

Lace

Number 163

July 2016

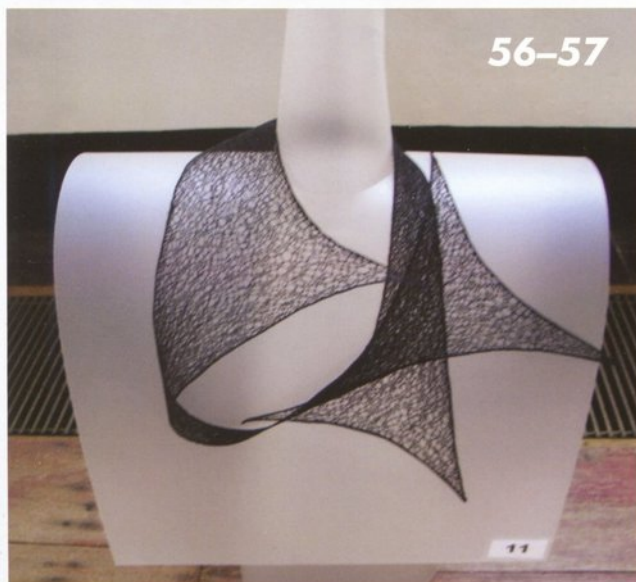




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Art Doll by Denise Watts (see p22-24))



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Deborah Robinson

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Since April 1997 extracts from *Lace* have been included on The Lace Guild's website. This has created considerable interest and helps to promote the Guild. If you do not wish parts of any article or pattern you submit to *Lace* to be published electronically, please inform The Hollies.

From The Hollies

Chairman's Letter from Hazel Calcott



Hazel with Janice (Garside) Murphy at her wedding

Earlier this year the Museum Committee applied for a grant towards a disabled access ramp at the back of the building and were lucky enough to be awarded the grant, so we now have a flat access to the back door. Our thanks go to the Museum Committee for their hard work (see p5).

The format for the AGM weekend was full day workshops on the Saturday followed by the banquet at the same hotel. The general feeling was that it was good to have the workshops and banquet at the same place. Everyone preferred full day workshops to half day workshops. It was lovely to see you all at the AGM and the fair, but I am disappointed to see that our membership is still falling although not as many have left this year as last year.

Janice, the chairman of the Education Subcommittee married in April and I was lucky enough to be able to attend the wedding. As you can see from the photo Janice wore a lace tiara and lace gloves. She was also wearing a lace garter. Janice made all the lace herself; the tiara was an Eeva Lisa Kortelahti pattern from her book *Let's Make Bobbin Lace*. The gloves were Janice's own design based on a pair of machine-made gloves. I am sure you will all want to join me in wishing Janice and Rob a long and happy marriage.

Following our absence from Ally Pally last year and the disappointment it caused to our members, this year we have arranged to have space on *Mainly Lace's* stand. We won't have our full range of goods but we will have our sample books on show and two demonstrators each day. If you would like to demonstrate at Ally Pally please contact the office for details.

I hope you all enjoy your holidays and happy lacemaking.

The Lace Guild Subscription Prices 2016/17

UK Full Member: £31 – (£28 if paid by Direct Debit)

Europe Full Member: £36

Overseas Full Member: £40.50

Student (UK only): £17.50 (must be aged 16 and over, be in full time education and have proof of eligibility)

Young Lacemaker UK (Under 18): £10

Young Lacemaker UK (Over 18): £15

Young Lacemaker Europe (Under 18): £12

Young Lacemaker Europe (Over 18): £17

Young Lacemaker Worldwide (Under 18): £14

Young Lacemaker Worldwide (Over 18): £19

Worldwide Associate Member living at the Same address as a full member: £15.50

Payment by Direct Debit is preferable. If you are a UK tax payer please Gift Aid your subscription. Please contact The Hollies for further information.

Associate membership is available to lacemakers living at the same address as a full member. Associate members are entitled to the benefits of full membership excluding a copy of *Lace* and standing for election to the Executive Committee.

Editorial

from Deborah Robinson



Although not a major disability, I am still suffering with afflictions of the eyesight (hopefully temporary), which has prompted me to wonder how other lacemakers have coped with various health problems.

Some lace techniques lend themselves to working on a larger scale. I have not been able to see well enough to knit lace on fine

needles and, having already knitted two bedspreads (see pp50–51), miscellaneous scarves and cushions, was not motivated to knit further items in thick thread. However, inspired by the Russian crochet magazines *Duplet* and *MOD*, I have been happily experimenting with textural crochet — something which otherwise may have been left on the ‘to do sometime in the future’ list.

Needlelace is a technique which can vary from the exquisitely fine and white to the colourfully chunky. Tatting, especially needle tatting, can be fun to work in fancy yarns and threads (remember Julian Jefferson’s colourful needle tatted bag from *Lace* 132?).



Torchon is one bobbin lace which can be worked very fine or in thick thread. In this issue we have a lot of Torchon designs, some of which have been derived from patterns featured in old *Lace* magazines. *Lace* Guild Treasurer, Mavis Thompson’s design, pp32–33, was inspired by a picture of a patchwork quilt. The lace chessboard squares on pp38–40, much enlarged would make a lovely quilt.

But which other bobbin laces are suitable to be worked big? I once tried making a much expanded Bucks Point sample which is still lurking as a UFO failure in some dark corner!

Please, share your thoughts with us.

Obituaries

It is with regret we record the sad loss of the following:

Mrs C P Trollope, Herefordshire
Dr Pauline Sambrook, Cheshire
Mrs Rosemarie Robertson, Suffolk
Mrs Maggie Scudder, New Zealand
Mrs Irene Robinson, Lincolnshire
Dr Kath Haworth, Lancs
Mrs Carol Mizon, Essex

Publications Update

from Rosemary Green

First, a big ‘Thank you’ to all those members who have sent in patterns for lace with spiders. We have enough for two books! Although Sara Ruks has now stepped down from editing books for The Lace Guild after many years of hard work, she has kindly offered to put together the first of our spider books. It should be ready later this year. Some patterns received may need bringing up to date or tweaking in other ways so please be patient.

It’s now time to look forward to further publications. Some of you may recall we had two other titles under consideration: *Lace Boxes* and *Lace Scarves*. Although we have received some contributions for both already, it has been decided to cancel the book on lace boxes and share the patterns received through other Guild publications. Therefore it is now time to concentrate on collecting patterns for scarves.

A scarf does not have to be made entirely of lace. This can be daunting, even when using thicker yarns and larger scale patterns. Think about the style of scarf you like to wear and how you might embellish it. What about an edging at one or both ends, using your favourite kind of lace (for example see Anna Haliková’s scarf edging on p30). If you enjoy working yardage then perhaps a length to adorn one long edge. This could be stitched along both edges to fabric, making a border rather than an edging.

Today’s fashion is giving us blouses and dresses with ties at the neck. A simple motif could be added to tie ends or to a narrow scarf. Motifs can also be scattered along the fabric. Do you have seasonal clothing? Perhaps something to wear at Christmas? All lace techniques are welcome. Please send your contributions to me via The Hollies including your contact details. An email address is especially useful for giving a prompt acknowledgement.



Torchon
Scarf by
Dianne
Derbyshire

Lace Guild Sales

RUBY ANNIVERSARY SPECIALS

Lace Guild Membership Badges:

Ruby colour for our 40th Anniversary — limited edition — when they're gone, they're gone £2.00

Anniversary Bobbins:

Midlands and Honiton: white lettering on red background, or red lettering on lemonwood
Midlands £8.50
Honiton £7.95



OTHER ITEMS

Bobbin Lace Starter Kit

(no pillow) £30.65
Needlelace kit £6.15

PAYMENT

Prices shown are exclusive of postage. Payment by sterling cheque (made payable to The Lace Guild), credit/debit card or PayPal please.

POSTAGE

Postage rates are as follows — UK: £1.50 (free for goods totalling over £20), Europe: £5.25, Rest of the World: £7.50

PAYMENT BY CREDIT CARD

Note: the Card Security Code number (the last 3 or 4 digits on the signature strip on all credit and debit cards) must be given when paying by credit or debit card.



PAYMENT BY PAYPAL

Please send the e-mail address you use on your PayPal account to accounts@laceguild.org and we will send you an invoice via PayPal.

The Lace Guild, The Hollies, 53 Audnam, Stourbridge, DY8 4AE
tel: 01384 390739; email: hollies@laceguild.org

CHRISTMAS BOBBINS



8 Maids-a-Milking by Stuart Johnson
Bone £10.25
Wood £6.75



Holly Bobbins by Margaret Wall
Midlands Bone £10.50
Midlands Wood £8.50
Honiton £8.00

PUBLICATIONS

AV Clark Prickings CD (Bedfordshire) £3.50
Assessment syllabus and record book £5.00
Bucks Point Prickings by Kate Riley £6.00
Celtic Letters in Milanese Lace by Pat Read £6.00
Honiton Basic Instruction Book by Joyce Dorsett £4.50
Honiton Prickings from the Shirley Burness-Smith Collection on DVD. £3.50
An Introduction to Bedfordshire Lace by Jean Leader £6.00
An Introduction to Bruges Lace by Jean Hardy £5.00
An Introduction to Bucks Point Lace by Jean Leader £4.50
An Introduction to Charted Bobbin Lace by Deborah Robinson £5.00
An Introduction to Milanese Lace by Pat Read £6.00
An Introduction to Needlelace by Gilian Dye £2.50
An Introduction to Torchon Lace by Alison Tolson £6.00
Knitted Lace Jewellery by Deborah Robinson £6.00
Lace Index Jan 1976–Oct 2000: on CD in Word format, £2.00
Large Bucks Point Prickings from the AV Clark Collection 3 CDs or 1 DVD £3.50
Logarithmic Lace by Deborah Robinson £12.50
More Bookmarks £6.00
Photographs from the Rose Family Sample Book 3 CDs or 1 DVD (please state preference) £3.50
Small Bucks Point Prickings from the AV Clark Collection 4 CDs or 1 DVD £3.50
Weddings £12.00

Improved Access to The Hollies

The Hollies is an old building and had steps to both the front and rear entrances. Although we had a temporary ramp for wheelchair users this was difficult to use and not suitable for all types of wheelchair.

In the autumn The Lace Guild Museum successfully applied for a grant to improve access for disabled visitors to our exhibition room and museum collection. The work was funded by West Midlands Museum Development, supported by Arts Council England.

We have been able to replace the steps at the rear entrance to The Hollies with a level path and handrail that is suitable for all visitors.



