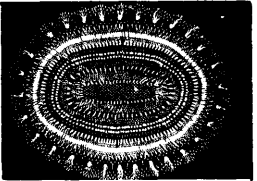
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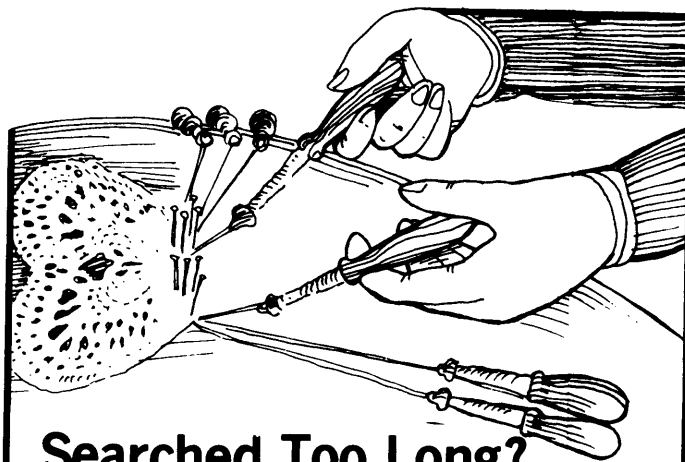


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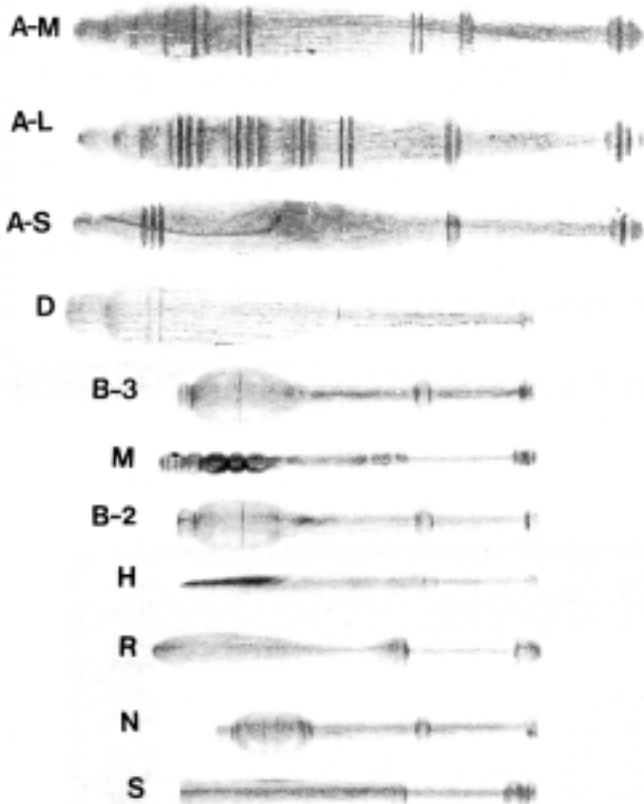
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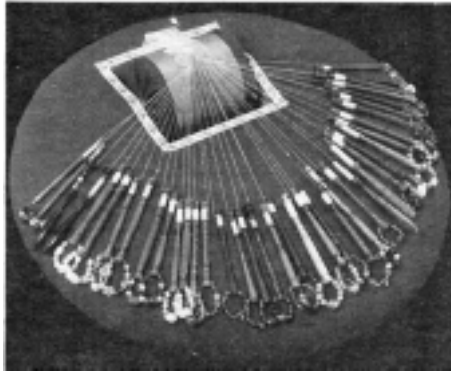
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by Margaret Maidment — out of print \$17.50
Bobbin Lace by Elsie Gubser \$ 5.00
Bobbin Lacemaking by Doris Southard - o.p . \$14.95
Bobbin Lacemaking by Doreen Wright \$ 9.75
Book of Bobbin Lace Stitches by Cook & Stott . . \$18.50
Complete Book of English Bobbin Lace
by Pamela Nottingham \$14.95
Lace in the Making by Margaret Brooke \$11.95
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The Technique of Torchon Lace
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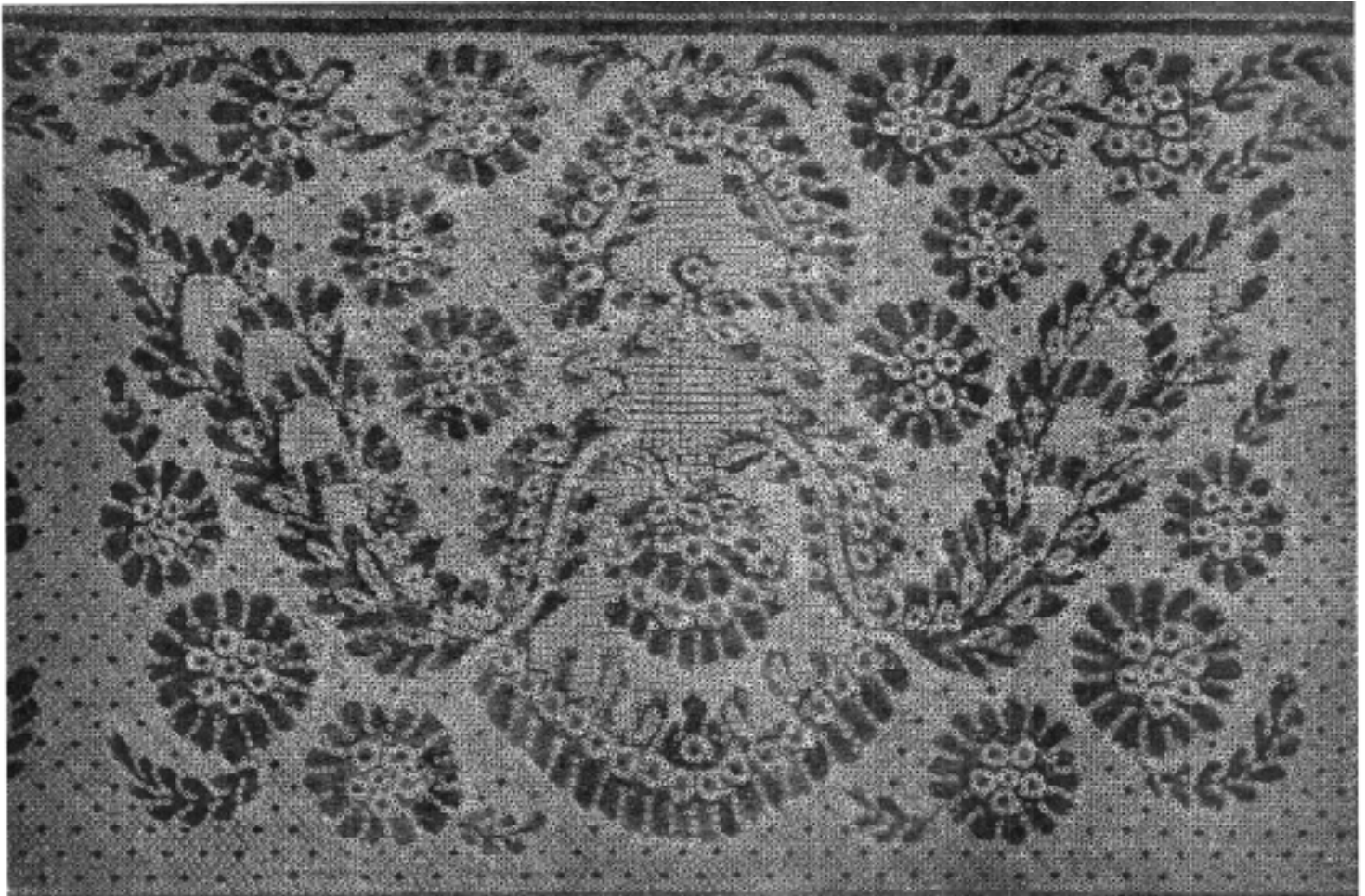
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Old Lace, Inc. Bulletin



PARCHMENT FOR THE BEVEREN'S LACE

(Story Page 44)



Presidents Message

Now that the holidays are over, and I trust they were happy ones, we have a new year ahead of us. Many may even have a few resolutions. One of mine is to find more time for lace and lacemaking. My strictly tra-

ditional lacemaking background was expanded to new areas by a creative workshop at the Ypsilanti convention. Doing new things sparks more ideas, introduces us to new people, broadens our horizons, and gives us a tremendous sense of accomplishment.

