

The Quarterly Newsletter of the
New England Lace Group

Issue 114

www.nelg.us

August 2021

Enjoying Lace Together Since 1982

Big E News

Deadline alert!

You have until **August 16** to register your entry in this year's Creative Arts Competition! Entries themselves must be delivered on **September 7**. You may coordinate deliveries with your local lace makers.



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...And more!

President's Message



Midsummer greetings!

The garden is in bloom, tomatoes are coming in, and the days are slowly but perceptibly getting shorter. Here we are, deep into year 2 of the COVID-19 pandemic, with many uncertainties about variants, surges, vaccination rates, masks....

NELG is keeping an eye on the situation. You should have received a survey from NELG regarding our return to in-person meetings this year. While it is our wish to meet in person for most of the months, we all need to be

prepared to "pivot" to virtual if it is unsafe to meet in person, or if too many regulars are uncomfortable meeting at the library. It will be particularly important for you to register your intention to attend a meeting so that we can be sure to contact you if the plans change; also, always check your email and/or the website for last-minute announcements before you drive off. Fingers-crossed that we will see more of each other than a Zoom square in September!

I hope that some of you were able to participate in the IOLI UnCon 2.0 online convention in July. Between classes and convention programming, it was a jam-packed 8 days with attendance from over 23 countries. It was nice to see some real "international" activity for IOLI! If you missed it, watch for many of the events that were recorded to be moved to the IOLI website later this fall.

Happy lace trails to you,

Carolyn

P.S. To read about NELG member experiences at UnCon 2.0, see page 9.

NELG Election Results

The Nominating Committee reports that at the Annual Meeting in June, the membership re-elected Carolyn Wetzel as President and Jill Hawkins as Member at Large. Both positions are for a term of 2 years beginning September 1. Since the by-laws specify a limit of 2 terms in a row, both positions will be open for nominations in 2023.

Congratulations to both electees!

In Memoriam

It is with deep sadness that we extend our condolences to Jill Hawkins on the loss of her dear husband, Bob. He passed away recently after several months of illness. Those of you who have attended CT Lace Days at Jill's home will remember Bob as an adept woodworker—he turned bobbins for many of us.

Jill, may you find support in your lace and your lace friends at this difficult time.

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New England Lace Group 2021 Lace Challenge Results

Here are the winners of this year's Artist Trading Card Lace Challenge.
See how well they interpreted the theme: Spring!



Favorite ATC:
Bryce Wolf, "Mayfly"



Best Imagery:
Nancy Pecca, "Spring Flowers"



Most Unusual:
Sharon Sacco, "Spring Frog"



Most Technically Impressive:
Winann Steinmetz, "Bird Nest"

Demonstrating is Back!

NELG has been back to the Dudley Farm Museum in Guilford, CT, twice this year. Because it is an outdoor venue, several CT lace makers felt safe enough to participate and a good time was had by all.

We would arrive by 8:30 to set up our tent (thank you, Patty Foley) and our banner. We are not yet fluent in tent set-up but folks from the Farmer's Market are kind enough to help. We are under a shady tree and near the farmhouse. Nearby Farmer's Market businesses include fresh vegetables, artisanal cheeses, fresh cut flowers, a bakery (Yum!) and the Museum Gift Shop. At the Gift Shop you can get lovely yarn made from the fleece of the Museum's sheep.

One family (Mom, Dad, and a 3-year-old boy) were all wearing masks. The parents explained that although they were vaccinated, their son was not, so they wore their masks to avoid making him feel different. Lucky kid!

Finding Ipswich Lace in an Unusual Way

By Mary Mangan

Many nights I scroll through museum archives looking for lace, or paintings of lace, to learn more about the creators and the consumers of lace in the 18th and 19th centuries. Until this spring, it had never happened that a piece came my way before it was included in a museum exhibition--delivering a new possible 18th century lace use that has led to a surprising story and an intriguing piece of lace.

For an upcoming exhibition at the Lyman Allyn Museum in New London, CT, Brian Ehrlich as guest curator, together with museum curator Tanya Pohrt, will be advising on and researching the artwork of the Way family women. Brian has been unearthing this family's story for years and has written about them before¹. Two sisters from New London, Mary and Elizabeth (Betsey), became portrait artists in the late 18th century and into the 19th century. The single sister Mary Way and married sister Betsey Way Champlain supported themselves with their work, making them examples of one of America's first professional female artist pairs. They produced many "miniature" portraits for their social circle² (although Ehrlich will soon provide new scholarship on the identity of these subjects), but some of these pieces have a special twist: they used lace, ribbon, fabrics, and watercolor on paper to create some remarkable mixed media treasures. This particular technique is described as "dressed miniatures" and provided me with a new perspective on the miniature portrait world.

One of these pieces, specifically the one of Mrs. Sarah Hamlin Sage, created in the late 1790s and shown below, includes a distinctive black lace shawl. To learn more about the lace, Ehrlich approached The Lace Museum. They suspected that the right person to evaluate it was Karen Thompson, expert in Ipswich lace style and techniques³.



Photo credit: Gen. Comfort Sage (1731-1799) and Sarah Hamlin Sage (1730-1799), attributed to Mary Way or Betsey Way Champlain, c. 1798. Watercolor on paper and fabric on dark fabric applied to paper; 5 1/4 by 4 3/8 inches with frame. Collection of direct descendent.

