

## Judges' Certification News

We have three candidates in Judges' Certification: **Shannon Newson**, **Terri Land**, **Donna Halpin**. Enrolled in Master Judges' Certification: **Beverly Booker**, **Nanette Mathe**

The second new level of certification established in 2002 is the Master Judge Level for those who have already completed Judges' Certification and wish to do further exploration into evaluating the needlearts. The Judges' Certification Program is very pleased to confer the rank of Master Judge on its second graduate of this new level:

### Mary K. Campbell of Omaha NE

*Mary K. Campbell earned Master Judge Certification through the National Academy of Needlearts. She also completed her Judging Certification and three renewals through the American Needlepoint Guild. She is the author of a book on judging bobbin lace. She holds Senior Master Teacher Certification in ANG and has taught at many ANG National Seminars, at local ANG, at Embroiderers' Guild of America region and local meetings and in an Omaha shop. Mary K. earned a Judge's Choice ribbon at ANG's National Exhibit in 1988, a Best in Show at the Nebraska State Fair in 1986, the Best Original Needlepoint at the Nebraska State Fair in 1996, and the Artist of the Year Ribbon from the Omaha Needle Artists in 1991 and 1993. She has judged at the County and State levels in Nebraska and has served four times as a judge at the ANG National Seminar and once at the NAN Assembly. A former hospital chaplain and school teacher, Mary K. continues in art studies, in Web Design, and Computer Programming classes while being active in the Judging Certification Program of ANG, in the Master Teacher Program of ANG, in EGA, in NAN, and in the National Embroidery Teachers' Association.*

### Mary K. Campbell's Master Judge Research: Judging Bobbin Lace

In my needlework judging career, I have too often been asked to judge an area in which I am not an expert. This occurred some years ago when I was given bobbin lace to judge at the state fair. This experience was a goad to me to learn more than the basics of bobbin lace. So I began a five year study of the most commonly done bobbin laces today. As an outcome of this study, I would like to offer the following general criteria for judging bobbin laces.

Most important is Cleanliness. Lace, as any other textile should be presented clean and new looking to the judge. Dirty lace either denotes old lace that has been used and not cleaned or lace made with sloppy technique so that the thread was handled too much.

A majority of the laces we judge will be two-dimensional. In these cases, Flatness is a judging consideration. Since lace is not usually made on a perfectly flat surface (most pillows have at *Judging Bobbin Lace, continued:* least a slight curve to them), thread tension and the angle placement of the pins will affect the bowing of the lace.

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As in any textile art, the Weight of the Thread will affect the look of the lace. To some extent this is a personal preference (heavy vs. light, open vs. closed holes). But when the weight of the thread interferes with the optimum look of the lace, the taste boundary has been crossed. If the lace is too fragile for its intended use or the thread so heavy that the design elements are overwhelmed, then the thread choice was inappropriate. As in any fiber art, Dye Lots are a concern in lace making. Thread that is supposed to be the same should be.

Pin Holes are an element in the design of bobbin lace and also a product of its construction. But the size of the holes is a matter of thread tension and the size of the pins used. In general, the finer the thread, the finer the pins should be.

Bobbin lace often uses "hang pins" that are later removed to increase the neatness of Beginnings. Proper thread tensioning after the removal of the temporary pins insures a consistent look to the work.

Many pieces of bobbin lace show symmetry in the design elements. But more important is the Symmetry shown when entering and leaving a motif such as a fan or a spider. This symmetry is a manifestation of even thread tension and good technique.

When a thread must be added to a piece of bobbin lace it is essential to add New Threads without Knots.

Modern lace sometimes includes the use of Color in the threads chosen. As in the addition of Beads, the question must be asked: Does this enhance the lace or detract from the lace pattern itself?

One of the more difficult skills in bobbin lace is Endings. Therefore, one often sees the work of beginners with a tassel of the threads at the bottom of the piece. This is a perfectly acceptable ending for a bookmark or practice piece, but would not be acceptable on a collar or jabot. Be sure that it is neatly and solidly finished off.

Joins and Sewings are more advanced techniques that show clearly the skill of the lacer. The more unobtrusive the joins are the better. The placement of the join on a continuous piece of lace is very important. The join will always show, therefore, it should be placed off center (not on the true North, South, East or West) and not in a right angle corner so as not to draw too much attention to itself.

Lace may be finished with Attachments in the form of buttons, snaps or Velcro. These should be unobtrusive and firmly attached.

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## Winners at Assembly

At our annual opportunity drawing we had three winners:

**Dolores Andrew**, who is both a stitcher and a paint artist contributed a watercolor done by herself. It depicted a young girl busy with her needleworkk and was won by **Marilyn Peifer**.

**Debbie Stiehler** donated a triagular scarf that she knitted and it was won by **Laree Morgan**

**Beverly Booker** donated an antique Chinese Embroidered Necklace which was won by **Mary Ann Jones**.

And the winner of the NAN nametag contest for this year was **Madlain Yunkers**