

The Quarterly Newsletter of the New England Lace Group

Issue 110

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August 2020

Enjoying Lace Together Since 1982



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...And more!

President's Message



Did you, like me, just “return” from the IOLI UnCon (Unconventional Convention) this weekend? Kudos to the IOLI organizers who threw it together as a replacement for the in-person convention. Only one class went virtual as far as I know, the Beginners Bobbin Lace Class, but it was fun to still have the lace competition, lectures, Teacher Showcase, Annual General Meeting, and faux banquet. If you are an IOLI member and missed UnCon, be sure to catch the recorded lectures, etc., before they’re taken down from the IOLI website. *(If you’re not an IOLI member, you might want to consider joining at*

<https://internationalorganizationoflace.org.>)

Some of you attended the NELG virtual retreat meeting in May, too. It was great to see everyone even if it wasn’t the same as spending the weekend together in person. We might have to continue online meetings into the fall – watch your email and the NELG website for announcements and updates.

Impervious to the havoc that COVID-19 has wrought on human lives, Nature is progressing through the summer season with a parade of flowers, fruits, vegetables, and other abundance. I hope you have a chance to relax in Nature’s beauty and escape the current anxiety and stress of human society.

Carolyn

NELG Annual Meeting

At the Annual Meeting in June, held via Zoom, absent and present members unanimously re-elected Kate Moore as Vice President and Barbara Morrow as Treasurer/Membership Officer. Both have graciously agreed to serve a second term.

Congratulations and thank you for your service!

President Carolyn Wetzel conducted the attendance raffle. Winners are Jill Hawkins and Jim Martin; they will each receive a \$20 gift certificate for Van Sciver Bobbin Lace.

From Our Librarian

I will be happy to mail out requested materials. For those concerned, the books are stored in closed bins and would go directly into a mailer—just like Amazon. I would encourage members to return items (by media mail) that they are no longer using before the items get accidentally shelved with their personal collection. There are quite a number of books and CDs that have been checked out for more than a year!

Bryce Wolf

Elected Officers

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A Gentle Reminder: All the work that appears in this newsletter is either original or obtained from an outside source with permission for its use in the NELG newsletter. Please contact the Editor for written permission to use an item. *Thank you.*

An Invitation to Collaborate

By Judy Jeon-Chapman

Dear NELG Members,

I am writing to invite you to participate in a project involving poetry, prints, and samples of NELG-made lace, ideally along with comments, prickings and instructions.

Recently, I translated into English Henri de Régnier's 16 French sonnets, published in 1927. They were inspired by 16 different types of lace, each illustrated in the book with original pochoir prints by Yan B Dyl.

Le miracle du fil: seize sonnets de Henri de Régnier et seize planches en couleurs de Yan B Dyl [The Miracle of Thread: Sixteen Sonnets by Henri de Régnier and Sixteen Woodcut Color Prints by Yan B Dyl]; Simon Kra (Paris, France), 1927

This book is now in the public domain, so I believe that it wouldn't be difficult to republish both the original French sonnets and the artwork by Dyl, along with my translations. As far as I have been able to ascertain, nobody else has ever translated these sonnets into English. Here is the link to the best scan of the book that I have found thus far:

<https://gallica.bnf.fr/ark:/12148/bpt6k15254797/f21.image>

Although poetry enthusiasts may be interested in this translation, I think that those most likely to find it interesting would be people who love lace and those who make lace. I would also like to offer something new in this publication by including real examples of each of the 16 types of lace featured in the sonnets, contributed by members of New England Lace Group. Here are the types of lace treated, listed in the order in which they are presented in *Le miracle du fil*:

1. Cluny Lace
2. Point de Gênes
3. Renaissance Spanish Lace
4. Bruges Lace
5. Duchesse Lace of Brussels
6. Flemish Point de Gaze
7. Point de Venise
8. Point d'Alençon
9. Gold and Silver Lace
10. Point d'Angleterre



Renaissance Spanish Lace

11. Chantilly Lace
12. Malines Lace
13. Spanish Blonde Lace
14. Ténériffe Lace
15. Paraguayan Lace
16. Lace of Tomorrow

Here is what I would like to include in the book:

- My introduction to the book discussing Henri de Régnier and his work in general and *Le miracle du fil* in particular.
- A bilingual presentation of Henri de Régnier's 16 sonnets, with the French original on one page, and my English translation on a facing page.
- My analysis of each poem, appearing as a brief introduction to each poem.
- Immediately following each poem:
 - Yan B Dyl's print.
 - Photos of samples of the type of lace featured, made and contributed by members of the New England Lace Group.
 - Comments from the lace contributors about the history of the type of lace presented, and the depiction of it in the associated poem and in Dyl's print (is it an accurate depiction or not?) and in the samples they're contributing.
- Prickings of the contributors' lace samples with instructions would be included as an appendix.