Karen tells us: "The black silk lace in Sarah Hamlin Sage's portrait does indeed look like it might be an Ipswich lace. The pattern is very similar to other Ipswich laces of that period, and as the period is correct, in the late 1790s, and the location not too far from Ipswich, MA, I have reasonable confidence that it indeed is an Ipswich lace. We see the picots at the edge, outside a fairly narrow row of small motifs outlined in gimp threads. The next section uses point ground (CTTT, pin or TTTC pin) as a filling. This filling is also found on one of the Ipswich samples from 1790 that were submitted to Alexander Hamilton for the Census of Manufactures⁴. The next section has small round or oval motifs with honeycomb, point ground, or half stitch fillings, enclosed with a gimp. The ground stitches we can see on the miniature are made in Paris or Kat stitch, which also were common in the Ipswich Lace Samples from 1789-1790."

Karen and Brian shared this knowledge with me, and Brian provided the photo of this superb find for us to view. I am very pleased to report that you will be able to see dressed miniatures, one of which includes likely Ipswich lace, in New England this fall.

We shall learn more about the Way sisters and their backstory from the exhibition and catalog, certainly, but I was keen to know if the Ways were lacemakers themselves. Ramsay MacMullan's book, *Sisters of the Brush*, notes that at one point in her career, Mary Way placed an advertisement for a school that she hoped to establish; she listed these skills that would be taught⁵:

"painting, tambour, embroidery, lace work on muslin, reading, writing, plain sewing, &c &c"

Clearly fluent in many fabric arts in addition to painting, lace may have been one of her outlets. But it is not clear that bobbin lace was a technique the Ways did themselves.

If the lace wasn't made by the Way women, it still remains an interesting example of how Ipswich lace was used in the 1790s—not only for shawls, which we know existed (including Martha Washington's⁶), but also as art. And that's worth a trip to New London for me this fall. **Let's go!**

Exhibition:

The Way Sisters: Miniaturists of the Early Republic | October 30, 2021 – January 23, 2022

<https://www.lymanallyn.org/the-way-sisters/>

References:

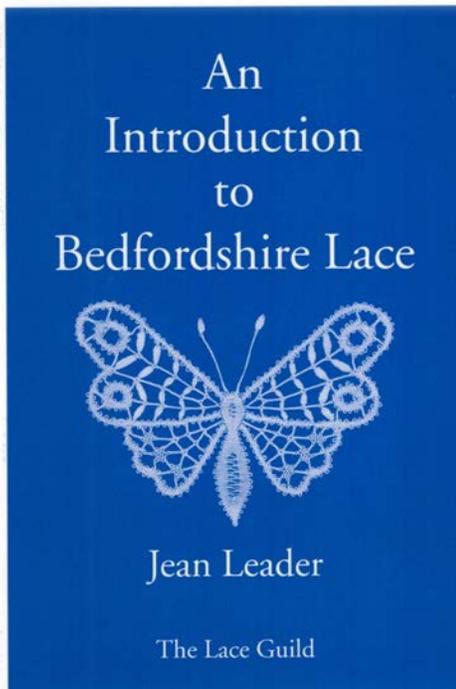
- ¹Ehrlich, Brian (November 5, 2014). "Mary Way and Betsy Way Champlain: Evaluating the Shared Artistry". *InCollect*. <https://www.incollect.com/articles/mary-way-and-betsy-way-champlain-evaluating-the-shared-artistry>
- ²Scott, Susan Holloway (August 7, 2019). "Young Theodosia Burr, in a "Dressed Portrait" by Mary Way, c1788. Susan Holloway Scott website: <https://susanhollowayscott.com/blog/2019/8/7/young-theodosia-burr-in-a-dressed-portrait-by-mary-way-c1788>
- ³Thompson, Karen H. (25 May 2017). *The Lace Samples from Ipswich, Massachusetts, 1789-1790: History, Patterns, and Working Diagrams for 22 Lace Samples Preserved at the Library of Congress (1st ed.)*. Washington, DC.
- ⁴Thompson, Karen. (May 10, 2018) "What does Alexander Hamilton have to do with the lace industry in Ipswich, Massachusetts?" O Say Can You See [blog of the Smithsonian National Museum of American History]. <https://americanhistory.si.edu/blog/ipswich-lace>
- ⁵MacMullen, Ramsay. *Sisters of the Brush: Their Family, Art, Life, and Letters 1797-1833*. PastTimes Press, 1997. New Haven, CT.
- ⁶Mount Vernon blog. "Lavish Lace: The Martha Washington Collection". <https://www.mountvernon.org/george-washington/martha-washington/martha-washingtons-style/lavish-lace/>

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.

There are no minutes to include in this newsletter edition.

Book Review



An Introduction to Bedfordshire Lace

By Jean Leader

As a beginner, I learned from Pamela Nottingham's books. After the very beginning parts that included tape lace and Torchon lace, the books seemed to diverge either to Bucks Point or Bedfordshire. For some odd reason, I was attracted to Bedfordshire, much to the concern of the late Marni Harang who was my teacher at the time. It was only later that I came to the conclusion that Bedfordshire was a challenging lace for a beginner.