We hope that this will encourage more of you to come and visit us.

The Hollies has a small car park at the rear of the building that can sometimes be quite busy. If you have difficulties with mobility and contact the office before your visit we can reserve a parking space for you.

National Lacemaking Day Saturday 10 September 2016

Do you fancy being a bit of an exhibitionist? If so National Lacemaking Day is just the day for you, the day to get out there and make lace in public. Previously lace has been made in a wide assortment of public places including parks, shopping centres, museums and libraries.

How about a group of you getting together, packing a picnic and soaking up the autumn sun in your local park (other types of weather are available). Take a have-a-go pillow set up with a simple pattern for beginners to try their hand at bobbin lacemaking or some spare shuttles for tryout tatters.

You can get an NLD pack from The Lace Guild, please contact hollies@laceguild.org for your pack.

Donations

The Lace Guild would like to thank the following members and groups for donations received:

**Virginia Ashberry (on behalf
of the late Sheila Elphick)**
Cockfosters Lace Day
Chatham Maritime Lacemakers
Anonymous Donation
June Stratford
Anne Dyer
Margaret Bowker
Mrs A Gregory
Janet Hammond
Mrs C Enyon
Brenda Olds
Diane Sutton
Patricia Bury
Mrs Anita Lockhead

The opening date for *Lace in Fashion*, The Fashion Museum in Bath, has been postponed until February 2017. An article re the exhibition will feature in the January issue of *Lace*.

Peterborough AGM 2016

from Sara Ruks

When I heard that the AGM was no longer going to be part of a wider Convention, I was worried that not enough people would attend the business meeting to have a quorum. However, the new format of AGM with Lace Fringe was, to my eyes, highly successful. The venue of Peterborough and the dates of May 7 and 8 were chosen to pilot the new arrangements to coincide with the Makit LQ&N Fair.



Peterborough Cathedral

The hotel in Peterborough for the full day workshops and banquet with Lace-in on the Saturday was situated a short stroll from the city centre with its Butter Market and Cathedral — a real 'hidden gem'. It was also close to the railway and bus stations; ideal for those reliant on public transport. Out of the four workshops on offer, I chose Ann Allison's wire lace class. At the end of the day I came away

range of traders. I was tempted by a Dorset button kit and have found making them addictive — as warned by the vendor. An ideal activity for that half an hour in the garden with a cup of tea or coffee that stretches to an hour or so!

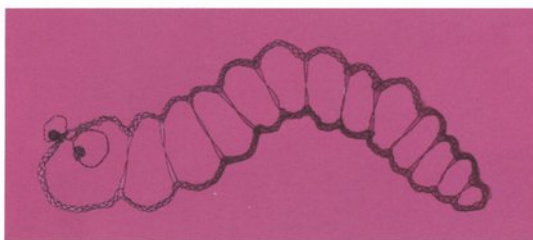
Congratulations to the Executive Committee for coming up with a winning formula to replace Convention.

with a bracelet and a Cecil the Bookworm bookmark and not a UFO in sight.

On the Sunday, the AGM was held in a room off the Makit LQ&N Fair and was well attended with people who had come for the Lace Fringe activities as well as those just attending the fair. As most lacemakers dabble in other crafts, the fair was a good day out with plenty to see with its quilting, embroidery and lace displays; plus a good



Anna Haliková's stand with former Lace Guild Chairman Jacqui Barber peeping around the back of the screen; seated are Sharon Lidbury (left) and Linda Legrand. See pattern for one of Anna's scarves on p30.



From top left, clockwise:
Cedric the Bookworm
bookmark made by Sara
Ruks;
Lace Works by Carol
Quarini;
Ann Allison (far right)
talking to Carol Quarini
at her stand;
Jacquie Tinch at
the Fringe Banquet
being helped with her
embroidery by Anna
Winter

The AGM Fringe Workshops from Janice Murphy (Garside)

This year we had a completely different format for the AGM.

In the past, workshops have always been a popular part of the weekend so the Committee were keen to continue with them. Finding a venue to run the usual number workshops proved difficult so we had to try something different. We came up with fewer workshops but for longer. We ran four x five hour workshops attended by a total of 37 students. Feedback on these were positive with 91% of students rating the teaching 'Excellent'.

Comments about the length of the workshops were also positive:

- *This topic can only be done comfortably in a day;*
- *Thought the 10am–4pm much better than three hour workshop as you can really get a feel for the project and a chance you will know how to finish it later;*
- *The five hours this time was a bonus;*
- *I think the whole day 10am–4pm is excellent – more work completed;*
- *Longer session was nicer — seemed more relaxed, in fact the whole event seemed more relaxed, we were not rushing to look at what was available.*

The thing that struck me most this year was the distance people were prepared to travel to be part of this weekend. We had members from Canada, France, Northern Ireland; and on the mainland — Ceredigion in Wales, Somerset in Somerset, Kendal in Cumbria; and respect to the member who drove 10 hours from Nairn in Scotland. Well done everyone who came some real distance to be with us!

Colour was again much in evidence in three of the workshops. The prize for production goes to the Wire Lace workshop where some of the ladies made a complete set of jewellery for the Banquet on Saturday night.

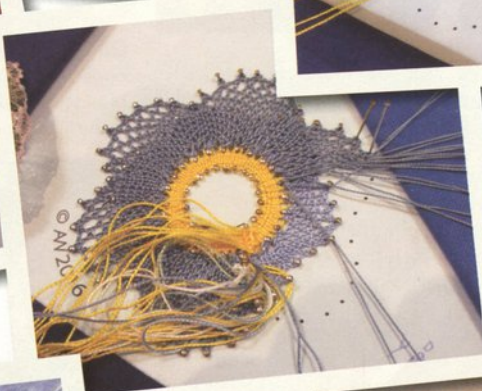
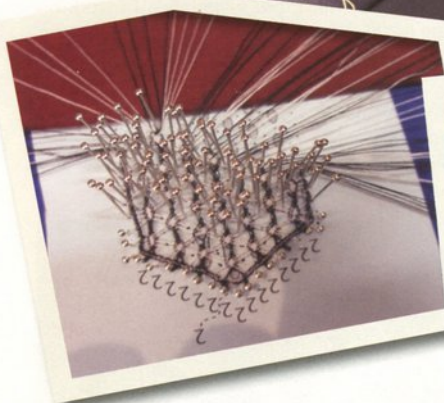
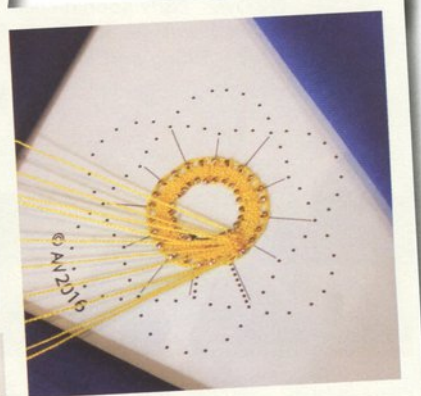
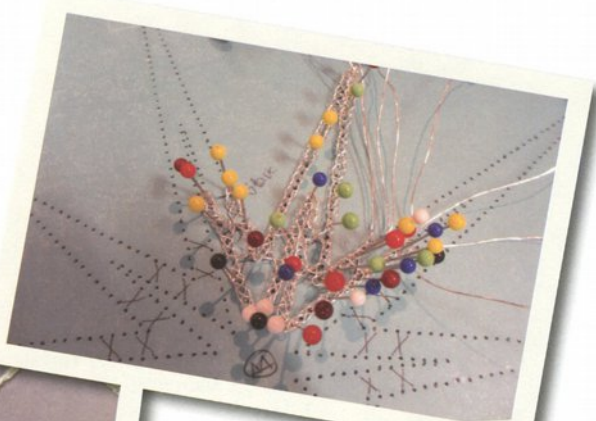
We are already looking at next year (see p14). We have some ideas for workshops from students who attended this year but please send any further requests to me at The Hollies and we will see what we can organise. We hope you will be able to join us in 2017!

*Top: a relaxed start to the day
Right: Jacque Tinch's Russian Vologda and
Idrija workshop*

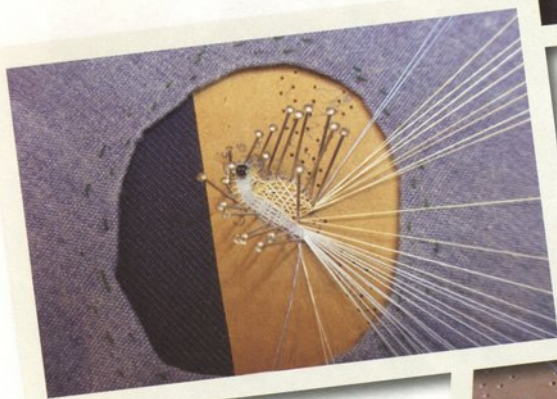




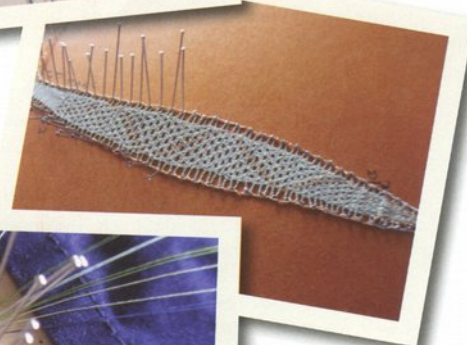
Ann Allison's
Wire Lace
workshop



Anna Winter:
Flanders, Binche
and Bruges
workshop



Sandi Woods: Sing
Willow workshop



NEW for 2017! The Lace Guild Spring School (This is in addition to Summer School)

Cober Hill Hotel, Cloughton, Scarborough, N Yorks
Monday 27 – Friday 31 March 2017

Tutors:

Gil Dye – Early Bobbin Lace
Jean Leader – Bedfordshire and Bucks Point Lace
Sue Duckles – Tatting and Tatted Jewellery



Cober Hill is a 1920s Victorian mansion, steeped in history and set in 11 acres of stunning grounds nestled in the North York Moors National Park and Heritage Coast.

All the rooms are en suite.

Beautiful lounges overlook the gardens, croquet lawn and tennis courts. The meadows, jubilee garden and secret garden provide both inspiration and tranquillity.

Locally sourced produce is used for a seasonally changing menu, ensuring freshness and flavour, and the head chef is happy to cater for all your dietary needs. The Cober team will aim to make your stay a relaxing and memorable one.