Please contact me if you are interested in participating, and specify which type of lace you are interested in. Once we've decided who will be working on each type of lace, I will forward the specific translation of the associated sonnet to better inform the choice of pattern and the lace-maker's comments about the lace, poem, print, etc.

It is my hope that as many members as possible will be willing to participate and contribute their knowledge and expertise to this group project.

Thank you!

My email is jjeonchapman@worchester.edu.

Zero-Waste and Bobbin Lace

By Kara Quinteros

My initial attraction to bobbin lace was its delicacy and precision. How tiny and perfect everything seemed to be!

I've always been quite drawn to handwork—knitting, crocheting, weaving, spinning, embroidery, etc. My dad credits my grandmother with giving me this trait! So, when looking for a new field of handwork to explore, I attempted to teach myself the basics of bobbin lace. I was in the second semester of my junior year studying fashion design at Parsons. Eventually, I realized that I was essentially weaving without a loom!

This concept of off-the-loom weaving took hold of me, and being that I already had previous inclinations towards designing along sustainability and environmental lines, I began to think about how this form of weaving could impact fashion design relative to the concept of zero-waste. That is, using basic bobbin lace techniques to weave a garment without any waste materials or the need to cut pattern pieces out of a large rectangle of fabric.

When I initially pitched this idea to my peers and several professors as a tentative thesis project idea, no one believed that I could do it because of my lack of technical skill. It was too much work, not possible, not viable, there was no way I would be able to learn what I would need over a 3-month summer period. But, having fallen so in love with the idea as well as the medium itself, I was driven to further pursue the project, which eventually led me to join NELG!

I took a hands-on beginner class with Jill Hawkins at the 2019 NELG Retreat to break any bad habits and cover anything I had overlooked. Then I spent my summer studying whatever I could so that I could apply as much practice as possible to make this idea of zero-waste fashion design into a reality.

This effort continued into the beginning of my thesis academic year, while I simultaneously experimented with what fibers would be best to use. I focused on protein-based fibers so as to be able to source from New England area farms. This way I could ensure that my entire supply chain was accounted for, and I would be able to show the

entire process of my garments' creation to be ethically and environmentally sustainable. More information on the materials can be found on my website, including the eco-tanned, ethically sourced leather I used: <https://www.loversoath.com/>,



I found that angora rabbit yarn was the most suitable for lace making, as it has little stretch and allows for the required tension in bobbin lace. Its smooth, low-friction surface led to fewer broken yarns and greater ease of guiding threads correctly. Figuring out the correct distance to place the pins for such thick materials was difficult, but with some experimentation, it seems to have resulted in what I had hoped. Of course, the grid sizes I used were dependent on the thickness of the yarn, which made using some more varied yarn weights difficult (especially hand-spun yarns).

I also encountered the difficulty of appropriate tools because of how large these prickings were. I ended up using the largest pillow I had, but even that proved to be very hard to maneuver. And the bobbins! Keeping the hitches on with such large materials around such delicate bobbins was absolutely maddening! However, near the end of my project, I realized that using wire bobbins with elastics solved this problem for most yarns.

Despite all of the hardships, frustrations, and back pain, I finished! I am beyond happy with what I have been able to prove is possible with bobbin lace—zero-waste garments without the need to be restricted to the shape of a rectangular loom.

Moving forward, I do think that there is a genuine possibility to expand this project into a form of sustainable-luxury garment manufacture. I have absolutely fallen in love with bobbin lace and cannot justify leaving this project behind. With the job market the way it currently is due to COVID-19, I am trying to see this situation as a gap in time to actually pursue these ideas. Currently, I am trying to find a way to reach out to interested lace makers who might want to undergo the challenge, as well as trying to wrap my own head around the concept of evolving this project into an entrepreneurial venture. While it is a very intimidating challenge, I am remaining positive and excited!

Book Review: Kant uit Vlaanderen en 's Gravenmoer

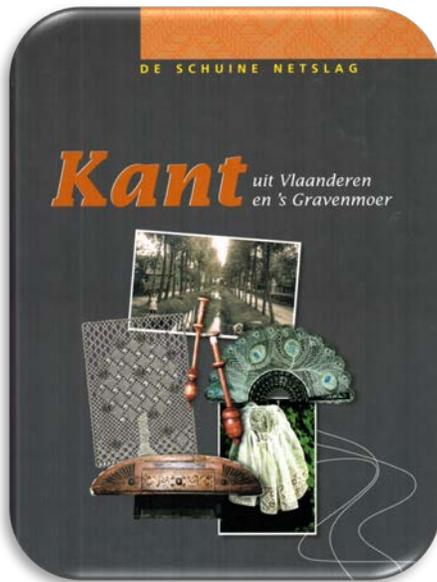
Published by Landelijke Organisatie Kant Kunst Nederland (LOKK)

Edited by Yvonne Krijgsman and Hanneke Troost

'S Gravenmoer Lace is a type of Torchon lace from southern Holland that was used to decorate bonnets and caps (*keuvel* and *hut* in Dutch). This book describes the possible origins of this lace and the techniques and patterns for making it.