An Introduction to Bedfordshire Lace is a small, unassuming-looking book. But remember that looks can be deceiving. Packed within this small volume is a lot of technique guidance and many practice pieces.

The initial patterns are designed to cover some of the basic techniques necessary to Bedfordshire—plaits, picots, windmill crossings, and leaf tallies. All of these are illustrated in detail. After that, it is on to the traditional Bedfordshire patterns.

Historically, Bedfordshire was a reaction to changing fashions and industrialization in the mid-nineteenth century. It was hoped that this style of lace would not be easily reproduced by modern lace machinery. Many of the traditional examples in this book are taken from the Lace Guild's collection and include whatever notes have survived, including some pricing.

There is also advice on designing this lace. Jean recommends a square grid and then gives the reduction ratio to provide a workable pattern. Further, there is advice on drafting circular patterns similar to a few of the circular patterns contained in the book.

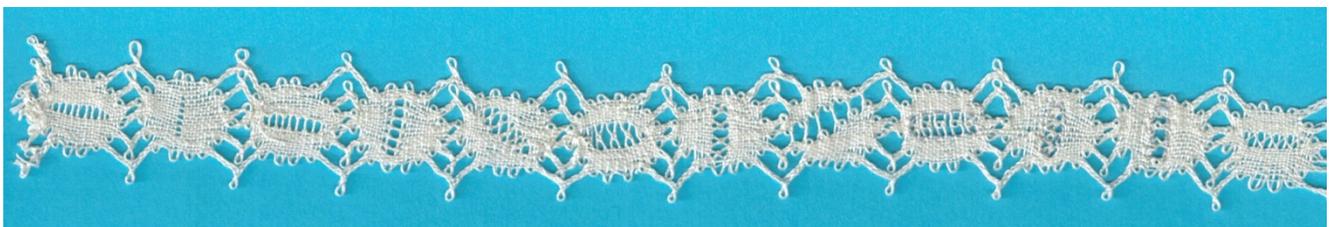
The latter part of the book contains butterflies and other patterns that assume the reader has mastered the earlier part of the book. The first butterfly has a full working diagram. By the time the reader gets to the two leaves example, only part of the motif is diagrammed. It is on this example that the reader also learns that there is no unique way to work this. A lot of how the motifs are implemented is left to the lace maker.

I should warn those who have taken lessons from other teachers that the techniques here are probably traditional and may not match modern techniques. I think in this case that you need to remember that the leaves example does tell you that there are multiple ways to implement the pattern. If you want to use more modern techniques, the lace will still be lovely.

My example is the Dancing Spiders exercise. The purpose here is to explore different methods of producing veins. Most of the spiders have very clear diagrams. The last one would have been impossible to diagram without adding color to the book. The brief description was adequate based on the experience of making the other spiders. I used Finca 50 with an Anchor 12 perl cotton for the gimps. The Finca was a bit heavier than the Tanne Madeira that it called for, but it did let me do the pattern.

This little book is a wonderful resource for anyone who would like to learn or loves Bedfordshire. It is clear enough for someone who is ready to move on from beginning Torchon. I recommend it!

Submitted by Sharon Sacco



My Best Month Ever!

By Nancy A Neff

I had a wonderful month of May.

First, I stumbled across a listing on eBay of something listed as an "Antique Embroidered Tapestry Runner." The seller thought it was mid-19th century and had given a minimal description. It was actually an early 17th century band sampler. She never mentioned "sampler" in her description, and apparently no one knowledgeable saw it, because I won the auction for a tenth of what it is worth on the American market. It doesn't have very many different stitches, so it is not great in that respect, but it is in excellent condition for its age. I have acquired Jacqui Carey's book on Elizabethan Stitches and will be reconstructing the pattern.

That was rather exciting, so what happened next seems excessive.

La Coutau Bégarie had a lace and linens auction at www.Drouot.com in mid-May. I was looking at the lots because there were some older Binche and Valenciennes that were very nice indeed. I casually looked at a lot of "mid-19th century metallic lace," and my adrenaline spiked! One piece was NOT mid-19th century. I bid very high because I was fairly sure of my identification, although I also couldn't believe it at all, and I got the lot, actually for a low price even for mid-19th century metallic lace.

Given what I thought it was, I immediately sent the photo to Gilian Dye and here is her reply: "I think you have every right to be excited - that certainly looks like a length of early seventeenth century metal lace. It might be late sixteenth century, but most of the more complex laces (which this is) seem to be from the early 1600s. It is actually very close in style to the lace on Jane Lambarde's mantle, which is dated with some accuracy to 1620. It is almost certainly surface decoration, not an edging. When you get the lace, it will be interesting to see whether there are any signs that it has been folded, which could give an indication whether it had been used on something like a mantle, or something smaller such as a book cushion.



“The lace looks in great condition with most of the spangles intact—these are just right for 17th century ones, very slightly irregular, with large holes that would allow free movement. (If any attempt was made to produce this number of spangles at a later date, they would almost certainly have been machine-stamped and regular.) Another indication that the lace was not made in the 19th century is that there is no indication of any internal pinning—pins were needed for picots (with or without spangles), but otherwise the 17th century working would go ahead without pinning.”