Scarborough railway station is just 15 minutes by car and there is a regular bus service that runs from door to door. The hotel can also arrange for you to be collected by taxi.

Whitby, Robin Hood's Bay, Bempton Cliffs, Filey and Bridlington are 15–25 minutes away. The nearest city is York; Leeds/Bradford and Manchester are the nearest airports.

Cost: £360 per person for Lace Guild members; £440 for non-Lace Guild members; £260 for non-lacemaking guests. (The price for lacemakers includes full board and tuition from dinner on 27 March to lunch on Friday 31 March 2017. Booking forms are available from The Hollies from 10 August 2016. These must be returned with a non-refundable deposit of £80 per person by 14 September 2016 to enable us to confirm our booking with Cober Hill.

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Gil Dye — Early Braid Lace



Gil Dye is an experienced lacemaker, teacher and speaker with a particular interest in early bobbin lace. She is author of a wide range of books and articles, including beginners' guides to needle and bobbin lace and a four-part series on 16th and 17th century bobbin lace.

She will be sharing the results of ten years of research into 16th and 17th century bobbin lace. Beginners (even those who have made no bobbin lace) and experienced lacemakers will be equally welcome at Spring School and Hardwick Hall (see p14).

A major strand of Gil's research is the reproduction of surviving lace and lace on portraits (see also pp47–49), working in linen, silk or metallic threads. Making these laces will form the core of the course. There will be a graded series of patterns for newcomers to early lace, and opportunities for those with more experience to work on individual projects. (Please contact the tutor if you have a specific project in mind: gildye6@gmail.com).

Gil will also encourage the sharing of information about early lace and the context in which it was made with photos, samples and other materials from her extensive research available for study.



Jean Leader — Beds and Bucks Point



Jean Leader will be teaching Bedfordshire and Bucks Point lace for all levels. If you're a beginner to either style of lace you will be introduced to the basic techniques, if you've worked some before you can widen your knowledge and move on to more complicated patterns, and if you already have considerable experience then you can progress to floral

Bucks Point or Bedfordshire or increase your skills in these laces. Jean will contact everyone before the class so that she can suggest prickings suitable for the level at which they will be working. She will also be happy to answer questions or give advice about suitable pillows, bobbins and threads.

Jean has been teaching lacemaking for over 25 years, both at home and abroad. For The Lace Guild she has written *An Introduction to Bucks Point Lace* and *An Introduction to Bedfordshire Lace*, in addition to articles for *Lace* on various topics. She has also published two books of her own Bedfordshire patterns and edited a collection of Bucks Point patterns designed by Joyce Symes. As a result of teaching a workshop on *Colour in Torchon* at an IOLI Convention, Jean was invited to make a video on this subject and this was followed two years later by another video, this time on *Intermediate Skills in Bucks Point Lace*. After The Lace Guild Collection acquired the *Rose Sample Book*, which contained over 800 small samples of Bedfordshire lace dating from the 1860s, Jean studied the techniques used in these samples and discovered that they were often different from those found in books today. These alternative techniques can be very useful when working old prickings or even designing new patterns. You can find out more about Jean's lacemaking interests together with some patterns and details of useful techniques on her website at www.jeanleader.net



Sue Duckles — Tatting and tatted jewellery

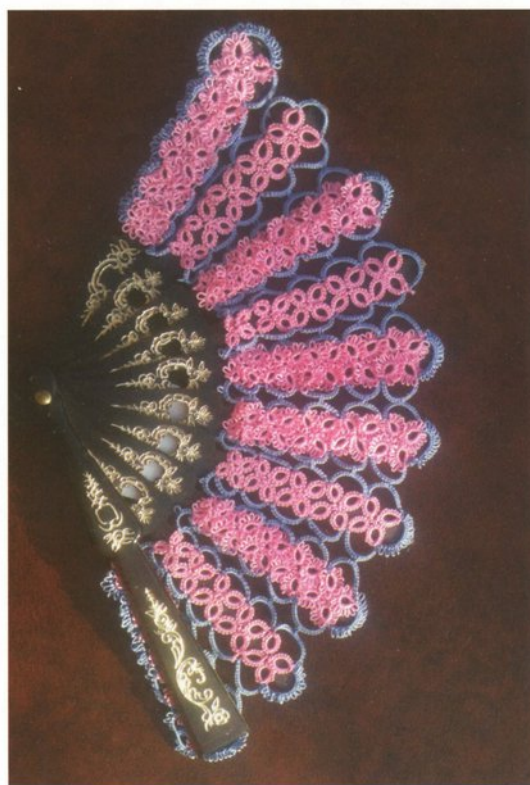


Being a child of the '50s, born towards the end of the 'baby boomers' in East Yorkshire, Sue grew up with fabrics and thread and wool all over the house — the trials of having a dressmaker mother, and a grandmother who was a knitholic. Brought up to 'make do and mend' meant that she hates throwing away. Scraps of thread can be used as can fabric etc. Colours

feature in her life; she doesn't 'do' plain white or ecru!

Sue first learned to tat at a Country Show in the '60s. In the craft tent was an elderly gentleman tatting. Sue watched him for about an hour before he threw a shuttle full of thread at her and told her to try it. She managed it and was hooked! (Yes, she does still have the shuttle; the gentleman kindly let her keep it.)

On the course you can learn to tat, and even maybe go away with a hand-made card, or a pair of earrings. If your skills mean that you can already tat but you'd like to learn new techniques, the earrings and pendants would teach you tatting using buttons, beads, mock rings, rings on chains, and many other techniques. Why not come along and learn a lace craft which can be 'shoved in a pocket' for travelling?



Small Exhibitions at The Hollies

13 May to 13 August 2016

Recent Acquisitions

This is an opportunity to see some of the interesting items acquired by The Lace Guild which have not been viewed before. Every year new items come into the collection, covering a wide variety of laces of all types and ages. So whether your interest is for needle or bobbin or one of the other laces there is bound to be something for you.

This Exhibition can also be seen on Saturday 6 August

19 August to 28 October 2016

Beautiful Bedfordshire



SAL.2.2002

It is several years now since we last dedicated an exhibition to this English lace, during which time we have acquired additional interesting and beautiful pieces. Come and see our Thomas Lester laces and the L Rose samples book. Plus pieces kindly loaned to us from private collections. This display is a must for those who admire this special English lace (see facing page and inside back cover).

4 November to end of January 2017

A display by the Edinburgh Lace Group

The latest in this series of displays mounted at The Hollies of the work made by members of lace groups from around the country.

This Exhibition can also be seen on Saturday 5 November

Opening Times for the Hollies Exhibition room

Monday to Thursday: by appointment only please.

Friday: all day.

Monthly opening on First Saturdays: Apart from January and December The Hollies is now open on the first Saturday of every month. On those for February, May, August and November a member of the Museum Subcommittee will be on hand to identify your lace, or help with your lace queries. If you wish to make an appointment please contact The Hollies in advance. Please check on the website, or Facebook before you come, in case there are last minute changes. Groups of five or more are welcome but please contact The Hollies in advance.

Opening Hours

10.00am–3.00pm. Special opening can be arranged for groups. Similarly for individuals who wish to study particular items. Please contact The Hollies.

Entrance is free to members and Children aged 16 and under. Non-members are welcome but asked to give a donation of at least £1 please.

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Museum News

from Gwynedd Roberts,
Hon Curator

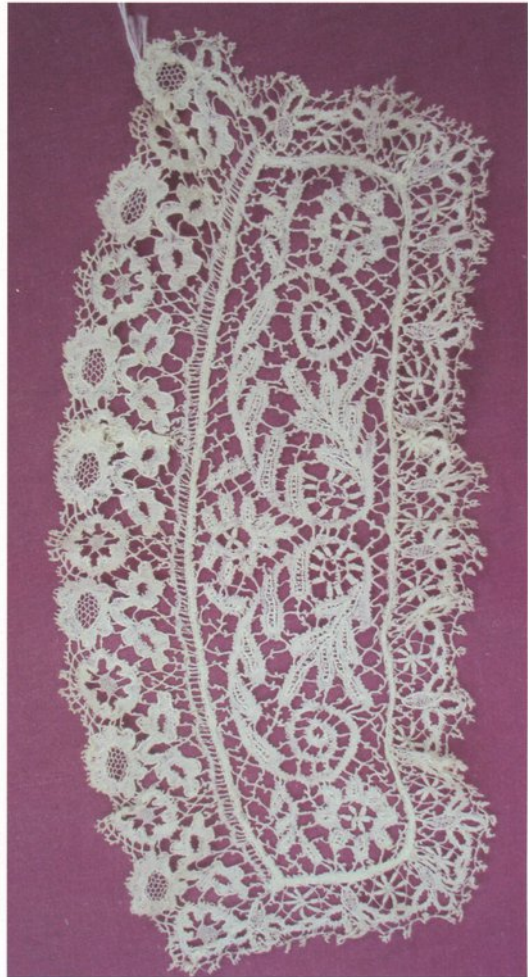
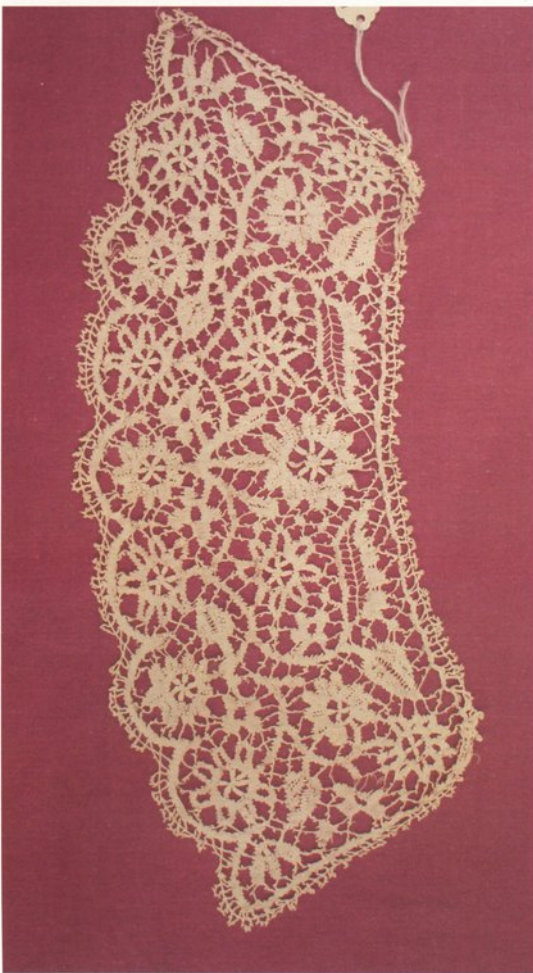
In *Lace 162* I mentioned the display at *The Antiques for Everyone* show at the NEC where we had been invited to put up a display. Our theme was *Lace as a Fashion Accessory*, which enabled us to include lace from different periods and of different types, created for very differing purposes. We received a lot of compliments on the display, on the range of laces we had managed to include, and the examples of lace used. One of the most frequent comments was variations along the lines of 'I had no idea that lace was so varied and beautiful, it's been an eye opener'. It involved being at the NEC for six days (two days to put up and four days with the general public visiting); apart from the Museum Subcommittee we had Museum and Demonstrator Volunteers who offered to help, plus some YLMs from the class that meets at The Hollies. We were kept busy answering questions and demonstrating lacemaking. At the request of the organisers, I had to give a short talk and separately was interviewed for local television. This latter clip was later put onto *Youtube*, so can be viewed there if you are interested. It was taken the day that Sue Smith brought her pillow along, so those are her hands so busily working. Mary Coleman who had strongly championed the idea when the invitation to take part was put to us, undertook most of the liaison with the organisers, dealing with wording of press releases etc, as well as taking part in the putting up and taking down of the display. My thanks to all those who took part, as being at this show gave us great publicity and drew The Lace Guild to the notice of non-crafts people.