The new year is a good time to acquaint all with some of the services and benefits that I.O.L., Inc. offers you. The names and addresses of the officers are on the inside green cover of the 1981-1982 Bulletin. The names and addresses of the Regional and Foreign directors are on the inside cover of the Directory of Members 1980-1981. For information of any sort, an inquiry to the proper person makes an answer much quicker. And your Regional or proper Foreign director can furnish more information and more quickly on events, meetings or members in your area. Contact officers as follows;

First Vice President--Chartering information and applications

Future convention sites and information

Second Vice President--Lace color slide programs for loan

Treasurer--Payment of dues (old or new)

Editor-Adv. Mgr.--Articles, patterns, pictures, advertising (anything to be published in the Bulletin)

Back Bulletins, stationery, bookplates for sale

Historian--Please send clippings, pictures from newspapers of publications regarding lace, lacemakers, lace exhibits, meetings, etc. (for I.O.L., Inc. scrapbooks)

Librarian--Books on Lace, Lacemaking, etc. for loan.

Supply chairman--Silver and enameled I.O.L., Inc. pins and charms for sale

The president welcomes your questions, comments, and suggestions. All will be considered (and held in confidence if requested).

Please keep in mind that the very first INTERNATIONAL convention of I.O.L., Inc. is to be held in Vancouver, British Columbia, August 1-5, 1982. The groups in Canada have planned a marvelous convention that will be a combination lace experience and interesting vacation. I hear there is a trip to Victoria with lunch at Butchard Gardens and a 2 hour stopover at the Empress Hotel! The registration is limited to 250, so start early to plan to attend.

Good Lacing these winter days and evenings!

Vada Belle Blessor

I would like to extend an invitation to any lacemaker traveling in the Ithaca, New York, area to visit or stay at my home. I recently returned from England (where I learned bobbin lace), and I would like to extend the same hospitality and would enjoy meeting other lace makers.

HOLLY VAN SCIVER

310 S. Aurora St. Ithaca, New York 14850



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, 1981 to Aug. 31, 1982	
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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ALL REMITTANCES are to be made in U. S. funds by bank check or International Money Order, made payable to:

INTERNATIONAL OLD LACERS, INC.

Mail to Treasurer:

Mrs. Evelyn Misner
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I.O.L. New Envelopes & Permit

I.O.L., Inc. has a new printed envelope designed for the convenience of the members who has found it necessary to change locations, and making it easier to notify the Editor of the new address. Each envelope has a "Moving?" label in the lower left hand corner. By cutting this envelope at the blue lines on the top and bottom, then folding it just above the words "PRINTED MATTER" it can be glued or stapled making it a pre-addressed envelope to the Editor. Please add the required postage when mailing.

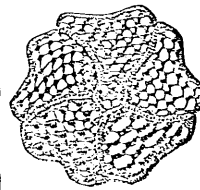
This, hopefully, will eliminate a need for the member to make a special trip to the postoffice for "Change of Address" cards, and will eliminate "undeliverable" Bulletins. If the present mailing label or zip code is returned it would be very helpful in locating your old mailing card as it has information necessary for transferring the records.

Since October 1980, I.O.L. has had a mailing permit, that reduces the postage costs, which enables each member to have a lower membership fee. However, with it comes postal regulations that must be followed in order to retain a lower rate. One of them is I.O.L., Inc. has only one mailing date per Bulletin. After the Bulletins are packed in the envelopes, zip-coded, and banded twice, (in accordance with the postal regulations for Non-profit Organizations), colored dots are put on the top packet for postal designation and then put into mail bags (weight to 50 lbs) tagged and latched for delivery to the postoffice.

These regulations do affect you as a member. Every bundle of membership forms received from the Treasurer are handled as soon as possible by the Editor prior to the mailing date. If a packet of the forms are received after the mailing it is processed in the regular way, and the Non-profit Organization stamped envelopes must be held until the next mailing date. It is not possible to "undo" the bags to find one Bulletin; this mail amounts to numerous pieces and several hundred pounds.

To assure that your Bulletin is ready for mailing in the proper sequence, it is advisable that each member pays dues upon the delivery of the membership form. They are mailed at different times; i.e., the foreign members will receive the membership form with the March Bulletin, the U.S. and Canadian members forms will be sent with the May issue. Each envelope will have a red stamp STATEMENT ENCLOSED, to notify the member the form is inside.

Please allow at least 6 weeks for the



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

August 2-3-4 - 8:30 a.m. - 11:30 a.m.
and 1:30 p.m. - 4.30 p.m.

ANNUAL MEETING

August 3 - 8:00 p.m.

BANQUET

August 4 - 6:00 p.m. - Faculty Club

TRIPS

August 5 - To Victoria on Ferry thru
Gulf Islands; lunch on your
own in Butchard Gardens.
Then 2 hours in Victoria and
Museum.

Return to U.B. C.
7:30 a.m. to 7:30 p.m.
Approximate cost \$47.00
Canadian.

August 6 - Trip around Vancouver
8:30 a.m to 11:30 a.m.
Approximately \$13.00
Canadian

Check out time 12:00 noon

form to be processed between the Treasurer and the Editor, who live several hundred miles apart. Members do not lose a Bulletin because they have paid late, but it does necessitate mailing from one to six issues at one time, depending upon when the form was received.

Please remember the renewal date is September 1, of any year, and a dues paid form must be in the Editor's office previous to this date in order to have a current record for the mailing of any Bulletin.

If the memberships are received early the present system will work efficiently.

If a Bulletin is undeliverable by the postoffice for any reason, I.O.L., Inc. must pay extra postage for its return. A notation is made, and the card pulled, no Bulletins are mailed again until the Editor receives a change of address or other answer for the return. The returned Bulletins are held for one year prior to disposal. It is very important that the members' addresses are updated.

Your cooperation is appreciated very much. Thank you.

Editor

Cover Story *Parchment for the* *Beveren's Lace*

The front cover of this Bulletin is a copy of the parchment given to the I.O.L. President, Tillie Ridell, at the 1981 Convention by Dorothy (Zus) Boellaars of the Netherlands, who wished to share memories of her "Lace Cap" program given one evening with the members who could not be there.

"The Beveren Lace is a very fine tulle lace, with 'squire' leadwork," says Dorothy Boellaars. "The flowers are worked in 'linen stitch', and were made for the caps in the traditional costumes in the Netherlands from the year 1750 until 1920."

Dorothy's collection of slides on the caps worn in the different areas of the Netherlands are many, and of numerous shapes, as well as variety in the lace designs. People from each village area could be identified by the type of lace and design of the cap worn there. Her program was most educational and entertaining, and brought much enjoyment to the conventioners.

Dorothy has written the book "Kantclossen slag voor slag". Her profession is training the lace teachers in her native country, the Netherlands.

The parchment is a very heavy paper covered with a seemingly waxed finish, with the designs for the flowers being a deeper shade of green. There are approximately 256 working pin holes for the tulle ground area to the square inch. So, there is no wonder that the lace caps were discontinued in this century.

Many thanks go to Dorothy Boelaars for sharing a bit of the past from the Netherlands with the I.O.L. members.



A Thank You from Atlanta

What a beautiful Charter! The members from the Atlanta Chapter who have seen it are very thrilled to receive it. One of my daughter's friends, a student at the College of Art will be asked to do the framing of the Charter. Then it will be presented to our very lively and efficient Secretary Doris Walker for safe keeping. She was the one who did all the ground work from the Chapter.

Thanks to I.O.L. from all the members of the Atlanta Chapter of I.O.L. Inc.

Betty Kemp

A Holiday in Nottingham

"Where shall we go for our holiday?" was the remark made by unsuspecting husband. As quick as a flash, knowing that we only had four or five days to spare between the rounds of "summer shows" I replied "Nottingham." I had heard via the "Lace Grape Vine, that interesting things are happening in that area, and I wanted to see them myself!

Off, we set, on "Bank Holiday-Monday", wending our way up through Wiltshire and passing through the tiny town of Downton once famous for it's Downton Lace Industry, now sadly gone forever. A brief stop at Salisbury, where my husband and son Simon visited the lovely cathedral with it's beautiful spire, said to be the most slender in England. Whilst, I rushed off to the local museum to see the Downton lace. I sadly learned there is little on exhibition, and had to be content with the purchase of an excellent little book called "Downton Lace". I understand that more lace may later be put on exhibition, let us hope so!

We moved on, stopping at Cirencester, a very old market town that is referred to as the "Capital of Cotswolds" the Street Market which dates back to medieval times, and is now in full swing. I found a copy (new) of Mary Gostolow's "World of Embroidery" for half price and some very nice fine thread (180's) for 20 pence a reel. We traveled on stopping at Coventry to view the "Sutherland Tapestry" with mixed opinions.