The history is a bit murky as is typical of lace. Documentation doesn't necessarily survive. When there is competition, information can be considered secret and left unwritten, particularly when there is no protection for intellectual property. Buildings can have fires that destroy records. In the case of the village of 's Gravenmoer they endured the Eighty Year War (1568 – 1648) as well as the burning of the village by the French in 1672. Happily, enough evidence has survived to indicate that the village did have lace makers.

This book tries to connect the techniques of this lace to Mechlin. It shows examples of a Dieppe ground used in Mechlin. It looks at metallic lace from the 18th century that is very geometric with a simple ground. There is also an article speculating that the half stitch snowflake grounds may have inspired the diagonal half stitch motifs. It also suggests that early Pusher machines may have been influenced by the s'Gravenmoer style of lace.



The technique section details the stitch variations found in the lace of 's Gravenmoer with good instructions that are well diagrammed. If there is a variation in method, such as in the *Duitse plaatje*, the alternatives are shown to allow the lace maker the ability to choose.

The patterns are a combination of modern as well as reworked historical examples. The modern patterns typically will use colored thread and look like they would be fun to do. For an example I chose to use an historical pattern with some modification. I used the pattern without enlarging it; I used Finca 60 for the lace and three strands of embroidery floss for the gimp. I have also converted it from an edging with picots to an insertion. If made as an edging, it would be lovely as a wedding garter; it would be especially enjoyable for someone who doesn't make point ground laces.

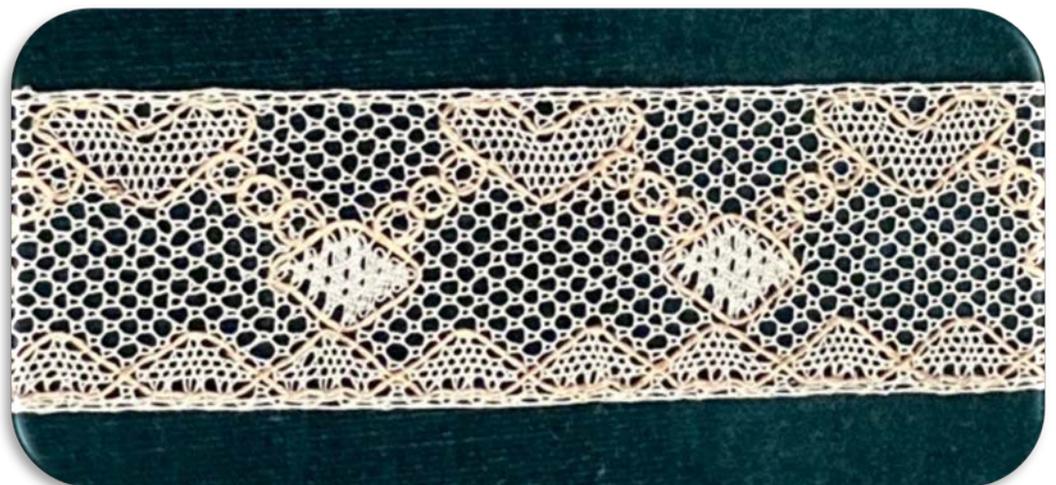
The NELG library has the supplement to this book that details how to make the *keuvels* and huts as well as a few more patterns. There is also has a discussion of the tulle embroidery that was used in the *keuvels*.

For those of us who are not familiar with the Dutch language, this book is written in English and German as well as Dutch. The supplement is in these languages plus French.

Sharon Sacco



The Masked Sharon!



Sr Madeleine's Torchon Shawl

Sr Madeleine has returned to the US and hopes to study lace in Germany whenever God and the pandemic allow.



Photo by Judith Jeon-Chapman

One Tuesday afternoon at the local Bruges lace makers' gathering, I spied a beautiful beige shawl being paraded amongst the lace makers. I remember thinking, "I love it!! I want to make one." Of course, I had no idea how difficult it would be or if I could even buy the thread, but somehow that did not dampen my enthusiasm for the project. My mother used to say of me, "Fools rush in where angels fear to tread;" that habit has followed me all my life!!

But I wanted my shawl and I wanted it in black! (Now, black is hard to work with, as anyone who has done it will attest.) I had just finished my altar cloth for the convent altar, so no large new project was looming before me. Why not do this shawl?

As it turned out, getting the pattern and the thread proved more daunting than I had expected. But through the kindness of the Flemish lace makers and the Kantcentrum, I was able to purchase lovely soft black merino thread with

which to work. As for the pattern, our only lace making man in the Bruges group—God love his soul—took all the pattern pieces home, cut them out, laminated them and numbered them. So maybe I actually had a chance of making this shawl.

It took me about 9 months of pretty solid work. I knew I was leaving the Béguinage and I HAD to be done before then! Frankly, keeping the pattern pieces in order, moving the blocks and stacking the bobbins so I could really make lace were the hardest parts; I knew the Torchon stitches. I did have a ball and I adore my new shawl.