Our Late Summer exhibition is going to be dedicated to Bedfordshire Lace. If you have something special in your collection there is still time if you are prepared to lend it for this display. Please send an image of it to me, via The Hollies. We have already been promised some interesting pieces by our members. There is a lot of beautiful lace sitting in private collections which rarely gets an airing, so please share your Bedfordshire treasures with us.

If you are coming up to The Hollies, do remember to leave time to include the lace display in the Red House Cone, just up the road from The Hollies. Like our main exhibition room, the display is changed every quarter. These displays are usually of 20th century or more recent lace, with a theme of its own, but just occasionally it follows the theme of the main display at The Hollies. This happened for example, with the display mounted earlier this year by the St Albans group, who once the cases in the Exhibition Room were completed, used the extra pieces they had brought with them in the cabinet at the Red House Cone.

Erratum

We apologise to Patricia Schulz, the first Editor of *Lace* for misprinting her name as Pamela, *Lace 162*, p13.



Lace Guild AGM 2017

The Lace Guild will hold its AGM on 2 April 2017 at Haydock Race Course; this is the same day as the Haydock Lace Day.

Please see full details for the Lace Fringe and workshops in your January issue of *Lace*.

Lace Guild Out & About

13–20 August 2016

Lace Guild Summer School, Plas Tan y Bwlch

5–9 Oct 2016

Knitting and Stitching Show, Alexandra Palace

15 Oct 2016

Great Northern (not just) Lace Fair, Pudsey

16 Oct 2016

*Tonbridge Lacemakers,
Hugh Christie Technology College*

Nov 2016

Fenland Show

21 Nov 2016

*The Southern Counties Lacemakers &
Needlework Fair, Havant*

3 Dec 2016

Makit Lace Fair, Cranmore Park

10 Dec 2016

Talk at Tonbridge Lacemakers, Tonbridge

24–25 Feb 2017

Makit Exhibition at FIVE, Farnborough

Coming Soon: from Janice Murphy (Garside)

Watch out for more details in future editions of *Lace*:

Lace at Hardwick Hall, Derbyshire
Saturday and Sunday, 16–17 September 2017

A non-residential course

Gil Dye will be offering another Early

Braid Lace Course at Hardwick next year.

This, the second Early Lace course to be held at
 Hardwick Hall, will again concentrate on examples
 which have links with the Hall or the family that
 lived there.

Summer School 2017

Saturday 12 – Saturday 19 August 2017

Sarum College, Salisbury, Wiltshire

Tutors to be arranged.

Volunteers

Museums, Galleries and Stately Homes with Lace Collections book

A big thank you to the volunteers who have offered to investigate lace in their area:

Cambridgeshire — Hedy Quirk

Derbyshire — Pat Southcott

Edinburgh — Robina Melville

Hampshire — Jan Murray and Mary Neil

Lincolnshire — Janet Pratt

Norfolk — Hilary Cooke

Nottinghamshire — Ros Perfitt

Suffolk — Alison Whitting

Surrey — Jan Murray and Mary Neil

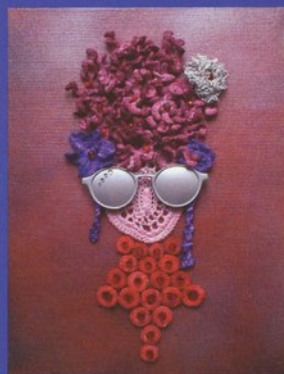
I hope to continue adding to their number so if you have some spare time and live somewhere else in the country please get in touch. The summer is here. What an excellent time to start going out and about looking for lace.

Volunteers don't have to be close to The Hollies or even in this country. A big thank you to Nicola Bywater from Australia who has been helping me with one of the three booklets the Education Subcommittee are putting together to support young lacemakers just starting out in our beautiful craft.

If you are not sure what volunteering involves but have time on your hands and would like to help the Guild in some way then PLEASE get in touch with Janice Murphy (Garside) via The Hollies or at volunteer@laceguild.org

Lace

no164
 31 October
 2016



In the next issue:

*Let's Celebrate
news and photos
from the exhibition
Farfield Mill,
Sedbergh
27 July – 18
September*

*Final part of Knitting
Torchon Lace
and lots more ...*



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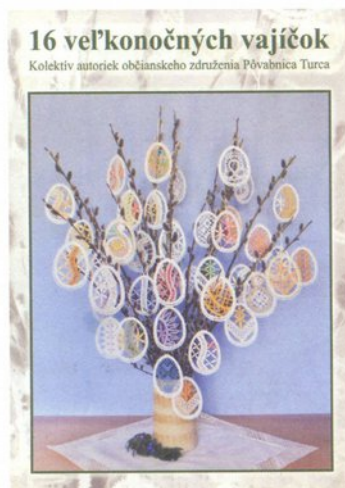
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Off the Shelf



16 veľkonočných vajíčok
Kolektiv autoriek občianskeho
združenia Pôvabnica Turca
€16

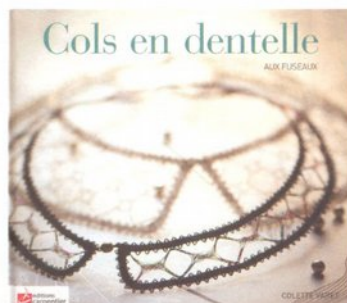
This slim booklet – 20.5cm by 15cm is a series of 16 'eggs' with various fillings. The book is from Slovenia and is written in Slovenian with a translation sheet for the symbols used. It has clear images along with working diagrams for each of the 16 eggs.

The book is all about the tradition in Slovenia where Easter is celebrated by bedecking branches with decorated eggs in the same way we trim a Christmas tree with bright and pretty ornaments.

The patterns use many different techniques, so working through these beautiful small projects would give someone a really good working knowledge in Slovenian / Czech / Russian style tape laces.

I for one will be borrowing this from the Guild Library, but the book is available from Barbara Fay. I am looking forward to working these lovely small motifs.

Denise Smith



Cols en dentelle aux fuseaux
Colette Varet
Editions Carpentier
ISBN 979-10-305-0012-7
€26

This is the second book by Colette Varet on jewellery made in bobbin lace, but this one concentrates entirely on necklaces, with some in the shape of collars. The text is in French, but has excellent diagrams throughout, so a lack of knowledge of the language should not be a problem.

The author has taken historical dances as the inspiration for her designs and the 18 collars cover a wide range of styles. Ten need enlarging to the correct size for working but the degree of increase is stated. Some are worked as continuous laces, but others are a series of components worked individually first, then assembled, such as leaves or flowers. These are very effective and could be adapted for other forms of jewellery such as earrings and hair adornment. A couple in particular would be lovely for evening wear.

None are very complicated and should not take too long to make. The book is hardback and good value if you enjoy making necklaces and collars to enhance your wardrobe.

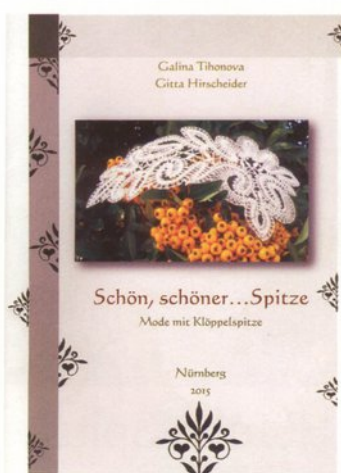
Rosemary Green



Dentelles de Retournac
Centre d'Enseignement de la
Dentelle au Fuseau sous le
direction de Mick Fouriscot
L'inédite
ISBN 978-2-350-32-318-3
€26

This A4 hardback book has 88 pages with coloured diagrams, line diagrams and excellent photos with 17 patterns. Firstly, the book is all in French, but with clear diagrams to follow, it would be suitable for those with some experience, but not a beginner. The book starts with a short history of the museum and the various techniques used in the patterns. The first 12 patterns shown, some with their original pattern number, have clear details of the size, threads and techniques in each. I particularly like the section headed 'Difficultés' where the various techniques used in the pattern are listed and shown with extra line drawings. The patterns themselves are mats, edgings and motifs with clear photographs and leaves to die for! The last five patterns are just the prickings with the size, threads and the techniques used. An interesting book with nice patterns, but will require a little more work as it is in French.

Meg Lawrence



Schön, schöner ... Spitze
Mode mit Klöppelspitze
 Galina Tihonova and Gitta Hirscheider
 pub Galina Tihonova
 Düsseldorfstraße 55, 90425
 Nürnberg
 €21.50

This A4 sized slim book is written in German. There are 14 patterns and projects in a well illustrated book. The motifs are all designed to embellish garments and use mainly tape-type lace techniques.

There are many clear working diagrams to each of the projects. It is an inspirational book – inserts for skirts and blouses – modesty inserts – embellishments for lapels and jacket pockets – straps – and a necklace – in Russian style laces.

The laces are simple but bold, giving lots of ideas on how to use lace to enhance a purchased garment, something so fashionable today. The book is definitely worth borrowing from the Guild Library to look at – for inspiration. Why not try to make one of the projects?

Not for a complete beginner but excellent for those happy to explore laces from other countries.