The piece shown in the photo is 14" long, with very few spangles missing. It is utterly unbelievable that such a piece survived the threat of being melted down for the metal, and then to be stuck unrecognized and misidentified in a routine auction. Metal lace (this is made of real silver and gold) from the period during which it was made and worn, 1550 to 1640, is so rare that in 25 years of collecting antique lace, I have never seen a piece for sale. In fact, I asked Gil and she's never seen a piece for sale either! Usually, metal lace was all picked apart and the gold and silver salvaged. I wonder who wore the piece I have now, and how important it was to someone 400 years ago to keep it intact?

My plans are that Gil Dye and I will be studying it, with the intent to publish a pattern for it. After that, I think I should give it to a museum, but not right away!

In Person Meetings in Eastern MA Resume

It was great to see old and new friends in real life recently, with two different opportunities to gather for Sunday lace and conversation. Hosted by Bryce Wolf and Sharon Sacco, we were able to see various projects underway and catch up on many fronts (also return library books). Here we have Hanka Robertson's beautiful example of Lefkara lace which was a rare treat—with display assistance from Helenka DeLuca, while Sharon and Linda Lane work away in the background on other interesting items. Among the great advice I got from Jill Hawkins in her Introduction to Lace class was to seek out and attend these events. I get great tips on techniques, books, vendors, and the chance to see such diversity of styles. Let's hope we can continue to meet in person in the fall, it really is different than online in important ways. Thanks to our hosts for the hospitality!

Submitted by Mary Mangan





UnCon 2.0: The Silver Lining

An I.O.L.I. Virtual Lace Conference

with classes brought to you by The Lace Museum in Sunnyvale, California

July 25, 2021 - August 1, 2021

Well, UnCon 2.0 is now history, but what a week it was!

There were museum tours from Spain, Switzerland, England, Russia, France, New Mexico and Belgium. There were presentations on everything from TikTok to Orenburg knitting; there were table talks and trunk shows, Lace Bingo and Lace Trivia, a banquet and a cocktail party. And all you had to do was turn on your PC, laptop, tablet or phone, and you were connected to the wide world of lace! Oh, yes, there were virtual classes, too, with instructors from around the world, and they didn't need visas. Participants hailed from 23 countries, making this the most international of conventions. Most of the activities were recorded and will be available on the IOLI website, for those of you who missed the event.

Next year, IOLI hopes to hold its convention in-person in Arizona, then in Nevada in 2023 and Tennessee in 2024. But I suspect that at least some of the activities will still be available virtually.

I asked our members for feedback about their UnCon 2.0 experiences, and here is what they said:

Linda Dumas

I attended UNCON 2.0 this year and had a blast. I attended all the museum tours which were the highlight of my mornings. My favorite of that category was the Victoria and Albert Museum. The host was great and the lace I found very interesting. I played Bingo which was great because we got to look at all types of lace, and Devon Thein told us facts about the lace that were interesting. I played Lace Trivia and am happy to report that I actually knew some of the answers! My teammates were great. I took the class in Teneriffe with Elizabeth Horta Correa. I was admired her work for years on the needle lace Ning site. I was just so thrilled to "meet" her. The class was even better than I imagined. I learned a lot of little tips on how to make the lace.

I will be forever grateful to all of those folks who worked so hard to put the event together. I have included a picture of one of the pieces from my class.



Mary Mangan

I took Holly's Fundamentals Class. She fixed a couple of problems I was having. Check out my bunching on the edges and uneven spacing problems. And then the second attempt after her tips. So, I'm improving!

I'm glad people are sharing their class experiences. It will help me to plan for future ones.

I really think the lace community is fabulous with continuing education on history, technique, and cultural topics. It's just baked into this hobby.

Mary Lou Ricci

I enjoyed UnCon 2.0 very much. I attended all the talks and museum tours. What a treat! I was also fortunate to take a class in Irish crochet with Marie Treanor. Granted this work has to be blocked yet but attached are two pictures of my purse project from class.



Sumiko Tray

I have taken the virtual workshops in the past. I am one of many who really enjoy taking classes virtually. The best part of the virtual workshop is that we can see the recorded videos afterwards for two weeks. We can go back again and again to study the techniques. I often forget techniques or important tricks while concentrating on my lace. It really helps me tremendously.

I was able to take two classes at UNCON 2021. I signed up for the Rosaline workshop. I put myself on the waiting list for Pierre Fouché's Cloth Work workshop, and I was so lucky to get in.



Rosaline Lace is a very pretty lace and requires only 6-7 pairs. I took the Rosaline Lace workshop with Kumiko Nakazaki many years ago. Unfortunately, I have forgotten most of the techniques because I have not touched it since then. I have been hoping to learn this lace for a couple years. I am so glad it was offered at UnCon 2.0.

Pierre Fouché is a very inspiring artist. I have known his works for quite some time. He has created large-scale Binche pieces. His designing approach is very interesting. In this virtual workshop, we created brush strokes on paper, cut it up, and made a collage. Then we transferred the design onto graph paper. Pierre showed us step by step, transforming the design into cloth works.



I learned so much at this convention. I miss meeting people in person, but I really love the virtual learning with added recording system.

I have learned an interesting trick from Carolyn Wetzel. She suggested using a lighter cover cloth when you are showing your lace-in-progress on video camera!