Hopefully, or perhaps foolishly, I bought beautiful blue thread to do another shawl, but have yet to put it up. Instead, the rainy and cold Irish winter saw me learning Irish crochet and also Idrija lace from Ann Keller in Dublin. I made a stylish Idrija black raven, symbol of St Benedict (my convent is Benedictine). Then I made a lovely Idrija insert for a bureau scarf destined to be a groom's gift to his bride. Covid-19 has spawned the beginning of an edging for an altar cloth for my community's Italian foundation, and the hope of returning to Europe has me setting up a large Flanders piece. Alas, the blue thread waits patiently and still beckons to me.



The Idrija Black Raven; design from Slovenia

Welcome New NELG Member!

Karen Nunes, Westborough, MA

Karen writes: I'm a nurse looking forward to retirement soon. I want to learn lace needle work because my grandmother did it and I've always been fascinated with it.

Digital Museum Field Trip

By Mary Mangan

In the evenings, I frequently trawl through various museum archives around the world to look at historical laces, images, and lace-related items that are stored and digitized. Many of them are not on public display, so even if you visited the museums, they aren't available to view. Huge thanks go to the archivists who have created these records and made them available to all, especially in this time where we can't visit the sources due to the pandemic restrictions.

Pieces range from small sample trims to large shawls or altar cloths, with varying levels of image quality and descriptions. As a relative lace newbie, I'd like to know more from our scholars and advanced lace makers about these items, which are often only lightly described in the archives. Feel free to contact me if you have deeper insights, or if you found something unusual, unique, or curious that we could highlight in a future column. My email address is manganmem@gmail.com.

The Mystery of the Pricking and the Sample

When the Smithsonian opened up their digital archives recently, I stumbled upon this lovely pricking and the accompanying lace it is matched with. It is described as "Design of flowers and leaves on curving stem. Lace is attached to brown paper with hand-made pins." The pricking has several dates on it, beginning in 1774

Because I'm new to lace and historical pieces, I reached out to Jill Hawkins, and she connected me to Dr. Nancy A. Neff. Nancy was also intrigued by these pieces and continued to pursue information about them. Here's what she learned.

This piece of Binche is a lovely, typical 18th century design from Belgium. Something didn't look right to me, however, between the sample and the pricking, so I sent an inquiry to the museum for the size of the lace sample and the pricking, and I'm glad I did. The reply I received, from the Registrar Dept of the Cooper Hewitt, Smithsonian Design Museum, was "according to the ledgers, the lace sample is 18 x 5 cm, while the pattern is 26.8 x 7.5 cm." I think this lace sample is an awful lot smaller than this particular pricking to have been made on it, considering that the lace sample is quite stretched out as it is sewn to its cardboard backing. (Note that the lace is sewn to plain cardboard, not to a pricking.)

*Given the puzzle of the disparity in size, I carefully compared the pinholes in the lace with the pinholes in the pricking. I was initially left unsure what to think because the pinholes almost match -- **almost**. I found a very few places where there were additional pinholes in the lace that weren't in the pattern. It is possible for a piece of lace to be made on a pattern and skip pinholes, but any pinhole in the lace has to have a corresponding pinhole in the pattern, even if it's put there while the lace is being made.*

Finally, I found a spot where there was a whole line of pinholes in the lace that are not in the pricking, proving that this sample of lace was NOT made on this pricking, contrary to the assertion by the museum. Whichever pricking was the copy, the smaller from which the sample was made or the larger shown here, however, was meticulously done -- the pinholes and overall design proportions are an extremely close match between the two prickings.

Nancy is continuing to study these items and may have more to come in a future story about this curious pair of specimens.

To study these items in closeup, see https://www.si.edu/object/chndm_1938-49-2 (pricking) and https://www.si.edu/object/chndm_1938-49-1 (sample).



Diagonal Half-Stitch Program

At our November meeting, we will be exploring the diagonal half-stitch. This stitch is commonly used in 's Gravenmoer Lace, and it is often referred to by this name. However, it is not limited to this lace. Examples from other laces will be explored.

A practice piece can be made from the same pattern that was used last November for the "Threads Make the Lace" program as shown in the image. Rather than making spiders or normal half-stitch diamonds, we will practice making diagonal half stitch diamonds. Instructions for the diamonds will be provided.

You will need to prepare for this program. You will need to wind 14 pairs of bobbins and bring the usual bobbin making supplies such as pillow, pins, etc. You need to prepare a pattern that is available at the link shown below. While the pattern size is not that critical, try not to select one that is too small for your thread since it will be difficult to tension. This sample was made with Finca 50 and the "C" pattern.

If you want to get a head start, you can work the pattern up to the pins that surround the first diamond. Here I used a Dieppe ground (CT pin CTT) which is a variation on the Torchon ground.