Denise Smith



12 Hearts in Danish Torchon
 Kirsten Skov
 Forlaget Tunegarn
 ISBN 978 87 99560219
 €33

This is a lovely soft back book, just over 12in square, with 57 pages in full colour. The text is in Danish, English and German.

At the beginning of the book there is a key to the colour-coding used in the diagrams, and at the back a page giving the basic outline of the pattern and general guidance notes for working the twelve hearts.

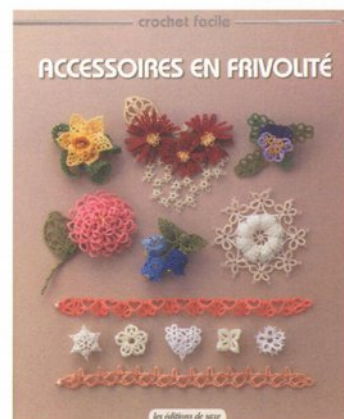
Each heart pattern has four pages devoted to it — the first gives a full size colour photograph, the second gives details of the thread and number of pairs used and brief notes with enlarged diagrams to clarify where to start and how to work the inner curves. The next page bears the pricking/working diagram and the fourth page provides the meaning of the name chosen for the design, with another photo of the heart, this time with a hanging strap made from a narrow insertion — prickings for these insertions are at the back of the book. Although hand-drawn, rather than computer generated, the working diagrams are very clear.

The author gives suggestions for use and encourages variation, particularly in terms of colour, in her introduction. She states that she has been careful to use only Danish Torchon techniques for the patterns.

If you like hearts, then this is a very inspiring book and it may encourage

you to try other fillings. However, at €33 I feel it is a little on the expensive side and so it may be one to borrow from the Guild library before deciding whether to buy – but do bear in mind that its large size puts it into the small parcel category for postage in the UK.

Jane Partridge

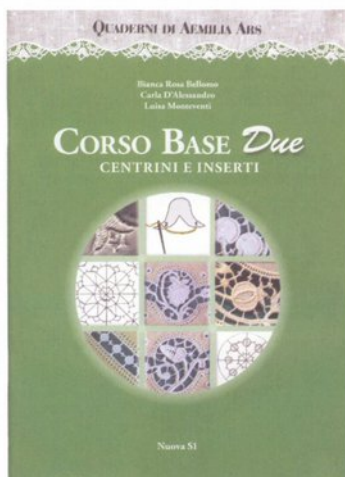


Accessoires en Frivolité
 Emiko Kitao
 Les éditions de saxe
 ISBN 978 2756 526706
 €15

This is a delightful 64 page book containing instructions for lots of fun projects from bracelets, to ponytail bands, to corsages. The book is written in French, which I initially thought might be a problem, but the illustrations and diagrams are so clear that it was easy to follow. There are detailed instructions with photographs on how to tat. That said, unless you are fluent in reading French this is not a book for beginners.

A sound knowledge of tatting and working from diagrams is required. I haven't tatted for a few years and my skills are rusty, but I managed to complete a couple of the projects without too many problems. At this price I'd buy it just to play with. Inspirational.

Jane Wright

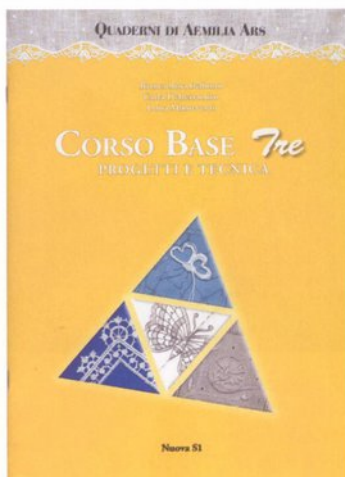


Corso Base Due – Centri e Inserti
 Bianca Rosa Bellomo, Carla D'Alessandro, Luisa Monteventi
 Nuova SI
www.nuovas1.it
 ISBN 978 88 8926 283 2
 €15

Corso Base Tre – Progetti e Tecnica
 authors as above
 pub as above
 ISBN 978 88 8926 288 7
 €15

These two A4 size soft back books are further publications in a series on the Italian needlelace *Aemilia Ars*. Both are well produced with attractive patterns and copious photographs illustrating how to work them. Unfortunately, neither has an English translation. As I do not speak Italian I cannot say how good the written instructions are.

The first book *Corso Base Due* starts with several pages showing the threads and materials used and some general techniques. This is followed by step by step photos showing how to make the eight featured patterns. All but one could be used as inserts in table linen. Two are geometric while the rest are small motifs featuring fruit or flowers. The other pattern is for a flower which is shown made up into a very pretty corsage. As well as these there are some larger designs, without any instructions,



scattered through the book. Despite the text only being in Italian I think most people with a good basic understanding of needlelace would be able to work these designs following the photographs. I found it interesting to see the techniques used in this type of lace and at €15 this book is very good value.

Unfortunately, without a translation I did feel I was missing a lot with the second book. *Corso Base Tre* has four larger more complex designs for an edging, a square with a bow motif, a butterfly and a bookmark with a cornflower motif. There are photographs illustrating the stages, but they are not quite as comprehensive as the previous book and assumes the worker already has some degree of knowledge of how to work this type of lace. Along with some history the second half of the book seems to be showing the recreation or conservation of a piece of *Aemilia Ars*. The photographs showed linen being stretched on a slate frame before lace is sewn to it. It looked very interesting. I only wish I could have read it! Five more patterns are printed on the last pages. I would recommend this book for people already familiar with *Aemilia Ars* looking for new patterns, but it might be one to borrow from the library rather than buy unless you can read Italian.

Robina Melville



Hüte in Spitze
 Christine Mirecki

Hüte in Spitze
 Christine Mirecki
www.Mirecki.net
 €28

What fun! Here is a most attractive 48 page magazine format book of comparable size to *Lace*. There are patterns for 12 hats made in bobbin lace, clearly illustrated in colour on high quality paper.

The prickings/diagrams and photographs are brilliantly clear with accompanying tips in German/French/English and occasional coded signs of reference where necessary. There are even instructions for how to adjust the pricking to your personal hat size.

At €28, I think this book would be more likely to appeal to a group of interested lacemakers or to a group library.

Alison Munro

If you wish to purchase a book please contact the main lace book dealers and suppliers, who advertise in *Lace*. When the book is only available from the author, the address is given.

Would readers borrowing from the library please remember to reimburse the outward postage when returning books to The Hollies (stamps are preferred).



Ricamo Su Tulle Lane Policrome I
 Paola Matteucci
 Guerra Edizioni
www.paolamatteucciricamo.com
 ISBN 978 88 557 0569 1
 €26

This is an interesting paperback book of 40 pages, written in Italian with an English translation. It shows the concept of embroidery in fine wools on silk tulle, which has come from Panicale, Umbria.

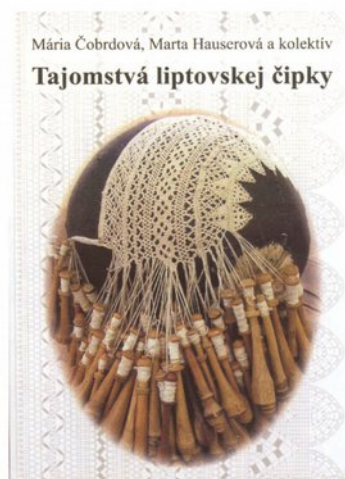
There are short paragraphs on the history and techniques used in Ars Panicalensis, Bandera Embroidery and Crewel embroidery — the designs which are inspired by the Jacobean period. A brief history details how the school of Ars Panicalensis was set up so women could take their first steps to economic independence.

The book contains clear photographs and stitch diagrams. Details are given on how to prepare the embroidery for work, choice of materials and recommended colours. Full instructions, with photographs, show how to work each section.

There is a section on the application of the work. Alternatively, the finished piece could be used as a stole or shawl, with a suggestion to work an outline of the leaves around the edge. Finally, there are ideas for alternative designs, enabling the design to be extended or adapted to fit a pocket, purse or handbag.

This is not a technique I have worked and I found the book interesting. There is a basic manual which was produced by the author, but I feel sure that anyone wanting to work this design, would have no problem in working it from the book.

Maureen Bromley



Tajomstvá liptovskej čipky
 Mária Čobrdová, Marta Hauserová a kolektív
 Barbara Fay
 ISBN 978 80 971930 1 9
 €49

This book is mostly in Slovak; however, a short paragraph in the 'Resumé', explains in five languages its contribution to the knowledge of regional variations of bobbin lace in Slovakia. The first part gives a brief history of lacemaking in one of its northern regions, Liptov, where the authors set out to rediscover the old techniques, studied old lace from traditional folk costumes, reproduced and drew the patterns. The main part of the book consists of these interesting patterns with descriptions and clear, well drawn, working diagrams. The last section is devoted to images of the delightful pictorial lace of one of the authors, Mária Čobrdová.

There are two more inserts in English. One explains that the book is the result of 20 years of research by the ladies from Martin, Slovak

Republic led by Mária Čobrdová, into the traditional lace from the Liptov region. The other page is a translation of the symbols used and some useful hints.

If you are interested in Eastern European lacemaking and like the challenge of working different laces, this book is for you, although at €49, it is quite expensive.

Mary Coleman



Occasional Oddities
 in coloured Bobbin Lace
 Second Helpings
 (for Greedy Rabbits)
 SANDI WOODS

Occasional Oddities in Coloured Bobbin Lace – Second Helpings (for Greedy Rabbits)
 Sandi Woods
 Sandiwoods Publishing
www.sandiwoods.com
 ISBN 978 0 99348 42 0 9
 £6.50

Here is another fascinating booklet from a master of colour in lace. A5 in size and 24 pages, it contains instructions for horticultural 'oddities' from pumpkins, leeks and aubergines to ½in long snails, mice and caterpillars.

This is a fun book and suitable for lacemakers familiar with Sandi's techniques using colours. However, I would suggest a working knowledge of her 'bible' – *Special Effects in Bobbin Lace* – is almost essential to enjoying making these mini projects.