Puerto Rican Lace Artist Wins National Heritage Fellowship Award—at age 95

Nellie Vera Sánchez has made Mundillo lace for decades and maintains the threads of cultural tradition with her skills and her outreach. You can read about her award here: https://www.theweeklyjournal.com/lifestyle/puerto-rican-artisan-wins-the-national-hispanic-fellowship-award/article_19089a9c-ce0f-11eb-9700-bb1a7b457b4b.html

And watch her talk about her life and her work in this short documentary. https://youtu.be/_aHak9GGHos



Nellie Vera Sánchez (92 años) Moca, PR. 7:25 min

The Lace Maker's Friend

By Sr Madeleine

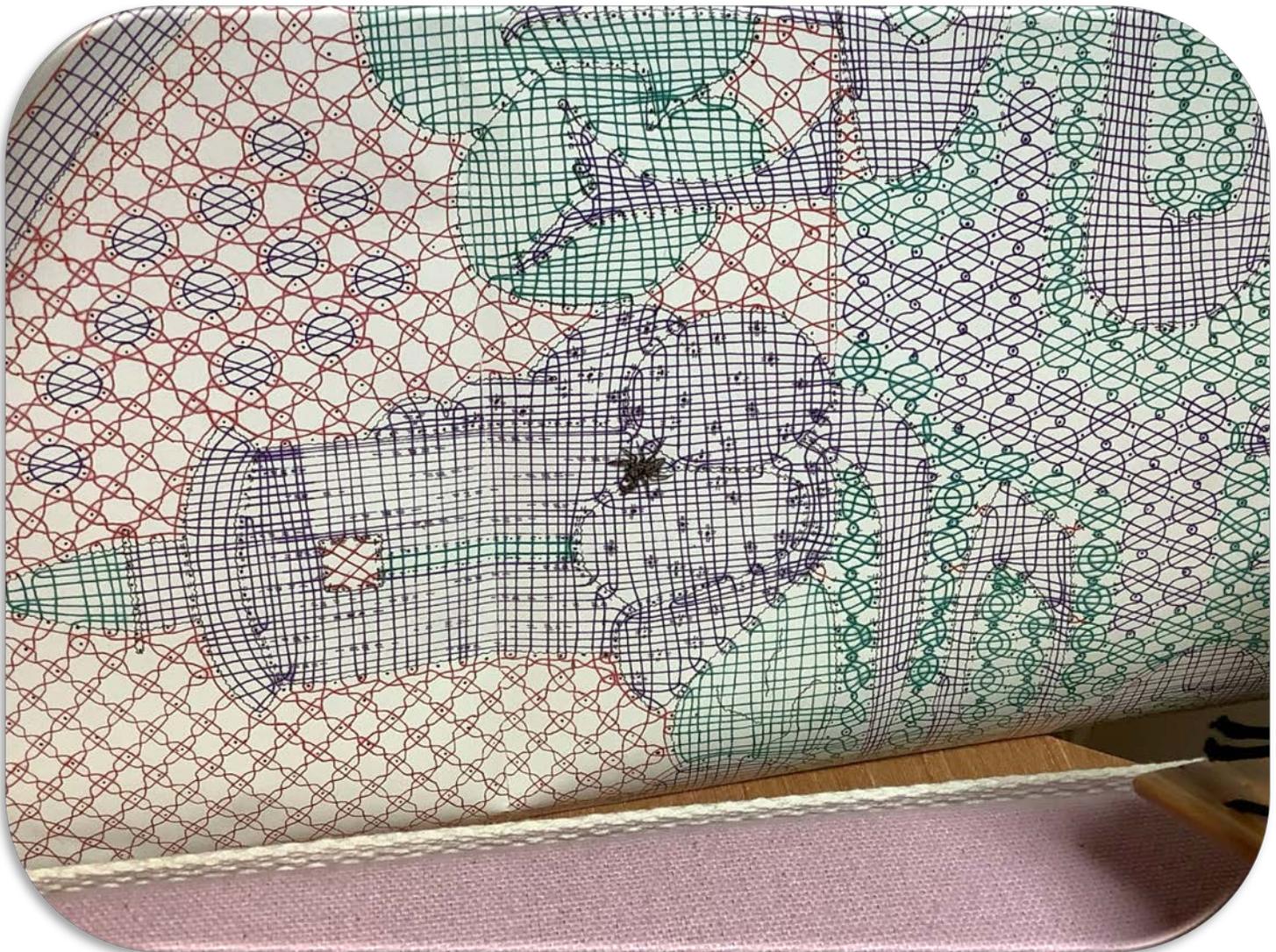
I am a lace maker but perhaps the best lace maker in the world is the spider.

How many of us have seen a breathtaking, dew-misted spider web reflecting sunlight on a summer morning? The web had been patiently woven through the night by a spider. Stunning work! This lace maker, not a spider, also patiently works at keeping the lost art of bobbin lace making alive in the convent. Lace making, like spider webs, takes time and was known as nuns' work in the contemplative convents of old.

Having spent three and half years in Bruges, Belgium, studying at the Kantcentrum, I am well aware of the motif in Torchon lace known as the spider. Torchon lace is the lace with which most lace makers begin. The motif does resemble a spider—a tight body is surrounded by the legs fanning out; from 4 to 8 legs is common. There are many variations, one being a haloed spider. (This nun has no halo yet though, only in her lace spiders!)