<https://www.nelg.us/resources/Documents/Lace%20projects/Thread%20makes%20the%20lace%20for%20NELG%20project%202019.pdf>

Brugse Boekhandel Restarts Barbara Fay Verlag

With the closing of the Barbara Fay Verlag publishing house, there was a gap in the lace books retail business until the established company of Brugse Boekhandel De Meester stepped in to fill the void. BBDM has been an established name in Bruges since 1934. They have pledged to uphold the impeccable reputation of the BFV company. Their website is: <https://www.brugseboekhandel.be>.

Thanks to Nancy Neff for this information.

In Memoriam

At the end of April, the lace world lost one its brightest stars. **Michael Giusiana** suffered a fatal heart attack just weeks away from retiring.

Those of you who attended Lace at Sweet Briar will remember Michael's courses for designing and reconstructing Binche.

Others may have enjoyed his many publications, both solo and collaborative, on Binche, Beveren, Flanders and Tønder lace.

Happy lace making in heaven, Michael!

Tips and Tricks

Submitted by Kathy Draves

When I have a knot, I try to get a large-eye beading needle into the loop of the knot and advance it halfway through. Then I spread the two sides of the needle apart (the eye), which widens the knot so I can then untie it. Alternatively, I've worked a regular needle into the knot, then worked another regular needle in alongside it, and pried the knot apart that way.

Things to Do & Places to Go

See the NELG website (www.nelg.us) for more information, more events and to register for these events.

Note that the following schedules are subject to cancellation or revision because of the pandemic. Please check the website or call or email the contact person for the latest information. Email notices will be sent where appropriate.

NELG Meetings

All meetings are at Joshua Hyde Public Library, Sturbridge, Massachusetts, from 10:30 a.m. to 2 p.m. unless otherwise noted.

Please register on our website so that we know how many to expect.

September 19: To be announced

October 17: To be announced

November 21: Diagonal Half Stitch

NELG member Sharon Sacco will present a program on "diagonal half stitch" - this is how half stitch is worked in 's Gravenmoer lace. Sharon will use the pattern from our November program (Threads Make the Lace). See page 8 for more details. (*Rescheduled from March*)

Demonstrations and Other Lace Events

May 2021

13-16: NELG Annual Retreat
Rolling Ridge Retreat Center, N Andover, MA
Teachers will be Holly Van Sciver, Susie Johnson and Jill Hawkins
www.nelg.us

July 2021

24-8/1: 68th Annual IOLI Convention
Reno, NV
<https://internationalorganizationoflace.org/>

26-8/5: 19th OIDFA Congress, Workshops & Tour
Tartu, Estonia
www.oidfa.com/cong.html.en

September 2021

17-10/3: Eastern States Exposition (the Big E)
West Springfield, MA
Contact: nelgbige@gmail.com
www.thebig.com
Demonstration Opportunity!

Please Report Your Volunteer Time!

Anything you do to help NELG counts as volunteer time—demonstrating lace making, writing articles for the newsletter, teaching a friend to make lace, preparing and making a presentation for one of our NELG meetings, helping to set up a display for a library, museum or demonstration.

It's easy to report your hours on the Report Volunteer Hours page in the Members Only section of the website. Or contact our Member at Large for a paper form.

As a Charter Group with the International Organization of Lace, Inc. (IOLI), NELG is required to provide volunteer hours in order to help maintain the not-for-profit status of IOLI.

Thank you for your time!

Lace Days

Sunday Lace Group of Eastern Massachusetts

They meet on the 2nd Sunday of each month from 11:30 a.m. to 3 p.m. at members' homes, generally located east of I-495 between Lincoln and Carlisle. For further information contact Bryce Wolf at (781) 259-8529 or brycewolf@comcast.net.

Wednesday Lace Studio in Northford CT

Cancelled until further notice.

Connecticut Lace Days

The group meets on the 1st Saturday of each month from 10 a.m. to 4 p.m. at the designated home. Please contact the hostess a few days beforehand so that she may know how many to expect.

August 1: *Virtual, Jill Hawkins hosting*

September 6: Barbara Hamilton, (203) 288-0762
booheny@sbcglobal.net
Hamden, CT

October 3: Winann Steinmetz, (203) 876-8314
winannsteinmetz@hotmail.com
Milford, CT

November 7: Mary Linden, (203) 458-1305
twinn.a@att.net
Guilford, CT

Meeting Minutes

Minutes are available on our Website under Governance: Minutes to Member Meetings. We publish meeting minutes in our newsletter and website after they have been approved at a subsequent meeting.

February 15, 2020

Executive Board Attendance: Jill Hawkins, Webmaster; Bryce Wolf, Librarian

Members: Carmen Bartholomew, Rita Bartholomew, Marjorie Dashef, Jim Martin, Carolyn Purcell, Hanka Robertson, Sharon Sacco

Guest: Barbara Giguere

The meeting started at 11:00 a.m.

Previous Minutes: The minutes from the November 23, 2019 meeting were reviewed. A minor correction was noted. The last line under the Newsletter Section should replace "raise" with "raised." Hanka Robertson motioned to accept, Bryce Wolf seconded the motion. The amended minutes were approved.