Ann Rae

Focus on Fashion

Lace in Fashion — June 1866

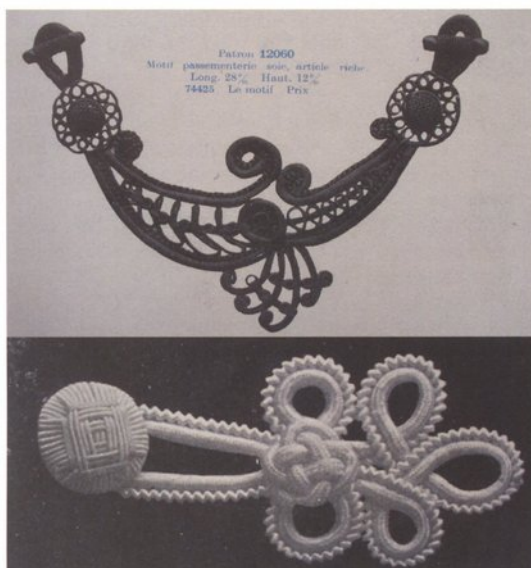
by Gwynedd Roberts

In the summer of 1866 fashionable dresses started showing the trend towards the development of the bustle. The crinoline skirts were still huge and rounded, but there was a movement in the arrangement of the fabric towards the back, emphasised by the elongated bodice. There were other changes too, if you look back in *Lace 162*, the *Fashion Plate* reproduced from 1862 showed huge, wide sleeves coming just below the elbow, whilst large undersleeves equally puffed out, came into a narrow band at the wrist. Just four years later and the sleeves are tight fitting but decorated on the upper arm, with further trim making a broad band around the wrist and lower arm.

The printed description accompanying this dress plate refers to the following:

Passementerie and P. de Paille

The name by which braids for the decoration of clothes were known. Some textile historians consider that bobbin laces probably developed from passementerie techniques. Made of coloured silk threads, they sometimes incorporated metal threads. The gold lace worn on military uniforms is a type of passementerie. Use of very narrow strips of straw (*paille*) in such braids as well as for embroidery and even lace, was a technique developed well before the 19th century. The gold, glistening colour of the straw caught the light, it did not tarnish like poor quality metal threads and was cheaper.



20 *Lace 163*

Guipure

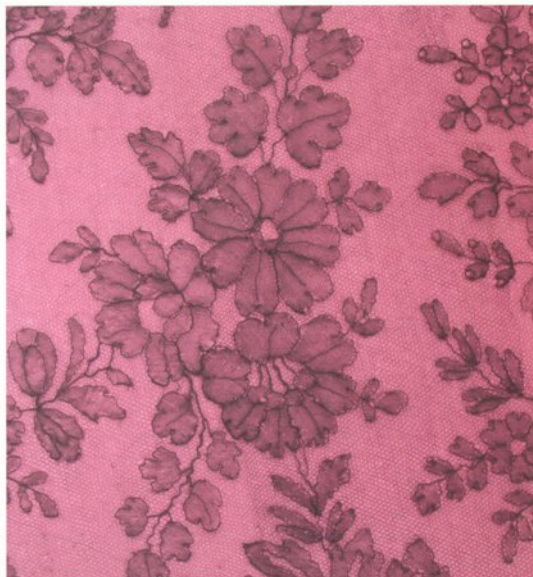
A lace where the parts of the design are joined by plaits or worked bars rather than a net ground. In English laces thus both Bedfordshire and Honiton can have the term used in respect of them regardless of the fact that the one is a Continuous thread lace and the other a Part lace.

Tulle illusion

A type of machine made net using very fine thread.

Chantilly

A Point Ground bobbin lace made from the middle of the 19th century for about 50 years. A riot of beautifully designed floral sprays and strapwork motifs designs it is usually made of black silk thread. It was very popular for shawls, flounces, collars etc. Large pieces were made in strips which were joined together. Not just associated with mourning, it was worn by old and young alike and showed off well against the recently developed vibrant dye colours.





The Fashion Plate

The description to this fashion plate indicates they are 'Fashions for the Chateau', thus making the sweeping of those skirts across the manicured lawns depicted, (no gravel paths for these ladies so no excessive soiling of the underside of the clothes) and shading ones face with a

parasol whilst admiring the roses, being possibly the most strenuous activity they are capable of doing in the heat of the day. With high necklines, long tight sleeves and all that skirt and its 'underpinnings' there must have been potential for succumbing to heatstroke.

Showcase

Art Dolls

by Denise Watts

I am an artist using traditional bobbin lace processes in ways that I find new and exciting. What makes my heart sing when making a textile with bobbins is the amazing adventure of it; starting a new project never quite knowing what the end result will be, I find thrilling. I have an image in my mind but know that will change. It is rare that is exactly what I end up with when the work is done, sometimes this is because I learn new stuff in the 'doing' or simply change my mind, sometimes it is as simple as asking myself, 'what happens if...?'

The consequence of this is that I am, and have been for a long time, a sample junkie. In the past this is something I had seen as a failing as my samples only rarely ended up as a piece of work. A while ago during a mentoring session organized by The 98 Lace Group with John Allen (who was impressed with my sample collection) he advised me to make that work for me in whatever I did as 'a body of work'. This changed how I thought about what I do and I have never looked back.

Currently I am making Art Dolls. I have always made dolls; I made them as a child to play with. I made them for my children; I made them to sell, as a way to work from home when my children were tiny. I made them as Christmas 'character' fairies for my family and friends to put on the top of their trees; I made a collection of 24 peg angels/fairies for a Christmas window display for my shop, dressed in antique and vintage doilies. The reaction

of the public to the window astounded me and although I only ever meant them to be a decoration for the Christmas shop window, I sold all but four of them. This encouraged me, and gave me the inspiration and confidence to create dolls as art.

I wanted them to be different from anything I had made or seen before. I researched Art Dolls on the Internet, and there are a lot of them out there made in all manner of methods, materials and sizes. Then I thought long and hard how I wanted my dolls to look. I wanted soft fabric sculpted bodies; I made a lot of my clothes in my youth so knew how to cut and sew cloth into a body shape. I wanted the heads to be made of papier mâché, just because I love working with the stuff and it is so versatile. The arms and legs are not important so I formed them out of cardboard covered with a few layers of more papier mâché. The first doll had straight arms and legs, and I was unhappy with how she felt in my hands, she was difficult to dress and I couldn't fold her up to pack her in a smaller space. This meant I had to devise a way of creating a joint in my chosen method of making the limbs.

As I had made 24 peg angels/fairies I set myself the goal of 24 Art Dolls. I decided I would make them in batches and the first experimental batch was five. The first designated batch was also five. I have no idea why five, so now I have revised the goal number and there will be at least 25, but possibly more than that. I like having a number to aim for and I like that number to be greater than the obvious ideas in my head. That way I have to stretch myself, and it is usually the work that happens after all the obvious stuff has been done that ends up being the gems.



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Chicken Wire Hair

Knee Joint





Red petal hair —
embedded pins
with wire tallies



Horsehair
formed into
bubbles
with wire
decoration
inside

Back cover doll has
pins embedded in
her head with rose
ground stitched on

So how to start? Anyone who has ever been a student in one of my creative lace classes will remember my mantra, just do it, it doesn't matter if it doesn't work because by attempting it you will learn how you should have done it, and the next one will be better.

Every doll is different in every respect, they each have different body shapes, and the head shape and size varies, with limbs in proportion to the body.

They are dressed using antique and vintage fabric utilizing what is most beautiful about the piece; always white, but all rules have their exceptions. They all also have a splash of red detailing. Their hair is bobbin lace and they all have a little piece of jewellery made of gold thread.

Some have the lace pins embedded in their heads, one (and more to follow) has hair made from chicken wire, and others have hair made from horsehair or wire. The reaction I get from people who see them is very mixed and some people find them scary and are disturbed by them, but I have never made lace where so many people have asked the price.

When I started making the lace for this series of works I already had ideas that I thought would make good hair and some samples in horsehair that were awaiting development. The real magic happens once I get started and the first finished piece fires my brain with the 'what if' factor and one idea leads to another. I always work with my notebook close so I can scribble diagrams and make notes so the idea is captured before my brain goes on to the next. I am favouring horsehair as the material to work with at the moment, as being hair it can be moulded and set to the shapes I want. Having recently had lessons with Lauran Sundin on how she works with wire I am also excited to use what I have learnt to do more wire hair. I am excited to take the movements I have learnt from Lauran and make them my own.

My dolls are about being a woman, the pain and discomfort women have endured, throughout history, so their bodies can conform to the current fashion; and we can't overlook childbirth and all that entails. The 'women's work' they have performed (hence using fabric where hours and hours of work has gone into making the items I use to make their clothes), the mark they have left on the world. This is a huge area of study and I am sure I will refine it as I progress.

They all have a detail in red because if womanhood were a country, red would be their national colour. The sight of the colour red raises your blood pressure, it is the colour of action or warning and it is the colour of blood.

Mounting is also very crucial and many textile works have foundered on this rocky shore. However I am plucking up the courage to mount them as laboratory or collectors samples. This would make them a very bold statement.

I am doing this work just for me, not for an exam or qualification, not for an exhibition (although I have been invited to join a local one later this year), not for publication (although I have been asked to write articles about them); but for the sheer joy of making, and for the challenge of what I can do and say with my bobbins. I love working with textiles that others have created and loved and used, but that no longer have a place in our lives today. I love that I take an abandoned piece of lace or embroidery and change it into something else. I love that once I have painted their faces and attached their limbs they tell me what they should wear and how their hair should be.

They occupy all my spare time; when I am not working on them I am thinking about what is to come next; they have inspired my creative lacemaking in ways it has not been stimulated for quite some time.



Traditional with Contemporary

by Wako Ono



In April 2016 I held my sixth lace exhibition with students at Gallery Concept 21 in Harajuku, Tokyo.

This time I tried to express the contrast between traditional and modern lace in the same space. The flow of time, reflecting gradual changing styles. Allowing the visitors' minds to travel back and forth as they walk through the gallery. About 60 pieces of work were displayed including art work with bobbins and lace maker dolls made of clay.

I was very glad to have an opportunity to introduce one of the most beautiful European crafts, bobbin lace, not only to lacemakers but also to ordinary people. I was also fortunate enough to have a Japanese craft trade journal *Yoso sangyo shinbun* write an article on my exhibition.

I am very pleased that we had over 400 visitors during that week. However, the curtain has now closed on the exhibition and I look forward to seeing you when the curtain rises again. (See also front cover and p1.)

onowako@nifty.com



Shell

by Carole Whitling

I love to design but I have great difficulty drawing. At home I use 'Blue Peter' techniques drawing round formers, tracing, cutting, photocopying and gluing — you name it, I do it! But, why is there always a but?

When I decided to go on a week-long design and make lace course in Prague the year before last, my confidence hit a low. Everyone was busy sketching and I had no idea how to set my thoughts to paper. I had a lovely slice of shell as my inspiration; I know I'm a good copyist but that was not the idea of the course.