A real live spider graces my lace studio and weaves his/her web under my lace stand.

At first, I frankly felt too lazy to get down there and whisk away his/her home. Then he/she came to grow on me; I felt kindly toward having another of God's creations in the studio with me. Spider then feeling welcome began to appear on my habit, next to my stitch holder in my lap, or sometimes on my table of lace tools. He/she is black and white. Then one day I arrived, took off the lace cover and spider was crawling, marching (what does one call spider movement?) across the multi-colored working diagram for my lace piece. I decided to immortalize spider with a photo. He/she is my friend—a tribute to St Francis.



Things to Do & Places to Go

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

Until further notice all NELG Meetings and Lace Days will be held virtually using Zoom. We hope to see you there!

NELG Meetings

- July & August:** No NELG meetings scheduled.
Next meeting will be in September.
Happy Summer!
- September 18:** To be announced
- October 16:** Our meeting in October will be a field trip to the Berkshire County Historical Society in Pittsfield, MA. The visit will include a tour of Arrowhead, which was the home of Herman Melville from 1850 to 1863 and is where he wrote the novel Moby Dick.

The museum is also home to an extensive lace collection. We will have a short lace lecture from the curator and the chance to view the laces they have.

The cost is \$7 for members (subsidized \$10 by NELG) and \$17 for non-members/guests. Please **register and pay** no later than **Tuesday, October 12** if you plan to attend.

We should conclude no later than 12:45 p.m. Lunch is on your own, but the museum has recommended we consider a restaurant in Lenox, MA called "On a Roll," where reservations are accepted.

Questions should be directed to NELG Member at Large, Jill Hawkins, at nelgmemberatlarge@gmail.com
- November 20:** To be announced

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. Participants will receive a Zoom invitation by email during the preceding week. To be added to the mailing list contact Bryce Wolf at (781) 259-8529 or brycewolf@comcast.net.

Connecticut Lace Days

The group meets on the 1st Saturday of each month from 10 a.m. to 4 p.m. Participants will receive a Zoom invitation by email during the preceding week. To be added to the mailing list contact Winann Steinmetz at (203) 876-8314 or winannsteinmetz@hotmail.com.

Demonstrations and Other Lace Events

August 2021

- 21: North Guilford Country Fair & Auction**
Guilford, CT
Contact: Mary Linden
<http://www.northguilforducc.org/north-guilford-country-fair-and-auction.html>
Demonstration Opportunity!

September 2021

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

October 2021

- 23: Dudley Farm Museum Harvest Day**
Guilford, CT
Contact: Mary Linden
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!

New Books Summer 2021

The following books have recently been added to the NELG Library and are available to borrow.



Lace from Lier: Old and New, by Greet Rome-Verbeylen

Beautiful contemporary patterns and techniques for Lier lace. This is a tambour lace using tulle/bobbinet mounted in a frame. Thread is woven into the tulle in a chain stitch with a hook. In Dutch, English, French and German.

The Liptov Bobbin Lace in Current Use, by Marta Hauserova, Vladimir Hauser and Povabnica Turca Lacemakers.

78 patterns of Liptov lace along with techniques. Liptov lace is a traditional lace from Slovakia. Most patterns are of edgings and insertions requiring relatively few bobbins. All prickings are of the same scale, allowing them to be combined. However, no thread size is specified so experimentation is required.

Flowers and Other Patterns, Making Bobbin Lace on a Hexagonal Grid, by Jo Edkins.

Delves into the techniques for making and designing the hexagonal grids used in Bucks point lace, such as Bucks point net, Kat stitch, honeycomb, etc. suitable for flowers and other non-square designs. Included are lots of patterns using 20 pairs of bobbins or less.

An Illustrated Guide to Lace, by Emily Reigate.

Generously donated by Clare Settle. An extensive history of lace and lacemaking, complete with over 700 photos.

Welcome New NELG Members!

Jodi Colella, Somerville, MA

Jodi writes: I am a fiber sculptor and teacher interested in the history and mechanisms of traditional craft as a feminist act. I have an art website, www.jodicolella.com, and one for my online teaching with Patreon, www.patreon.com/jodicolella_fiberlab.

Helenka DeLuca, Wareham, MA

Helenka writes: I was born in Massachusetts, however I moved abroad when I got married and lived in New Zealand, Australia, and Saudi Arabia. I learned to make lace in New Zealand, but I did not make lace during the 14 years I lived in Saudi Arabia and decided I would give it up, but went to a lace making meeting and am now back making lace.

Linda McGill, Orleans, MA

Linda writes: I am just learning lace. Sr. Madeline is teaching me. I work part time so have some time for lace.

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 choose 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 re-sizable 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 choose to receive your newsletter via US Mail, you'll receive a black and white hardcopy version and be charged a higher dues rate.

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:** Kate Moore
- **Webmaster Assistant:** Sharon Sacco
- **BIG E Liaison:** Mary Linden
- **Newsletter Assistant:** Mary Mangan

Pattern Pages (from IOLI Pattern Books and CDs)

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SKU: 2190 \$5



Bernadette Capelet

~Part of the Perfectly Vintage Collection~

I just love looking at old knitting patterns, pamphlets, books, magazines, or any crafting items I can put my hands on. Part of my time is spent scouring antique stores and flea markets for knitted items and crafting things to “rescue.” The inspiration for this capelet came from just such a find.