VP Programs Update: Despite being unable to attend, Kate Moore sent the current program schedule:

- March – Diagonal Half Stitch
- April – TBD
- May – Annual Retreat
- June – Annual Meeting

The tentative annual October road trip is at the Berkshire Historical Society in Pittsfield, MA. They have offered to let us see their lace collection. The entrance fee is \$17, so the treasurer will need to check the budget. This would be on 17 October 2020.

Nominating Committee: Sharon Sacco has volunteered to be on the committee once again.

Member at Large: The new Vermont Sheep & Wool in Tunbridge VT will be held on October 3 and 4. It will go up on the website where people can sign up to demonstrate.

The Trees of Hope fundraiser for the McDonald House raised over \$110,000 last year. The meeting discussed this and decided that it would be a useful project for NELG again. Jill Hawkins will change the color theme for this year. We can start on this project at the April program.

Newsletter Editor: Gail MacLean had surgery at the end of January, so the newsletter has been delayed.

Retreat Committee: The registration for the retreat is open. As usual, there are a lot of sign ups initially.

The venue for the 2020 retreat will once again be Rolling Ridge in North Andover MA. The teachers will be Holly Van Sciver, Allie Marguccio, and Jill Hawkins. The vendors will be Tom Marguccio, selling supplies for Idrija lace, and Holly Van Sciver. The Saturday evening program will be given by Kara Quinteros who made lace for a master's program. Bryce Wolf and Jim Martin will run the silent auction. The theme of the ATC challenge will be the roaring 20s.

Announcements: Doris Schick's husband passed away last December. NELG sent condolences.

Bryce Wolf moved to close the meeting. Marjorie Dashef seconded the motion. It was unanimously approved. The meeting adjourned at 11:25 a.m.

Lace in Literature

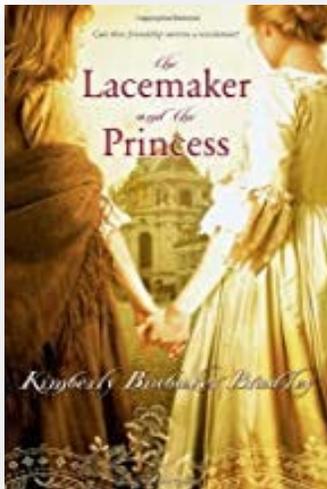
The Lacemaker and the Princess by Kimberly Brubaker Bradley

Have you ever wondered what it would be like to have to make lace to support yourself and your family? Have you ever wondered what it would be like to live in the palace of Versailles with Marie Antoinette and Louis XIV? What if you were born into a heritage of lace making? What if you were a lace maker during the French Revolution?

Author Bradley imagined all of these things when she created the character of Isabelle, an 11-year-old daughter and granddaughter of lace makers in the village of Versailles during the late 18th century. When Isabelle is befriended by the Princess Thérèse, she is catapulted into a different world, where people wear lace rather than make it.

I was fascinated to learn how the world of pre-Revolutionary France worked and very glad that I live today, with indoor plumbing, a relatively stable society and NELG!

Gail MacLean



Member Resources

Your Website Members Only Pages

Website Members Only pages are available to all registered members via the email address and password you defined when you registered online.

It is here that you will find current and prior **newsletters**, the member **directory**, resources such as the NELG **business card**, an **expense form** and a form to report **volunteer hours**, and information on **scholarships and grants**.

Your Newsletter

The NELG Newsletter is published 4 times a year, on or about the 1st of February, May, August and November.

If you have chosen Electronic delivery, you will receive an email informing you when the latest newsletter is available on the NELG website for your viewing pleasure. You will be able to enjoy the contents in color, photos will be resizable for a detailed view, and all links will be immediately accessible to you. Past issues of the newsletter back to 1998 are also there for your easy reference.

If you have chosen to receive your newsletter via US Mail, you'll receive a black and white hardcopy version.

Printing Your Newsletter in Duplex

Want to save paper by printing your newsletter on both sides of the sheet? Follow these simple steps:

1. Click on the printer icon in your Adobe Reader window
2. Click on the Properties button (at top of window)
3. Click on Finishing tab
4. Click on Print on Both Sides (manually)
5. Follow directions that will pop up on how to re-insert your paper to print on the second side

Here is an alternative method:

1. Print even (or odd) pages only.
2. Remove pages, turn them over without re-ordering them, and place in printer.
3. Print odd (or even) pages but in reverse order.

Your NELG Library

The New England Lace Group maintains a collection of both print and non-print materials for the use of its members. We have loaded scans of all book covers on the website so you can see each of the books we have. Click [On-Line-Web](#) to view the collection to date.

A representative selection from the Library is available at each monthly meeting, as well as at local Lace Days, thanks to our Assistant Librarians. To be assured of a particular item, please contact the [Head Librarian](#) and arrange for it to be brought to the meeting or mailed to you. Also, please feel free to contact her with your suggestions for new material to be added to our library for member use. She also welcomes reviews of new or current books for publication in the newsletter.