Nottingham at last! Oh, somewhere to lay our heads as we were not well organized or booked in advance. We found a comfortable hotel near the city centre after being revived with that good old English standby "a cuppa." Then off to explore the city, making our way to the famous Castle Museum, (now its after 6 p.m.) and we found it closed, but we were told of a world famous Inn, "The Trip to Jerusalem" reputed to be the oldest Inn in England. The Crusaders of the medieval times left from here to crusade in the far east. One remarkable thing about this building is one can quite easily touch the ceiling. This part is hewed out of the rock on which the castle now stands. What has all this to do in regard to lace you might ask? As we were making our way to the Inn, I saw a "Lace Centre" across the road. Yes, there it was a tiny medieval building that I later learned had been transported brick by brick from the town centre and reerected to its former glory, and is known as the Severns Building. I could hardly wait for 10 a.m the next morning to get into the place. I found it crammed with the

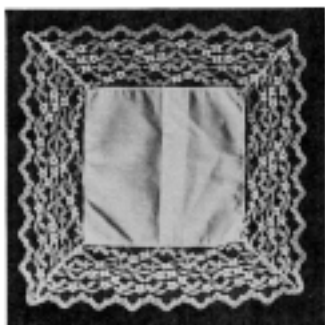
most exquisite Nottingham Lace of the very best quality.

After introducing myself to the manageress, Mrs. Dorothea Haythornwaite and telling her about I.O.L. and of my wish to write an article about the Centre she immediately contacted the Chairman Mr. Jack Richards, who set up the Centre. He was pleased to relate to me the history. It was completed with eight other Nottingham Lace Manufacturers to promote the Nottingham Lace industry with the idea that the Centre would provide a "shop window" and to attract visitors as well as the local people, giving them the opportunity to purchase Nottingham Laces of the highest quality. The stock at the Centre includes all types of lace items and it is possible to purchase an amount from 10 pence to well over £100 items such as tableclothes, curtains, shawls, stoles, handkerchiefs, lace trimmings, and christening robes. The choices are vast and the quality superb.

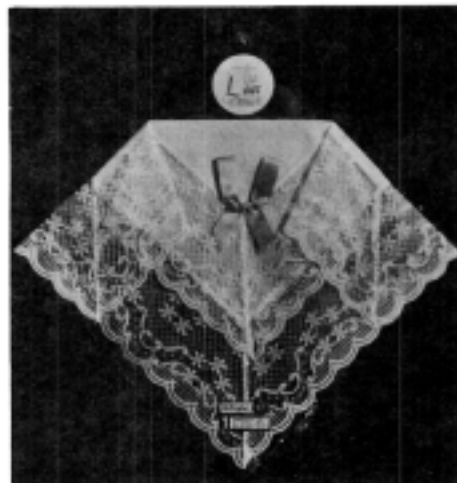
On display is a scaled down model of an old Leaver's Lace machine which had been loaned by the Industrial Museum, of Wollaton Park.

Mr. Richards related that at the turn of the century the lace trade employed 20,000 people, with two thirds being women. There were 120 lace factories and 46 lace warehouses situated at Long Eaton, Beeston, and Draycott, but the largest part of the industry was carried on in Nottingham, the centre of the Lace Market, which was situated near the city centre. I managed a quick visit there later, however, it is nearly a deserted area of tiny, narrow streets and tall Gothic buildings standing very silent---and empty. How hard it was to imagine the workers of long ago clattering down the cobbled streets at 5 o'clock in the mornings to work the long hours demanded by the Lace manufacturers for a very low wage.

My visit ended with me trying to make a nearly impossible choice from the lovely laces on display I finally made a decision and purchased two handkerchiefs and a hand knit scarf, and a souvenir of Nottingham (a choice of our son Simon), but I could have spent a fortune given the opportunity! We would urge any one who loves lace to visit this beautiful centre.



A Nottingham handkerchief.



A hankie from the Lace Centre.



A souvenir made by the Nottingham Lace Factory.

A short distance from the Lace Centre is the Costume and Textile Museum having the world's finest collection of machine made lace. The costumes are exhibited in tableau form, very well labeled and lighted.

Next we managed an afternoon in the Industrial Museum admiring the collection of fine old lace machines. Every machine has detailed plans and notes. Included in the display was lace cushions and a very lovely collection of old bobbins, and also lace samples. I was able to purchase a very informative book on the Nottingham Lace published by the museum.

On our last day we visited a small Hand Knit Factory owned by George Hurt. The factory only employs 15 people, one was Geoff Oxley, who is now 76 years of age. He has worked for the firm all of his life, and is one of the few remaining persons who can operate the 200 year old

(Continued on page 46)

(Continued from page 45)

Hand Knit Frame machine. He told me that he could reproduce any pattern and any stitch, with the exception of the cable pattern. He had though managed this on one occasion. It was interesting to see that he could make two pieces at one time on the machine (width ways). The long lengths of pieces were divided by a coloured running stitch which would be cut later by the "cutter" and be hand finished. The shawl borders were sewn on by a lady now aged 92. She too had worked for the firm all of her life. The garments and shawls were hand washed and "blocked" into shape and left in the "drying room" which was still heated by an old coke boiler. Mr. Hurt explained that "it was by far the best way of drying the wool."

All the wool used in the factory was one or two ply, pure boton wool from Australia. Geoff said they had made shawls for a number of Royal babies and twelve had been made for Prince Charles.

Geoff still works part time at the factory and is teaching the boss to operate the old hand frame, but has not intention of retiring yet.

We said our final goodbye and turned our faces towards the south for the long journey home, however, knowing some day we will return to the "Land of Lace."

Jean Pegg, Bournemouth
England



In Appreciation

Those of us in Sheila Well's class of Honiton at the '81 convention want to let it be known to all, what a grand job she did. Not only her instruction, which was excellent, but we want to express our deep appreciation for all the work she put into preparing for the class.

She prepared the pillows, cover cloths needle and wound the special bobbins and supplied all the special tools needed in this special lace.

All this for a very nominal fee. Much time and effort was spent by one who had moved into a new house just two weeks before the class. She is tremendous and we want everyone to know. She even pricked our prickings!

With much appreciation

(Signed)

Arlene D. McKinnell
Lucy Moscatello
Rosemary J. Horr
Ethel M. Skelton
Shirley Campbell

Joyce Gaylord
Clara Ross
Sally Blackwell
Loreler Halley

Drummers Lace — Follow Up

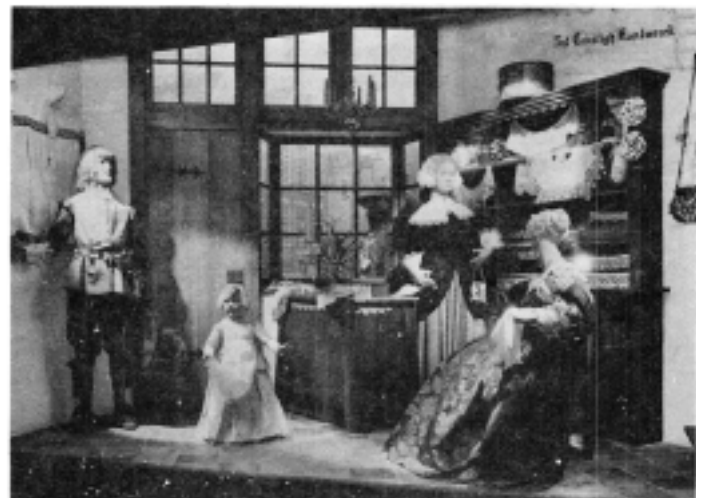
In my search for information on Drummer's Lace, I wrote to the Britans Co. in England who made the toys of interest and as they had no records of this lace they referred me to the "Grenadier Guards" in London. I received a gracious reply from Mrs. S. K. Hopkins, of the research department of uniform at the National Army Museum. She informed me that 'lace' in army language is a gold or silver braid, and also included a book list that might aid in my search. I found several of the books at our state library and in reading them found that Mrs. Hopkins was correct about the braid.

Of interest though was a line saying in Norwich, England in 1587-8, that Drummer's Lace was used on coats of Grene Carsey (Kersey) and 'embellished with eleven yards of lace and six yards of poynting'! This suggests to me that real lace might have been also used at that time.

Another section that described special cravats made of foxtails of fancy lace and the ends tied with ribbons. Drummers must have been a very important part of the military to have rated such expensive and elaborate uniforms.