With a simple ribbed neckline, and a repeating pattern of lace and texture that grows with your chart, I hope you’ll enjoy knitting this somewhat challenging knit as much as I enjoyed designing it. If you need a larger or smaller size, it is very easy to add or subtract repeats of the charts. Add (or subtract) 3 repeats of the Edging Chart for every 1 repeat of the Increasing and Body Charts.

This pattern is meant for an intermediate to advanced knitter and all those in-between.

Both written and charted directions are included in this pattern. **Please read the entire pattern before beginning.**

Yarn: 1 skein Blazing Fibers, 80% superwash wool, 20% nylon, supersize skein; 700 yards, color Indian Hay (Approximately 575, 650, 700, 775, 850 yards needed)

Needle: US 4 (3.5 mm) Signature DPNs or needles to obtain gauge

Gauge: 6 stitches per inch (spi) and 10 rows per inch (rpi) OR 24 stitches and 40 rows to 4 inches/10 cm in stockinette

Size: S, M, L, XL, XXL (Large measured 15 inches deep by 37 inches across the width after blocking and is meant for a 22 inch neckline)

To alter the size: Add or subtract stitches OR adjust your gauge to increase or decrease the length of the capelet as needed.

Begin Capelette:

Cast on 110 (120, 130, 140, 150) stitches using the Twisted German Cast-On. Join in the round, being careful not to twist.

Row 1: *k1, p1* repeat from * to * across the row

Work in established k1, p1 ribbing for 1 inch. Then begin working the Increasing Chart 11 (12, 13, 14, 15) times around row. Continue to work each round of the Increasing Chart 11 (12, 13, 14, 15) times around row until all 36 rounds of the Increasing Chart have been worked.

Increasing Chart Written:

Round 1: p4, k3, p3
 Round 2: p4, k3, p3
 Round 3: p1, m1r, p2, k2tog, yo, k1, yo, ssk, p2, m1r
 Round 4: p4, k5, p3
 Round 5: p1, m1r, p3, k2tog, yo, k1, yo, ssk, p3, m1r
 Round 6: p5, k5, p4
 Round 7: p1, m1r, p3, yo, ssk, k3, k2tog, yo, p3, m1r
 Round 8: p6, k5, p5
 Round 9: p1, m1r, p5, yo, ssk, k1, k2tog, yo, p5
 Round 10: p8, k3, p6
 Round 11: p8, yo, sk2p, yo, p6, m1l
 Round 12: p9, k1, p8
 Round 13: p1, m1r, p17
 Round 14: p19
 Round 15: p3, k1, k4tog, yo, k1, yo, k1, yo, k1, yo, k1, yo, k1, yo, k4tog, p2, m1l
 Round 16: p3, k14, p3
 Round 17: p1, m1r, p2, k14, p3
 Round 18: p4, k14, p3
 Round 19: p4, k1, k4tog, yo, k1, yo, k1, yo, k1, yo, k1, yo, k1, yo, k4tog, p3, m1l
 Round 20: p4, k14, p4
 Round 21: p1, m1r, p3, k14, p4
 Round 22: p5, k14, p4
 Round 23: p5, k1, k4tog, yo, k1, yo, k1, yo, k1, yo, k1, yo, k1, yo, k4tog, p4, m1l
 Round 24: p5, k14, p5
 Round 25: p1, m1r, k3, p7, k3, p6, k3, p1
 Round 26: p2, k3, p7, k3, p6, k3, p1

Round 27: p2, k3tog, yo, p6, k2tog, yo, k1, yo, ssk, p5, k3tog, yo, p1, m1l
 Round 28: p2, k1, yo, k1, p6, k5, p5, k1, yo, k1, p2
 Round 29: p1, m1r, p1, k3, p6, k2tog, yo, k1, yo, ssk, p5, k3, p2
 Round 30: p3, k3, p6, k5, p5, k3, p2
 Round 31: p3, yo, sssk, p5, yo, ssk, k3, k2tog, yo, p4, yo, sssk, p2, m1l
 Round 32: p3, k1, yo, k1, p6, k5, p5, k1, yo, k1, p3
 Round 33: p1, m1r, p2, k3, p6, yo, ssk, k1, k2tog, yo, p5, k3, p3
 Round 34: p4, k3, p7, k3, p6, k3, p3
 Round 35: p4, k3tog, yo, p7, yo, sk2p, yo, p6, k3tog, yo, p3, m1l
 Round 36: p4, k1, yo, k1, p8, k1, p7, k1, yo, k1, p4

Then begin working Body Chart 11, (12, 13, 14, 15) times around row. Continue to work each round of the Body Chart 11, (12, 13, 14, 15) times around row until all 24 rounds have been worked 2, (2, 2, 3, 3) times. For the Medium and Large only, work rows 1-12 again.