NELG has documented the Policies and Procedures with regard to how the Library collection is managed. Click on [NELG Library Policy & Procedures](#) and read the changes we have instituted for all members.

Your NELG Membership Directory

The NELG Membership Directory is available on the NELG website to all currently registered members. Check the Directory for the latest contact information of your fellow lace makers. Update your own contact data in the Directory when something changes, and your lace friends will know instantly! If you have a picture of yourself and have difficulty uploading it, please contact our [Webmaster, Jill Hawkins](#), for assistance.

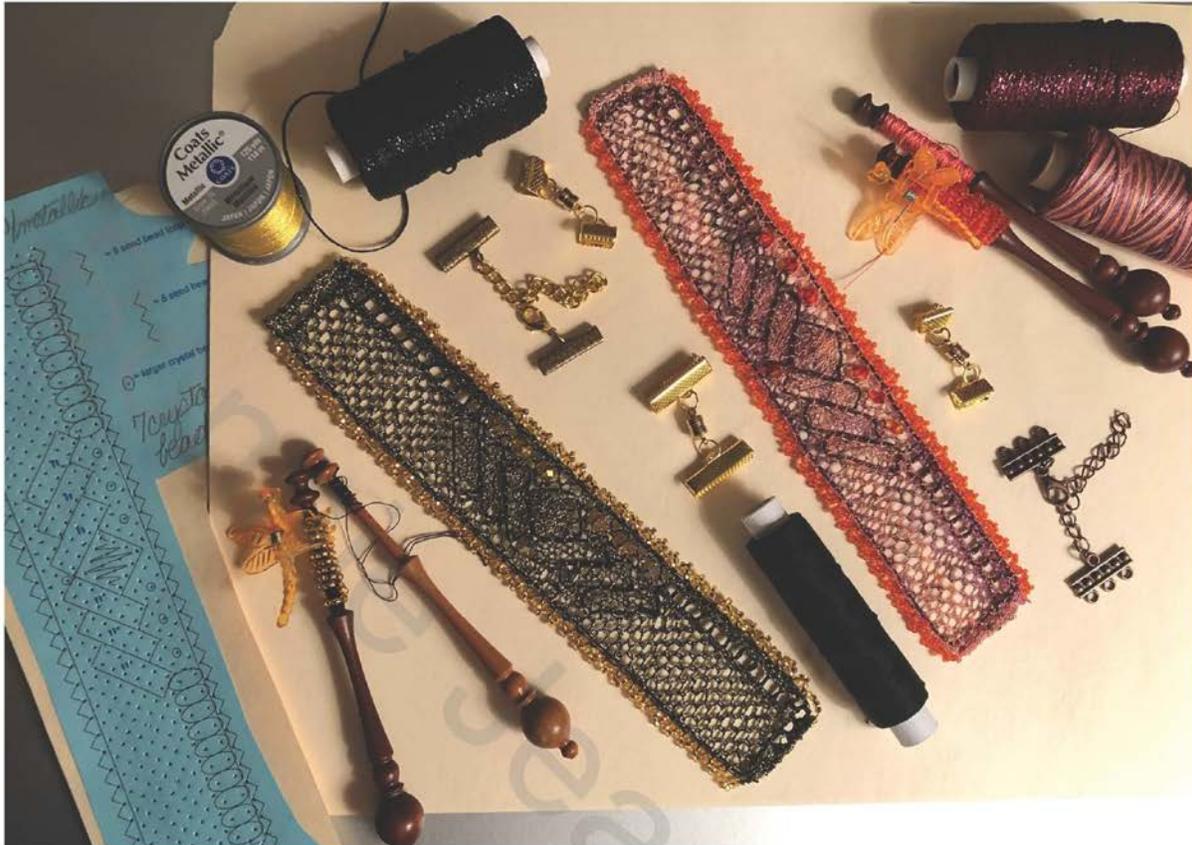
If you don't have access to the internet, you'll receive a hardcopy of the Directory with the February newsletter.

Standing Committees & Appointments

- **Scholarships & Grants:** Janet Blanchard & Barbara Morrow
- **Retreat:** Winann Steinmetz & Jill Hawkins
- **Nominating:** Sharon Sacco
- **Webmaster Assistant:** Sharon Sacco
- **BIG E Liaison:** Mary Linden

Pattern Pages (from IOLI Pattern Books and CDs)

The designers of these patterns retain the copyright for their patterns. These patterns may be reproduced for personal use only and not for commercial gain.



This bracelet was inspired by the 's Gravernmorse necklace designed by Corrie Versluis.

Materials used in the examples:

Venne Colcoton 70/2 Black wound together with Coats Gold Metallic.

Single thread with gold size 11 seed beads.

Black Gold Rush as gimp.

7 gold crystal beads.

The orange beaded one is made with single thread.