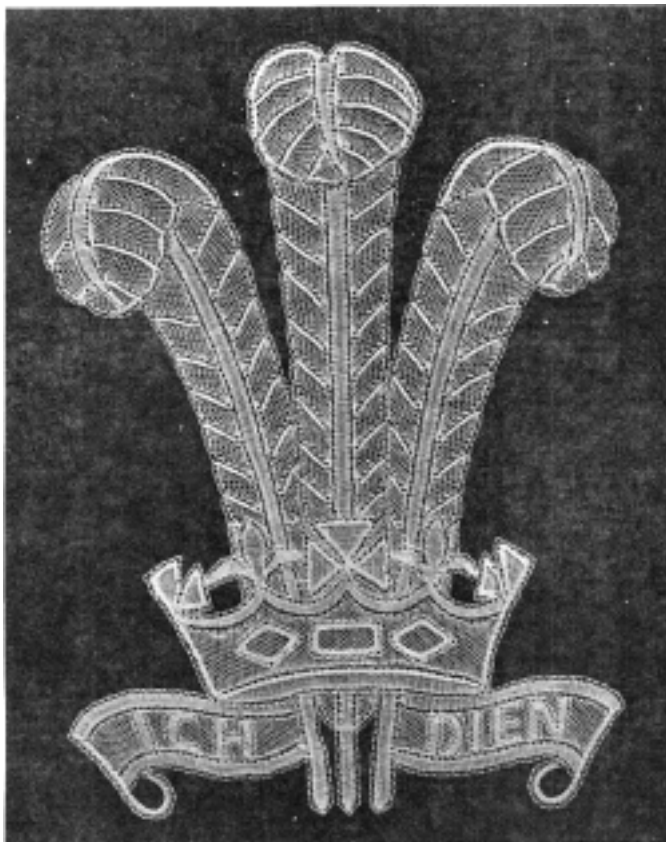
Well, I have learned something about the drummers of long ago and will have to be satisfied that the word 'poynting' may possibly refer to a real lace, but then again I really do not know for sure. I have a long book list of military dress that I would share with anyone who would like it, thanks, to a lovely English lady who sent it to me.

Hester Tuckey



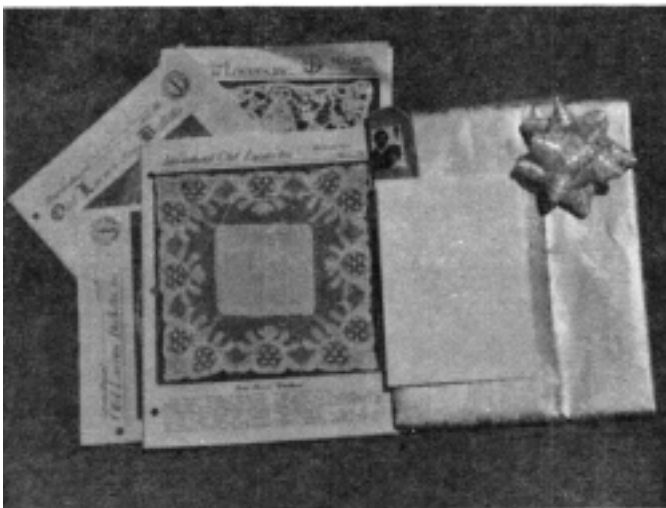
POSTCARD OF A 17th CENTURY LACE SHOP
from Beeuw Kuyeren, formerly from
the Netherlands, now living in Mass.

Gifts of English Royalty




The picture is of the Prince of Wales Feathers in Honiton Lace made by Pat Perryman, Honiton, Devon, England. It was Honiton's wedding gift to Prince Charles and Lady Diana, (29th, July 1981). The gift took 100 hours to complete and is 5 1/2" x 7 1/2" in size.

Photo: Pat Perryman
England



A photo of the gift of Bulletins and card prior to mailing to the Royal couple for their wedding.

A copy of the letter received from Buckingham Palace to the members of I.O.L., Inc. for the gift to Prince Charles and Lady Diana.



BUCKINGHAM PALACE

From: Rear-Admiral Sir Hugh Janion KCVO 15 September 1981

Dear Members,

The Prince and Princess of Wales have asked me to send you their sincere thanks for the interesting magazines on lace making and also for your good wishes.

Their Royal Highnesses very much appreciate your kind thought in sending this gift to them and ask me to thank you all most warmly.

Yours Sincerely
Hugh Janion

The Members of the International Old Lacers.

Friends Enmeshed in Bobbin Lace

When Helene Hunt's father insisted she learn to make bobbin lace, it seems likely he never envisioned the far-flung places where she one day would demonstrate her artistry.

As it happened, it took the native of Flanders, Belgium, to a crafts show at Montreal Expo under the auspices of the Smithsonian and the Waterford Foundation Fair in Virginia. Now at 82, Hunt privately demonstrates her skills to fellow artisans in Texas.

And all--or least partly--because her father felt idle hands make mischief. Indeed his daughter's hands might otherwise have been idle after the convent she attended was closed by the Germans during their occupation of Belgium in World War I.

"You teach yourself, once you know the elements of it," said Hunt, who moved to San Antonio and lives at 8425 Ahern. Her first and only instruction in the art of bobbin lace-making was at age 14 from a professional lace-maker who was the sister of a retired family servant.

Even before the lessons began, Hunt and his sister would visit the lacemaker daily. They "never tired of watching with fascination the nimble fingers tossing the bobbins with such speed to create the most exquisite Valenciennes lace as fine, in our eyes, as a spider's web."

Hunt's fascination and love of the art never ended. Through the years she has pursued it, creating professional calibre work while never working commercially. And, in years past, she has instructed scores of "Aficianados" but never taught professionally.

Hunt, whose American husband served in



Patsy Anderson works on pattern of bobbin Lace...Helene Hunt with pillow she has had since age 14.

Photo By Dana Parish

the U. S. State Department, came to the States with him in 1949, settling in Virginia. It was there, at the Waterford Fair, that she stumbled across a group of lace-makers demonstrating the ancient intricate art.

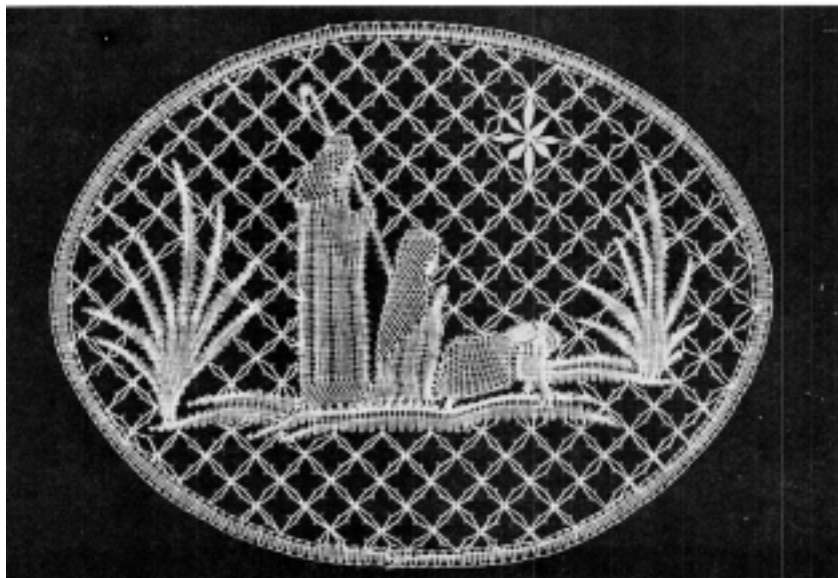
"I said, 'I can do that, too!'" Hunt recalled. She eventually joined the group, all of whom were less accomplished and came under the expert tutelage. She began giving demonstrations at Waterford, continuing 25 years.

It was at Waterford that the Smithsonian Institute "picked me up" in 1971 she explained. They paid her way to Montreal where she demonstrated for an international crowd the art in a crafts exhibit which followed the world's fair. Fluent in Flemish, English as well as French, she was able to communicate with nearly all of them.

Hunt also received acclaim when she
(Continued on Page 52)

LACE GREETING CARD

Debby Anderson 14, drew the Christmas card design, even to indicating where the "linen and half stitch," should be. The lace was then made by the mother Patsy Anderson San Antonio, Texas, who mounted it in a gold oval frame. The finished piece of lace has been given a deep blue background and printed as the Andersons' "original 1981 Holiday Greeting."



Lacemaking in Burano

"The most charming of all Venice's 117 islands, Burano is a half hour waterbus jog from the mainland -- an island whose middle name is lace." This was written in 1970 by Nino Lo Bello and was printed in the I.O.L. Bulletin 1975-76 page 24. Today, in 1981, Burano is still an island "whose middle name is lace."

Tables and racks of lace greet the passengers upon leaving the waterbus. Tatted, crocheted, and bobbin and needlelace tablecloths flutter in the island breeze against a back drop of pink, blue, green, beige and yellow houses and the water from the Adriatic Sea.

The visitor then follows the signs to the central square and the famous "Scuola Merletti Di Burano" which is now a museum for Burano and Venetian laces and old lacemaking tools. The lacemaking school has moved to Venice and is located on St. Mark's Square near the Venetian glass-making factory.