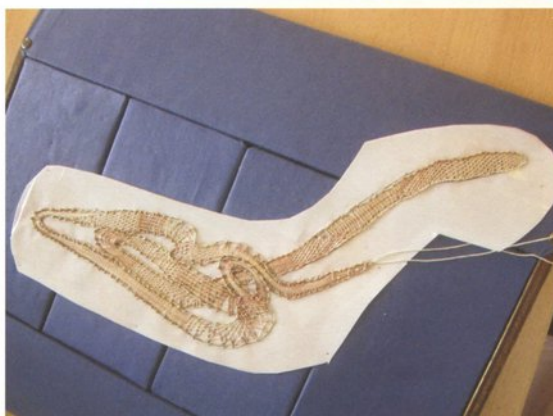
Soon my tutor, Anna Halíková, started me on a journey — just like I did at home. After lots of tracing, cutting out, sticking together, an idea started to emerge. My thought was that I was losing the shell shape but, as Anna pointed out, I was not making the shell! My finished design was a flat braid that, when completed, would be stiffened and with the wire edge would be twisted and gently eased into position. A couple of stitches were put in after it came off the pillow to hold the shape, and the original piece of shell was attached.

As an afterthought one might say, 'What you start with is not what you end up with!' Isn't that what designing is all about?

Wait to see how Carole has used the techniques she learnt in Prague in her *Let's Celebrate* entry.



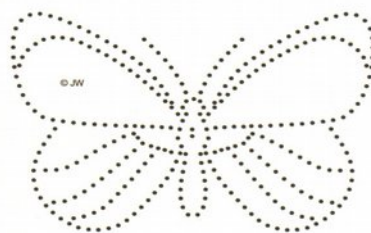
From top, clockwise:
the original
shell;
'Blue Peter'
pattern; on
the pillow;
the finished
version



Design Centre

Raised Butterfly

by Jane Wright



This is one of my first Honiton designs. At the time I was a student of Cynthia Voysey and visited her regularly at Urchfont Manor. I had spent several courses working on butterflies and learning new techniques. In the Autumn of 2000, I realised that I had no lace to work on over the Christmas holidays – Disaster! So I played around and came up with this design. I worked it in 180 Egyptian Cotton, with 50 Tanne for the coarse thread around the body and inside the purl edge of the lower wing. All other areas were raised. The filling is Toad in the Hole and was pricked once the main features were complete.

Torchon Hexagon

by Alison Dews

Materials

Bockens 60/2

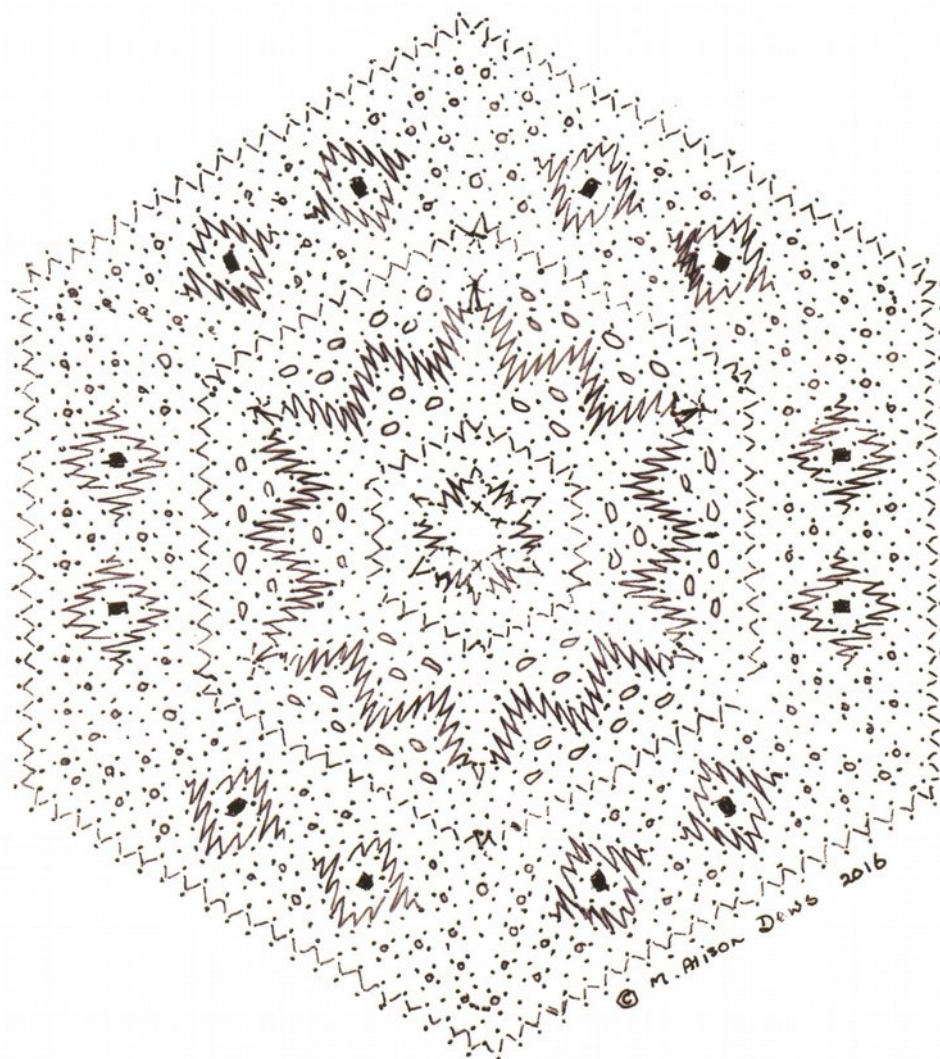
Working Notes

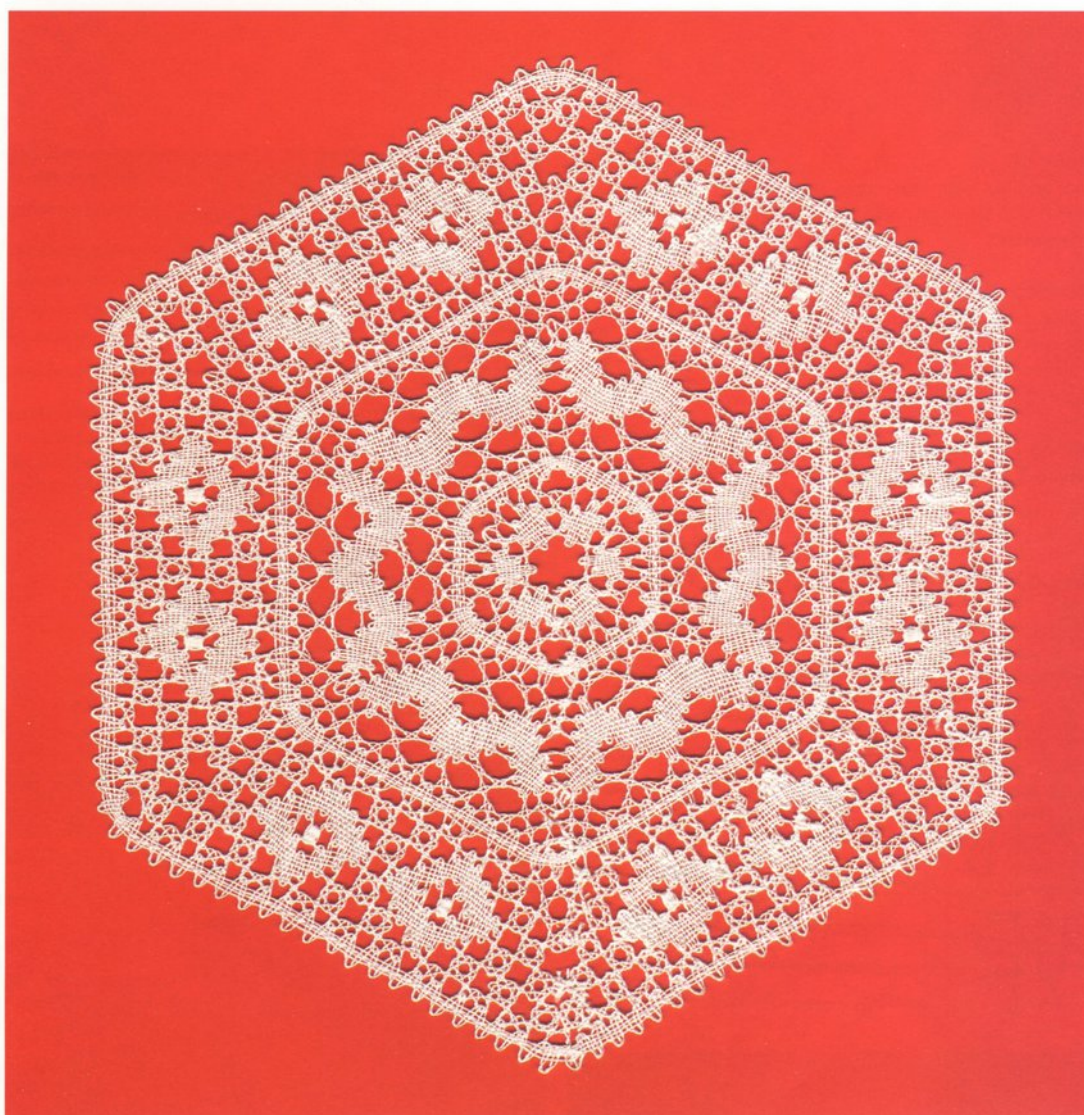
Work three panels: 2 passive pairs and a worker pair in each trail

Centre panel: 9 pairs — the worker pair can be used in the next panel each time

2nd panel: 15 pairs

3rd panel: 15 pairs





Patterns Wanted...

... any type of lace, and any level of difficulty, any technique. Send your original design for publication in *Lace* whether you are new to lace or an old hand.

Why not share your designs with our members and receive either a complimentary bobbin or wooden-handled hook inscribed with your name and 'My pattern was in *Lace xxx*' for your contribution.

By default, bobbin lace patterns receive a bobbin, non-bobbin lace patterns receive a hook — please state your preference if otherwise. The hook is an ideal size for adding seed beads to bobbin lace, knitting, tatting or crochet.

In addition to the Midlands and Honiton bobbins we have now added a Continental bobbin to the range on offer — please state which type of bobbin you would prefer.