Valdani 35 wt - color Ocean Evening

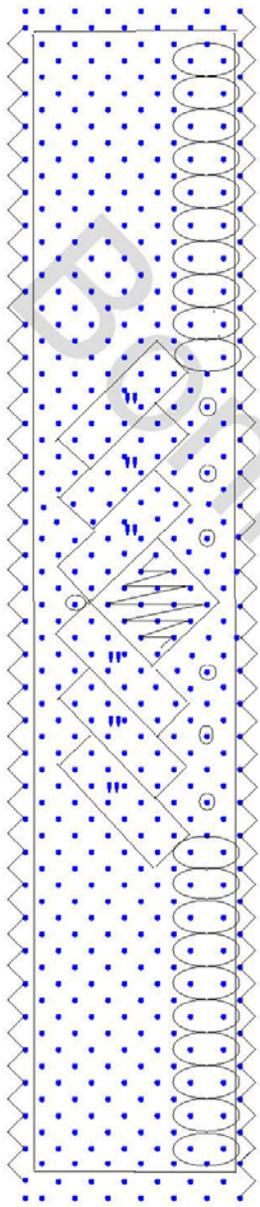
Burgandy Gold Rush for gimp

Orange size 11 seed beads strung on orange tatting cotton size 80.

7 very small orange crystal bi-cone beads

I've shown several options for clamp-on fasteners and a sew-on option. They all work.

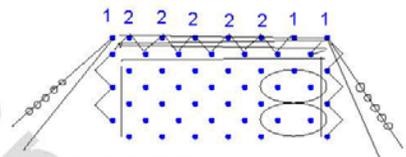
If you need to make this longer or shorter you can add or take out sections on each end. If made a little longer you could bring ends together with small snaps.



⋈ = 5 seed bead loop

⋈ = 5 seed bead loops on opposite side

○ = larger crystal bead



On this side include bead pair in the 3 rows of cloth stitch header

On this side attach bead pair only at top

- 13 pair of main thread
- 2 pair glimp
- 2 pair with seed beads on one bobbin
- 7 decorative crystals

Starting on the left side work three rows of cloth stitch up close to hung on bobbins and before first row of ground stitches.

Ground Stitch = CTCT pin CTCT

Pirkinneke = CTT pin CTT

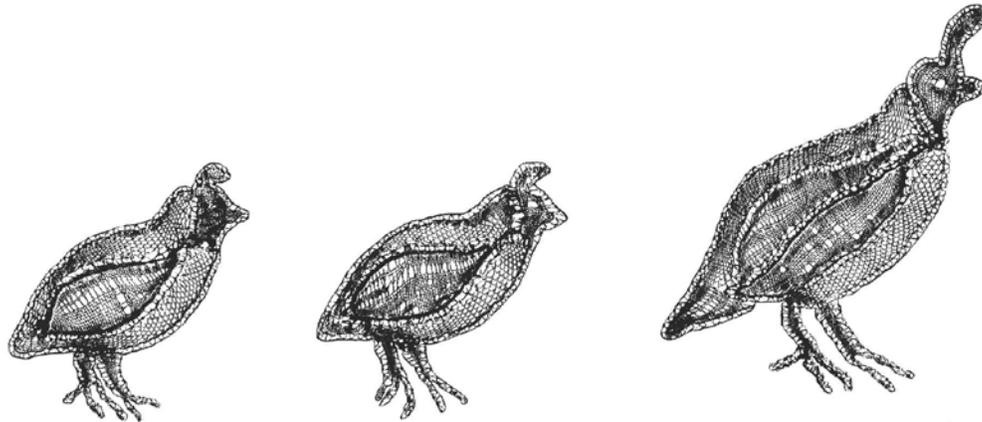
's Gravenmoerse half stitch

Duitse Plaatje

On edge with beads push 5 seed beads up on outside thread, then do cloth stitch pin cloth stitch.

Questions? bjeanr@frontier.com

A Family of Gamble's Quail



Start mother at her top knot, make a simple hole for her eye and work her face reducing to a minimum at her neck. Hang pairs on at the back of her neck edge to work the little neck band. Cross the gimps and use all these threads to work the top half of the wing in whole stitch putting twisted veins in the bottom half. Work the beak from its tip to sew out into her face.

Work the lower half of the wing, sewing the top edge to the upper wing and making a regular edge on the lower side. Scatter simple holes in the lower half.

Hang pairs for the back on to the neck band. Start in half stitch, but work whole stitch areas to make thicker splotches, sewing the lower edge to the wing. Use twisted veins in w.st for his tail area. Reduce the number of pairs and knot and sew the bundle back behind her tail.

The breast is half stitch, started from the base of the neck.

Work the feet from the toes to finish behind the body.

The young quail are done in a similar but simpler manner— the face and beak were worked as one, also the wing but with a twisted vein to separate top and bottom halves.



Tip :- If you can get the pricking on to a computer and print it out with red dots, it is easier to see the tip of your needle pin while you are pricking and you will therefore be more accurate in your pricking.

Sheila D. Wells © Jan 2005