The Scuola Merletti Di Burano was established in the last quarter of the 19th Century by Queen Margherita following the 1878 flood which crippled the Venetian islands' fishing industry. Although Burano had been a lace center in the 17th century, lacemaking had drastically declined and it was with great difficulty that old lacemakers were found who still know how to make lace. Old laces were carefully taken apart for study, and the school was built to set up an industry of lacemaking for economical reasons as well as preserving a precious art. (1).

But the Scuola, now a museum is a fabulous experience and well worth as much time as the visitor can spend there. The catalog at the museum was in Italian and there were no English speaking guides there that day I visited it in May 1981, so it was well that I knew a little Italian and that "merletti" means lace.

Foremost in the Museum is the bronze statue of a student lacemaker who appears to be a young girl. Two rooms contain cases of old laces well identified (in Italian of course) as well as old lace pillows, patterns and lacemaking tools. Three little desks and chairs are still there with their little footstools. The laces on display are as old as fragments from the 16th century to as recent as the 20th century. A six inch wide border of Burano lace of delicately made iris and lilies of the Valley was my favorite. The stitches used were fine buttonholed variations spaced for shading in the petals with a wrapped outline thread to give graceful lines to the petals with a wrapped outline thread to

give graceful lines to the design. The background mesh was a fine square mesh of very fine thread. It reminded me of the legend that Burano lace was once called "lace of the mermaids".

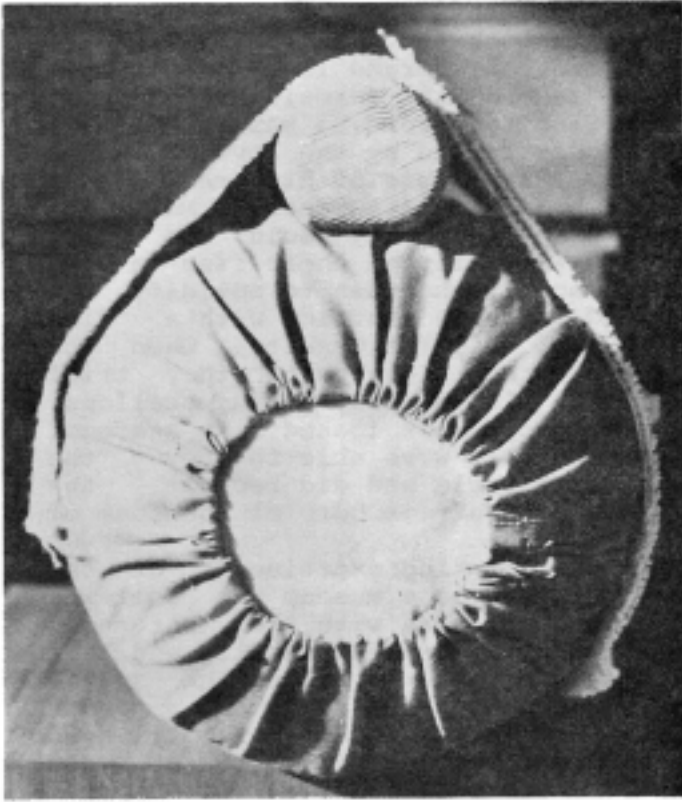
According to legend, a sailor, Martino, was not distracted by the love calls of the mermaids because of his great love for his bride-to-be, Orsetta. When the mermaids saw that they could not tempt Martino, they flipped their fins to make the sea bubbly and then to solidify the foam and presented Martino with a fine lace bridal veil for Orsetta. When the ladies saw the bridal veil, they tried to imitate all the tiny roses, scallops, and tiny drops that looked like seafoam. They eventually were able to copy "the mermaids" miracle and did recreate the lace whose beauty is born of the foam of the sea." (2)

This exhilarating experience of the morning in the lace museum was followed by an outdoor lunch with the afternoon for shopping. Many lace stalls and lace shops are in the area around the square near the Scuola. Most shops had a needle lacemaker, and I saw one young girl who appeared to be about twelve years old making needle lace. Typical of the laces sold to tourists in photo 1. The motif is standard, but the different needlelace meshes make an interesting study. The outline threads are tightly buttonholed. The lace was comparatively inexpensive due, according to the saleslady, to the very "coarse cotton thread" used. The "coarse cotton thread" is comparable to our DMC crochet cotton #50. The piece measures 5 1/2" x 9". The 1 1/2" x 2" tiny bobbinlace butterfly (Photo 2) is delicate and an inspiration for bobbin lacers.

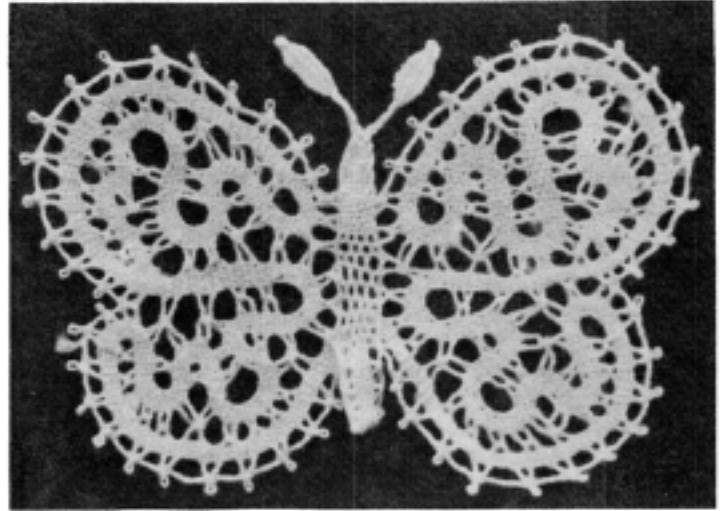
The shop that was most impressive was Della Lidia, Merletti d'Arte (Lidia's Art Lace.) On exhibit was a collection of handmade bobbin and needlepoint antique laces and lace costumes.

It was in her shop that I purchased the two little birds 4" x 5" (photo 3). The mesh is buttonholed bars instead of the historical square mesh of the iris lace in the Museum. The outline thread is loosely wrapped rather than buttonholed as in photo 1. The lace is perfectly handcrafted and the stitches of fine cotton thread (comparable to our DMC crochet cotton #70) are so close together that the picture is firm. Other popular designs, besides floral and the birds, are gondolas, The Last Supper and The Lacemaker

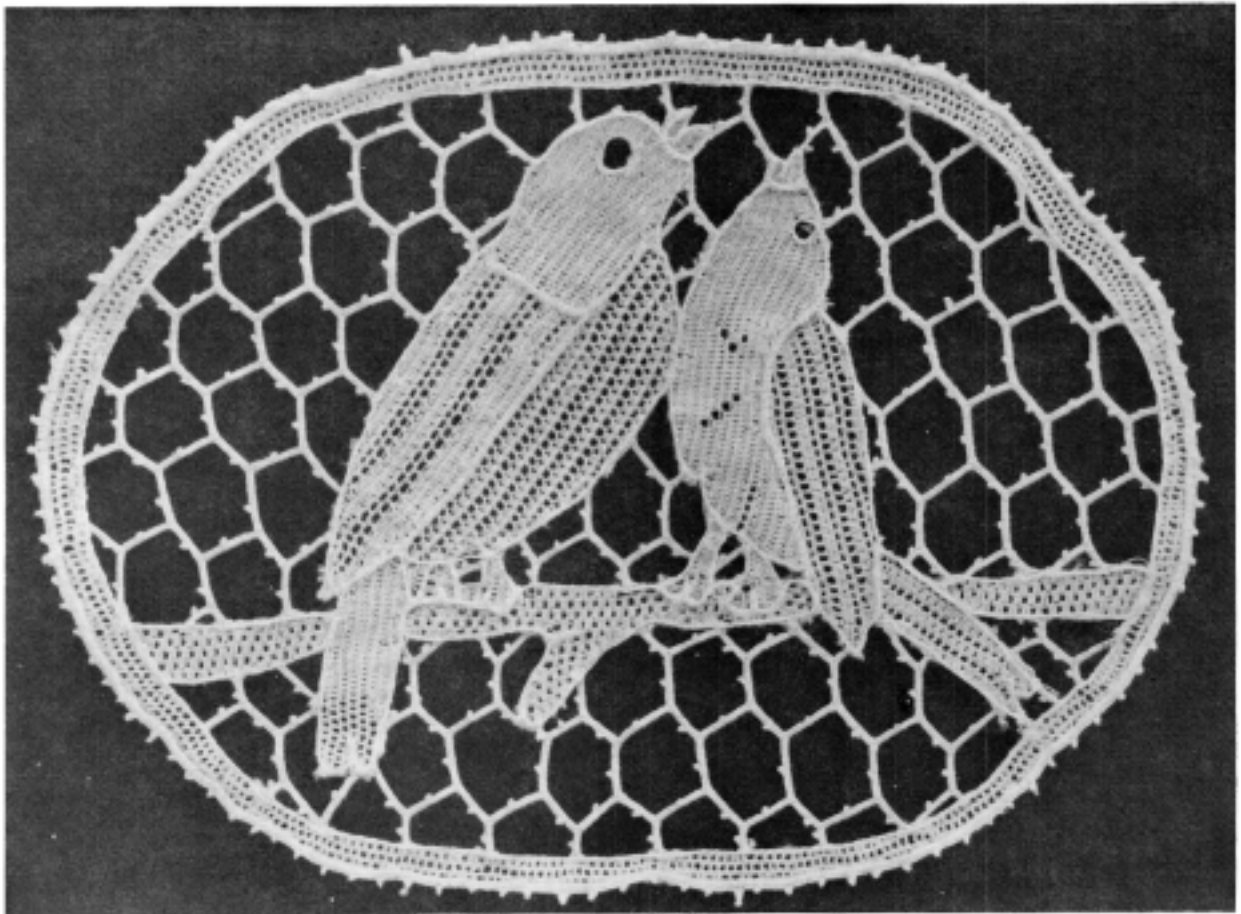
I wish I had a picture of Lidia's lacemaker demonstrating needlelacing: middle aged, cheerful and sharing, sitting on a low chair (either a low chair or footstool were used to position the pillow for good vision and working), lace pillow on her knees, needle in her right hand,