Body Chart Written:

Round 1: k1 tbl, p3, k3, p16, k3, p3, k1 tbl
 Round 2: k1 tbl, p3, k3, p16, k3, p3, k1 tbl
 Round 3: k1 tbl, p3, yo, sssk, p1, k1, k4tog, yo, k1, yo, k1, yo, k1, yo, k1, yo, k1, yo, k4tog, p1, yo, sssk, p3, k1 tbl
 Round 4: k1 tbl, p3, k1, yo, k1, p1, k14, p1, k1, yo, k1, p3, k1 tbl
 Round 5: k1 tbl, p3, k3, p1, k14, p1, k3, p3, k1 tbl
 Round 6: k1 tbl, p3, k3, p1, k14, p1, k3, p3, k1 tbl
 Round 7: k1 tbl, p3, k3tog, yo, p1, k1, k4tog, yo, k1, yo, k1, yo, k1, yo, k1, yo, k1, yo, k4tog, p1, k3tog, yo, p3, k1 tbl
 Round 8: k1 tbl, p3, k1, yo, k1, p1, k14, p1, k1, yo, k1, p3, k1 tbl
 Round 9: k1 tbl, p3, k3, p1, k14, p1, k3, p3, k1 tbl
 Round 10: k1 tbl, p3, k3, p1, k14, p1, k3, p3, k1 tbl
 Round 11: k1 tbl, p3, yo, sssk, p1, k1, k4tog, yo, k1, yo, k1, yo, k1, yo, k1, yo, k1, yo, k4tog, p1, yo, sssk, p3, k1 tbl
 Round 12: k1 tbl, p3, k1, yo, k1, p1, k14, p1, k1, yo, k1, p3, k1 tbl
 Round 13: k1 tbl, p3, k3, p7, k3, p6, k3, p3, k1 tbl
 Round 14: k1 tbl, p3, k3, p7, k3, p6, k3, p3, k1 tbl

Round 15: k1 tbl, p3, k3tog, yo, p6, k2tog, yo, k1, yo, ssk, p5, k3tog, yo, p3, k1 tbl
 Round 16: k1 tbl, p3, k1, yo, k1, p6, k5, p5, k1, yo, k1, p3, k1 tbl
 Round 17: k1 tbl, p3, k3, p6, k2tog, yo, k1, yo, ssk, p5, k3, p3, k1 tbl
 Round 18: k1 tbl, p3, k3, p6, k5, p5, k3, p3, k1 tbl
 Round 19: k1 tbl, p3, yo, sssk, p5, yo, ssk, k3, k2tog, yo, p4, yo, sssk, p3, k1 tbl
 Round 20: k1 tbl, p3, k1, yo, k1, p6, k5, p5, k1, yo, k1, p3, k1 tbl
 Round 21: k1 tbl, p3, k3, p6, yo, ssk, k1, k2tog, yo, p5, k3, p3, k1 tbl
 Round 22: k1 tbl, p3, k3, p7, k3, p6, k3, p3, k1 tbl
 Round 23: k1 tbl, p3, k3tog, yo, p7, yo, sk2p, yo, p6, k3tog, yo, p3, k1 tbl
 Round 24: k1 tbl, p3, k1, yo, k1, p8, k1, p7, k1, yo, k1, p3, k1 tbl

Work 2 rounds in purl.

Then begin working Edging Chart 33, (36, 39, 42, 45) times around row. Continue to work each round of the Edging Chart 33, (36, 39, 42, 45) times around row. Repeat Edging Chart rounds 1 & 2 at least 4 times. If you have extra yarn, you may make the edging deeper by adding extra repeats of rows 1 & 2. Bind off somewhat loosely to ensure the edging will have scallops or points.

Edging Chart Written:

Round 1: k1, yo, k3, sk2p, k3, yo

Round 2: k10

Weave in ends and block firmly to open the lace.



Key	
<input type="checkbox"/> Knit k (RS) Knit (WS) Purl	<input type="checkbox"/> Purl p (RS) Purl (WS) Knit
<input checked="" type="checkbox"/> K1 tbl k1 tbl (RS) K1 tbl (WS) P1 tbl	<input checked="" type="checkbox"/> SK2P sk2p (RS) Slip K2tog PSSO (WS) Slip purl2 tog PSSO
<input checked="" type="checkbox"/> Knit 2 Together k2tog (RS) Knit 2 stitches together (WS) Purl 2 Together	<input checked="" type="checkbox"/> Slip Slip Knit ssk (RS) slip, slip, knit slipped sts together (WS) slip, slip, purl slipped sts together
<input checked="" type="checkbox"/> Knit 3 Together k3tog (RS) Knit 3 stitches together (WS) Purl 3 Together	<input checked="" type="checkbox"/> Slip Slip Slip Knit sssk (RS) slip slip slip knit the 3 slipped sts together (WS) slip slip slip purl the 3 slipped sts together
<input checked="" type="checkbox"/> Knit 4 Together k4tog (RS) Knit 4 stitches together (WS) Purl 4 Together	<input type="checkbox"/> No Stitch x (RS) No Stitch (WS) No Stitch
<input type="checkbox"/> Make One Left m1l (RS) Make One Left (WS) Make One Right	<input checked="" type="checkbox"/> Yarn Over yo (RS) Yarn Over (WS) Yarn Over
<input checked="" type="checkbox"/> Make One Right m1r (RS) Make One Right (WS) Make One Left	