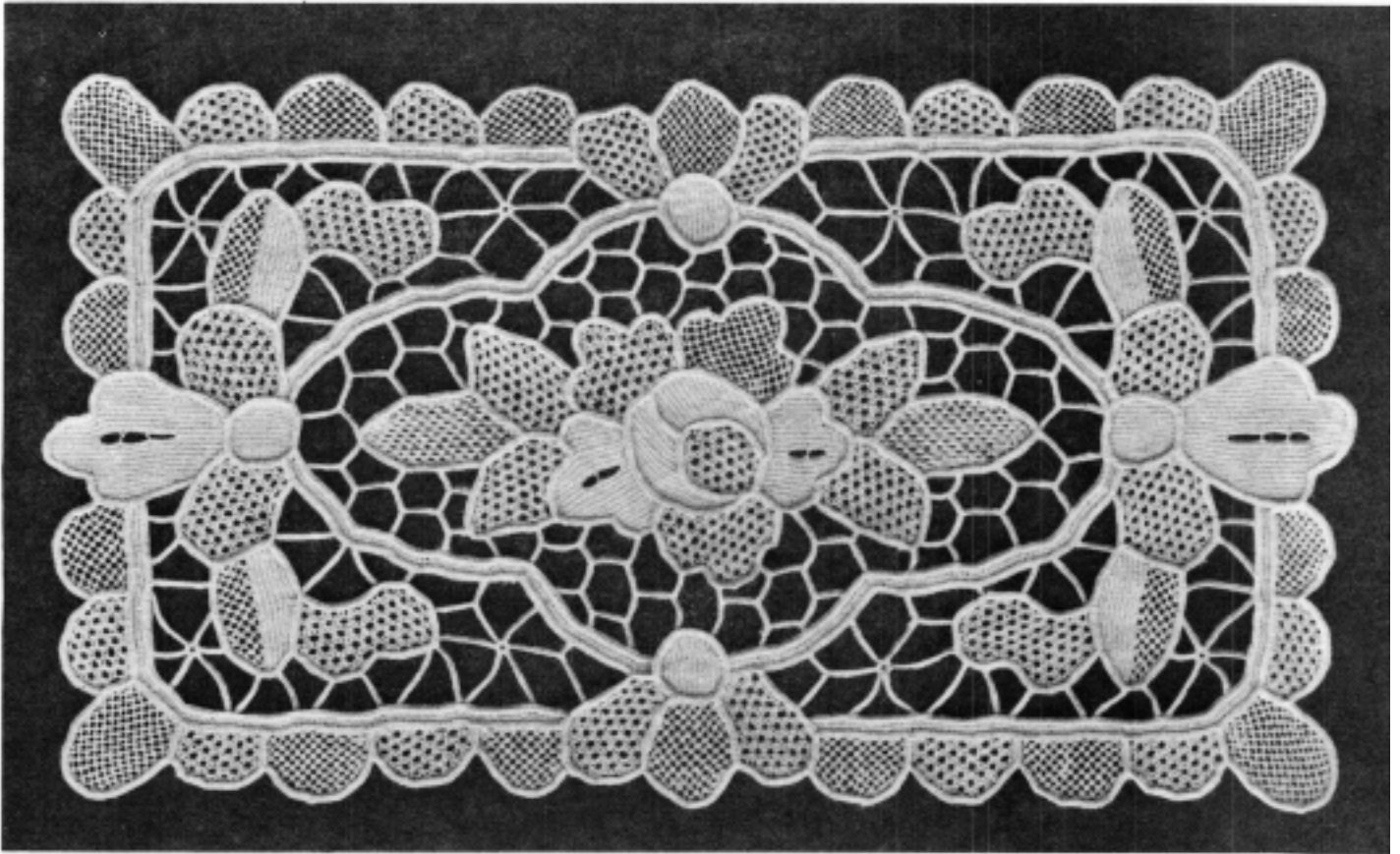
A Burano Needle Lace pillow.



Butterfly made in Burano Lace.
Photos by Irma Osterman



Birds from the island of Burano.



BURANO LACE

and her left hand raised holding the thread. She used a size 6 sharp needle. Her stitch was Venetian cloth stitch. Her left hand was raised to keep the thread from twisting and to give good tension. When she ended her thread, of which she kept a supply of pre-cut threads pinned on the side of the pillow, she wrapped the outline thread twice, made a stitch with an extra twist and, with a quick snap of the wrist broke the threads.

Although needle-lace is my first love of all the laces, I had never read nor been told of a lace pillow used for making needle-lace. I had always thought that pillow lace and bobbin lace were synonymous. Not so in Burano. I studied the lace pillows being used and on exhibit and drew a design to make my lace pillow at home. They appeared to be filled with straw and were of various sizes depending upon the design to be worked. Photo 4 is an end view of my lace pillow. The round object on the top is wood 1 3/4" in diameter. Its use became obvious as I watched the lacemaker; it gives the needle the

correct angle to go over the parchment without puncturing it. Stretched across the round dowel is my needle lace in progress. Two thicknesses of upholstery fabric and the parchment pattern are basted together with the outline thread design couched directly on the parchment. Variations of the buttonhole stitch are used.

After my "lesson" in Burano lacemaking at Lidia's, it was time to catch the last waterbus back to Venice. My few pieces of lace, postcards, photos and notebook keep it all alive in my memory as I share this experience with other lacers. And so farewell to Burano with its multicolored houses, fishing wharf and real live lacemakers.

(1) Ernst-Erik Pfannschmidt, *Twentieth Century Lace*, Charles Scribner's Sons, N.Y. 1975 pp 8-9.

(2) Annette Feldman, *Handmade Lace & Patterns*, Harper & Row, publishers, N. Y. 1975, page 5.

Irma Osterman

(Continued from Page 48)

volunteered her services to Curtis-Lee Mansion, (Robert E. Lee Memorial) at Arlington National Cemetery to restore the pillow used as a work area in lacemaking. She did "the whole business" --repaired the pillow, replaced some of the bobbins and cleaned the existing ones and, from a shred of existing lace on the pillow, recomposed the pattern and created enough lace from it for display.

Then, taking the project still a step further, Hunt taught a volunteer to demonstrate lace-making there for the public.

Now in San Antonio, she regularly meets with another bobbin lace-maker, Mrs. Patsy Anderson, and they spend hours together working on their respective projects "for the fun of it." Hunt, highly complimentary of Anderson's work ("You don't find it any better in Belgium);, noted there are differences in the two women's styles.

For one thing, Anderson holds the bobbins--she's using 68 on a current project--in her hands as she manipulates them to form a design. Hunt, using the more traditional method, literally tosses her bobbins to and fro on the work pillow. She estimates she has used as many as 125 to 150 bobbins in a project.

"The woman who taught me had used 1500 but that was in 1914," she remembered. "I doubt if anyone uses than many now."

Although she uses fewer bobbins than her teacher, Hunt continues to follow only traditional methods. "No shortcuts," she stated emphatically. "For me, it has to be just so. There is no other way."

She said she has only a few examples of her works since most of it goes to St. Joseph's Catholic Church or family members.

She smiled conspiratorially at Anderson, the mother of two teens. "When I finish it, the next day its gone, and they all love me, eh?"

Hunt keeps limited samples of bobbin lace both her own work and that of others. She brought out "a conventional wedding handkerchief" bordered in delicately patterned lace. "That's not to blow your nose in," she declared with a smile. "It's just to shed a few tears in!"

The samples are kept mostly for the benefit of other new lace-makers. Hunt, in previous years, frequently was so eager to preserve the art that she often furnished materials as well as instructions to people interested in learning.

Once, while still living in Virginia, she received a telephone call from a woman in Ohio who had read about her. The woman, Hunt said, wanted to learn, too. Intrigued by the challenge, she packed a shoe box with her own bobbins, a roll of toilet paper to use as a pillow, put in written instructions and other nec-

essary materials. "I made a tiny little pattern,; she said and tucked that in too.

That was "at least 10 years ago" and the Ohio woman is still making lace. Last summer, she visited her mentor in San Antonio, meeting her for the first time, and plans to return again this year.

Not all her efforts have been as gratifying, and she is distressed that some of the bobbins she has given to her "students" now are lying idle, rather than in the hands of someone who will use them.

"The pleasure is to meet somebody like Patsy who can work with me and who understands it," Hunt said.

Anderson, who lives at 11530 Whisper Breeze, learned to make bobbin lace more than two years ago while living in Dallas. They have been working together since October. "And we have a good time together," Hunt added.

Their continuing to make bobbin lace apparently involves more than simply enjoying a creative hobby.

"It's a matter of keeping the art alive,; Anderson said.

Hunt agrees. "Decidedly!"

By Luanna Crow
Reprinted from
North San Antonio Times



Meeting topic will be "Old Lace and Buttons"



Mrs. Florence Wamsley

Mrs. Florence Wamsley, member of the Sun Country Doll Folks will present a program on old lace and buttons at a 1 p.m. meeting Thursday.

Mrs. Wamsley is a member of the "Old Lacers," a national organization of persons interested in studying and collecting old handmade laces.

Mrs. Wamsley is also a charter and honorary life member of the Sunflower Doll Club of Wichita, Kansas.

Gertrude Biedermann

SAN FRANCISCO CRONICLE
 Saturday Aug. 29, 1981

Funeral services will be held tomorrow for Gertrude E. Biedermann, an internationally recognized expert and instructor on the making of delicate patterned bobbin lace, who died Monday in Atherton at age of 79.

Mrs. Biedermann, whose work was featured last November in an Oakland Museum exhibition called "Handed Down: The Artisan Tradition," learned her craft from her mother when she was a child in Saxony, Germany. Later, she earned a degree in lacemaking from a German technical school in Schneeberg.

She was concerned over the gradual disappearance of the art of fine lacemaking in the modern world, where workers seem to lack the patience needed for such painstaking craft.

"I wish I had some grandchildren," she told an interviewer at the time of the museum showing, "because I would teach them how to make lace. It would keep the bobbins in the family."

In her later years, she made lace as a hobby rather than for money. During the Great Depression of the 1930s, when she and her husband took over a grocery store in Oakland, her skill helped make the business a success.

"We had a small corner store near Highland Hospital," she recalled "It was a real run down business. But for anybody who bought \$50 worth of groceries I made them some thing in lace. That's how our business did well."

She is survived by a son Dr. Arthur Biedermann, and a sister, Martha Anderson, also a prominent lace-maker, both of Atherton.

Tomorrow's funeral services will be held at 2 p.m. at the Chapel of Roller & Hapgood & Tinney, 980 Middlefield Road, Palo Alto, Ca.

A Tribute to Gertrude

With great sadness in our heart we announce the loss of our most beloved Gertrude Biedermann.

She came from a family with a long line of lacemakers. Gertrude and her sister Martha learned at their mother's knee how to play with bobbins, at the age of 3. Since their grandmother and mother both were skilled lacemakers, it became natural to follow the professional lacemakers route. Gertrude graduated from the Schneeberger Ersatz Spitzen School in Saxony in 1919. She became a designer for the industry before immigrating to Oregon in 1926.

Although she kept up her lacemaking all these years and shared her skills with many others, she did her most in sharing and teaching during the past 15 years in the Lace Guild of Northern California. It is with great pride and gratification that, I personally look back on my 1½ years of study with her, where I was taught the skills and left the freedom to do my own style.

Those who knew her warm generous nature will have to agree, that she gave generously of her knowledge, skills and talents for the mere asking. How often did we ignor a compliment or thanks to this wonderful teacher, lacemaker and friend.

There is no greater loss than when a rare talent such as hers must go to rest and is lost to those hungry for knowledge.

The obituary appeared in the San Francisco Cronicle Aug. 29 which shares with us a small look at what Gertrude would have considered an unimportant item in her life to mention.

However, with all sadness, there is joy. Although Gertrude did not have the privilege to see her first grandchild, we know it will give joy to her sister Martha, who misses her deeply. Martha, has promised to pass on to one more generation the skills so highly treasured in that family.

Kaethe Kliot
 Lace Guild of Northern California



IN MEMORIAM

Gertrude Biedermann
 Atherton, California

Betty Ferrier
 Kamloops, B. C. Canada

Parker Barnett
 (husband of Olga)
 North Andover, Mass.

Lace Club Celebrates

The annual Denman and District Lace Club hosted the annual luncheon at the Tally Ho Travel Lodge, Nanaimo, British Columbia, Canada.

The members were given Honiton Lace bobbins with their names inscribed on them during the registration. The bobbins were hand-crafted by Mr. LeGrand, and the flowers painted by Cheryl Campbell.

The presidents from the various lace clubs were seated at the head table overlooking 120 members and visitors seated at individual tables. The beautifully decorated tables held flowers and favors in the Denman and District Lace Club colours of green and yellow. Everyone was warmly welcomed by President Jeannie Martin. Visitors came from England, Wales, and Arizona, U. S. A. Jean Astbury of West Vancouver gave the Grace. A smorgasbord luncheon having a variety of hot and cold dishes plus delicious desserts was served.

After lunch, Historian Jean Freely entertained by giving a talk on the Denman and District Lace Club as she remembered it as she attended the meetings as a child with her sister Eunice Dalziel. A charter member of 61 years, Mrs. Gertie Swan was introduced, who is now living in Nanaimo. Jean related the history of the club starting in 1919 by Elsie Spencer. The oldest member in attendance was Gertie Swan and the youngest members of from four to seven years were Heather Campbell, Kate West, and Naomie Peterson.

Mrs. Muriel Mitchell representing the International Old Lacers, Inc., in U.S.A. spoke about the coming convention to be held in Vancouver August 1 - 6, 1982. It is anticipated that many club groups will attend this function, and many plans are already made at this point in time.

Mrs. Mitchell gave the club members a photo-copied lace pattern. She announced that her co-workers for the convention-- Elsie Fleming, Doris Jenni, Mrs. Astbury and Rita Middlestad.

The meeting ended with the traveling gavel being given to the White Rock Lace Club for the 1982 luncheon.

Door prizes were drawn and won by the following:

- 1st - bobbin and bead basket - Rose Hnalvich
- 2nd - lace collar - Phylis Rodd
- 3rd - African Violet plant - Swantettle Hofsink

Members and visitors enjoyed an afternoon renewing friendships and admiring a beautiful lace display. Cheryl Campbell displayed her antique lace in a frame.

Mrs. Lena Smith, Courtenay, B.C.

An English Lady's Gratitude

I would like to put on record, my gratitude to all those people who made my visit to the USA immensely enjoyable. Their friendliness and interest made all the work a pleasure, and I returned here (reluctantly) feeling I'd like to start the trip all over again. It was a privilege as well as a delight to be able to see something of the Museum collections, and to exchange views on classification, identification and terminology with other enthusiasts; and it was really thrilling to find that such deep and intense interests exist for this long neglected art-form, and that makers and researchers alike are eager to resolve the problems of varying technique, design and thread-type. Hopefully their efforts will provide in time a major break-through which will make possible more precise allocations of both date, and place of origin, to the many 'puzzle pieces' of antique lace. I am especially, and deeply, grateful to those who so warmly extended hospitality to me; without them America might have seemed a daunting and bewildering place. I was so fortunate to be able to see not only New York and Ypsilanti, but Detroit, Minneapolis, Houston, and Washington, D.C. The weather throughout was very kind (something) an English person greatly appreciates). I saw Washington in perfect fall weather of sunshine and clear blue skies which made it quite astonishingly beautiful. I was amazed there are so many trees, such spaciousness, and such incredibly white buildings in that city.

I hope I may have the opportunity to again meet many of you at some other time.

Yours sincerely,
Pat Earnshaw, England

Portland Christmas Party

The Portland Lace Society held their Christmas Party on December 3. The tables were decorated in the Christmas motif. Twenty-four members were in attendance, of which two were out of towners, Susie Frank from Tacoma, Washington, and Rita Middlestadt came from Burnaby, B.C. Canada. Naturally the conversation was lace and getting a charter with I.O.L., Inc.

Arliss Edwards made the hot dish, and nearly everyone went back for seconds. We always look forward to this meeting.

Pat Harris, Publicity

BRAID is an ornamental trim that can be coarse or fine, flat or tubular, narrow or wide.

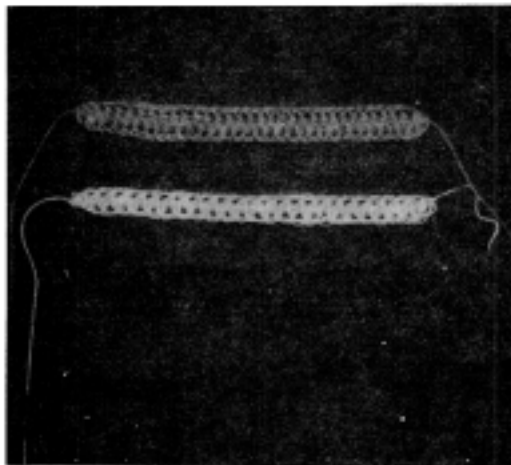
Braid can be used as insertion for decorative linens or clothing. It is often applied on the edge of clothing or formed into a design to enhance the appearance of a garment. It can be used to finish raw edges of any needlework.

Braids are often used in lace and embroidery to outline stitches. Embroideries also use it to form designs or flowers with added embroidery for detail.

It is made from threads or cords in gold or silver or any color or combination of colors.

Hairpin Lace braids can be made quickly and easily in many different styles. Various fibers and stitches determine size and use. Because of the nature of hairpin lace, it is easily curved to form any desired designs.

Braided headings are used for some types of fringe. Hairpin lace can form both a heading or a fringe in any one piece by using 3 rods. The shorter loops are then braided and the longer loops are the fringe.



HAIRPIN LACE

1. Pink cotton weaving yarn
2. Luster sheen-white
3. 4 ply yarn in red

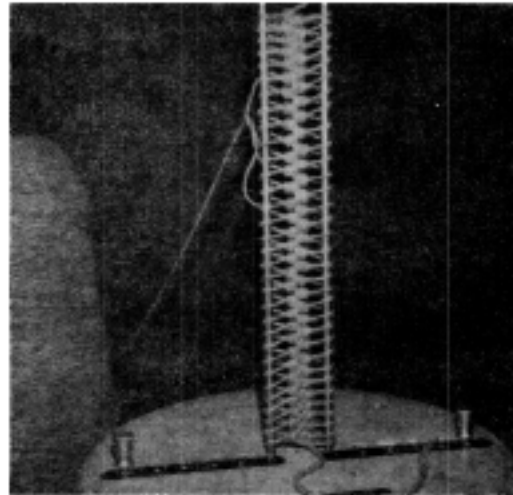
Braid #1 at top of photo is made with a pink cotton weaving yarn on a 1 inch loom with the "Bee Hive" stitch.

Braid #2 in center of photo is white 100% (2 oz.) Creslan Acrylic fiber. It is made on a 1 inch loom with 2 single crochet stitches formed under left front 1 loop.

Braid #3 at bottom of photo is a 4 ply yarn in red. A 1½ inch loom is used with 1 single crochet stitch worked under the

left loop.

To form the braid on all 3 samples pull 1 loop thru 1 loop to the very end on both sides of the hairpin lace strip.



"Beehive stitch" using a 1" loom and weaving cotton. 1 thru 1 to end for Braid.

The braids are just a simple beginning as to what can be done on the hairpin lace loom. Do try different kinds of threads and stitches. Two braids can be braided together to form wider braids. So there is no end to the variety of braids one can make with hairpin lace.

© Evelyn Misner



Need A Lampshade?

Do you want to give an expensive look to your old lamps and lampshades? If so take three oval doilies (bobbin lace, crochet, etc.) place vertical on fabric, lampshades. Slip stitch into place. The results are surprising--the cost can be insignificant! Or if you only have just one doily, add to the design with lace and braid. For smaller lampshades, the round fingerbowl-sized doilies are just as excellent.

Cotton net table runners with tambour work can be found in many thrift shops; they are equally effective to enhance the fabric lampshades. If the runner is too short, it can be supplemented with portions of net from an old lace curtain or a doily.

The three-piece chair sets of the net (filet with weaving) or bobbin lace can also be used to update your lampshades. Any sort of lace may be used, even the colors!

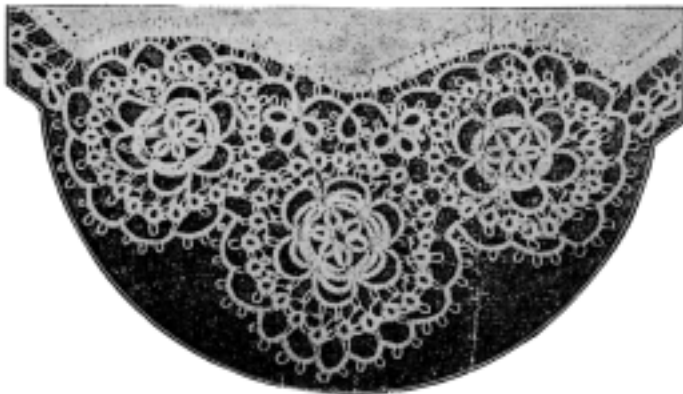
Hazel Lowery

TATTING

The following pattern was handed down to me by my Grandmother who also was a keen Tatter.

My other lace interest is bobbin lace (mostly torchon). This past weekend I was involved in an exhibition called "Folkart '81" (money raised to aid the disabled). It was most enjoyable to be able to sit and make lace for such long lengths of time without interruption. So many people showed interest in both the bobbin lace and the tatted lace which I demonstrated, and I am pleased to say that some people have already made bookings for classes. It's nice to think that interest is spreading and some of these old crafts can be kept alive.

SIX PETALLED BRIAR-ROSE HANKIE CORNER & EDGING



Although No. 80 mercer cotton is used to make the corner and edging of this handkerchief, when completed it has the appearance of very fine work.

Abbreviations: ch, chain; r, ring; med, medallion; ds, double-stitch; p, picot; con, continue; sep, separated.

Use 2 threads and commence corner as follows:

CENTER ROSE,--R: 6 ds, 1 fairly long p, 6 ds, close.

Ch: 6 ds. Continue until you have 6 rs and 6 chs, taking care to join each r into the large p of the 1st r, and also join last ch into bottom of 1st r.

TIE, but do not cut.

Ch: 8 ds, join into base of 1st r, con right round.

Ch: 10 ds, join into r as in previous row.

Ch: 3 ds, 4 p sep. by 3 ds, joining as



Janette Reid, Australia.

in two previous rows. con. right round. Tie, but do not cut.

Next comes a row of tiny rings.

Commence by joining the threads to the nearest p of ch, then r: 2 ds, p, 2 ds, p, 2 ds, p, 2 ds close; join the thread to the nearest p of ch.

R: 2 ds, join to last p of last r, 2 ds 2 p sep by 2 ds, 2 ds close.

Con right round, tie threads and cut.

Work the other two rose med. similarly but omitting the ch of 8 ds.

Join them to the largest one by 2 tiny outside rs, leaving a space of 6 in. between on the inner edge and 14 in. on the outer of the large rose.

BORDER OF ROSES.--1st R: 3 ds, 2 p, sep by 3 ds; join to p of 2nd tiny r of 1st rose below join, 4 ds, p, 3 ds, close.

2nd R: 3 ds, join to last p of last r, 3ds, join to p of tiny r just above last join, 4 ds, join to next p of next free r belonging to centre rose, 3 ds, p, 3ds, close.

3rd R: 3 ds, join to last p of last 4, 4 ds, join to p of next tiny r, 3 ds, 2 p sep by 3 ds, 3 ds close.

Ch: 3 ds, 3 p sep by 3 ds, 3 ds.

R: 3 ds, 2 p sep by 3 ds, 3 ds, join to next 4 of centre rose, 4 ds, join to next r of centre rose, 3 ds, 2 p sep by 3 ds, 3 ds.

Ch: 3 ds, 3 p sep by 3 ds, 3 ds.

1st R: 3 ds, 2 p sep by 3 ds, 3 ds, join to p of next r of centre rose, 4 ds, p, 3 ds close.

2nd R: 3 ds, join to last p of last r, 3 ds, join to last free r of centre rose 4 ds, join to p of 1st free r of next rose, 3 ds, p, 3 ds close.

3rd R: 3 ds, join to last p of last r, 4 ds, join to p of next tiny r, 3 ds, 2 p sep by 3 ds close.

Ch: 3 ds, join to closes p of last ch thread to the 2nd free r of last rose.

Con ch, 3 ds, 3 p sep by 3 ds, 3 ds, join to p of 2nd r (refer to illustration (continued on page 57)