Scarf Edging

by Anna Halíková

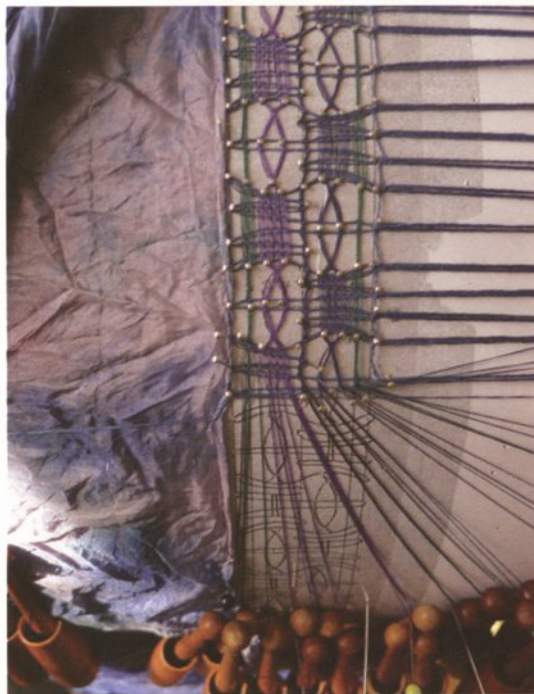
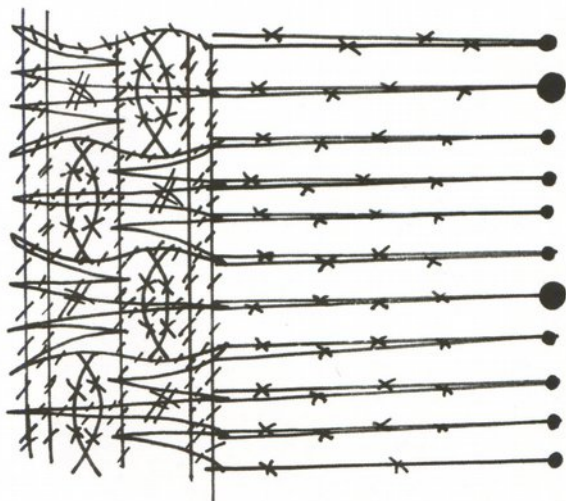
Materials

The original was worked in embroidery silk and joined with sewings on to the silk scarf as the lace was worked.

Working notes

'cross' on the line = plait
'cross-hatch' = cloth stitch
diagonal line = twist
circle = bead added

Anna's scarf pattern was first published in *Krajka* 2/12.

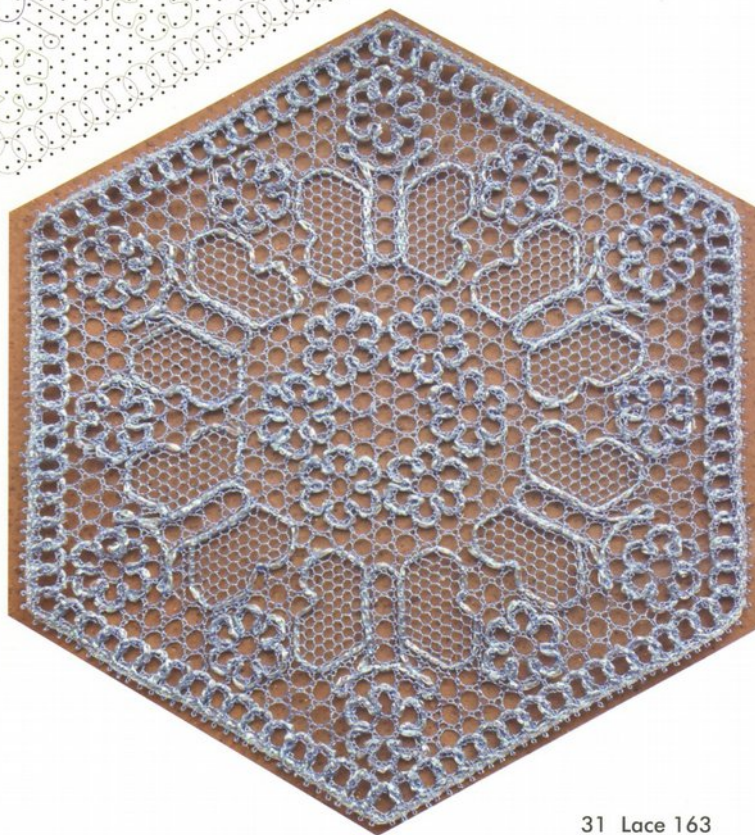
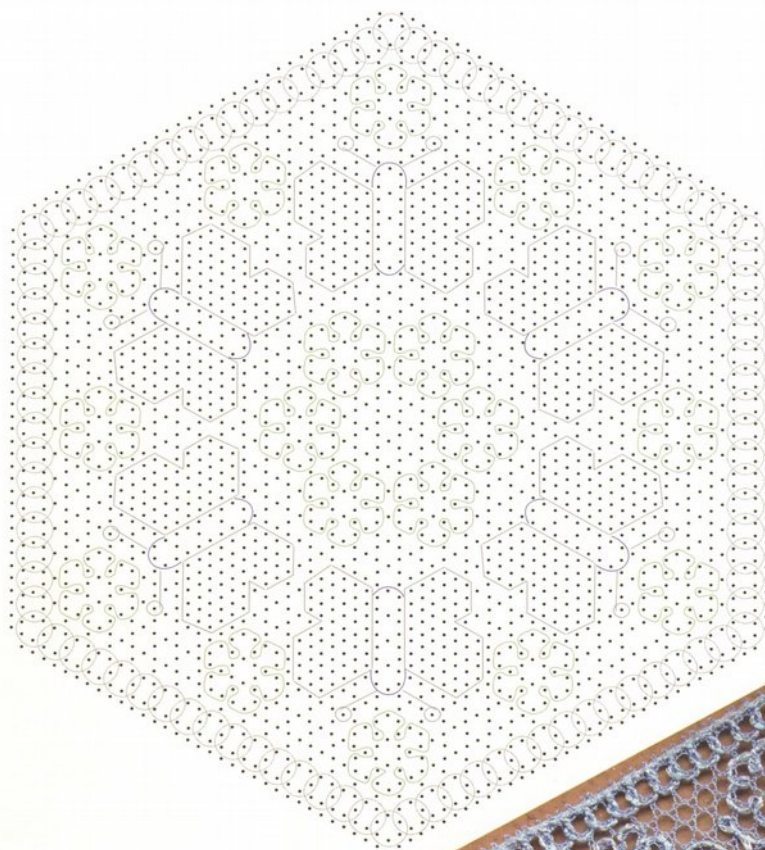


Butterfly Mat

by Jane Partridge

Materials

38 pairs Bart & Francis 100% Silk
150 den / 70/2NeC
4 pairs gimp: Twilleys
Goldfingering or similar

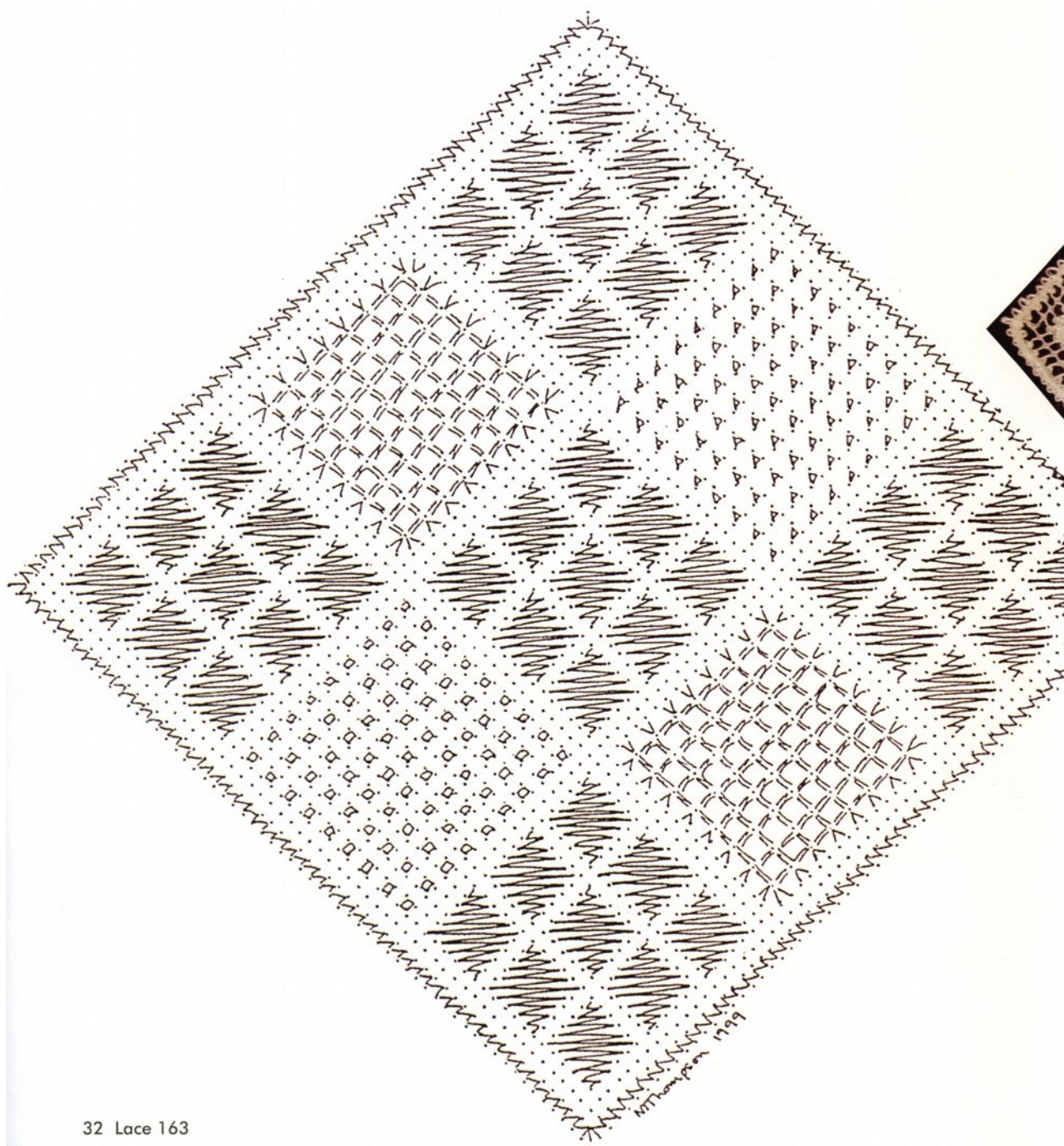


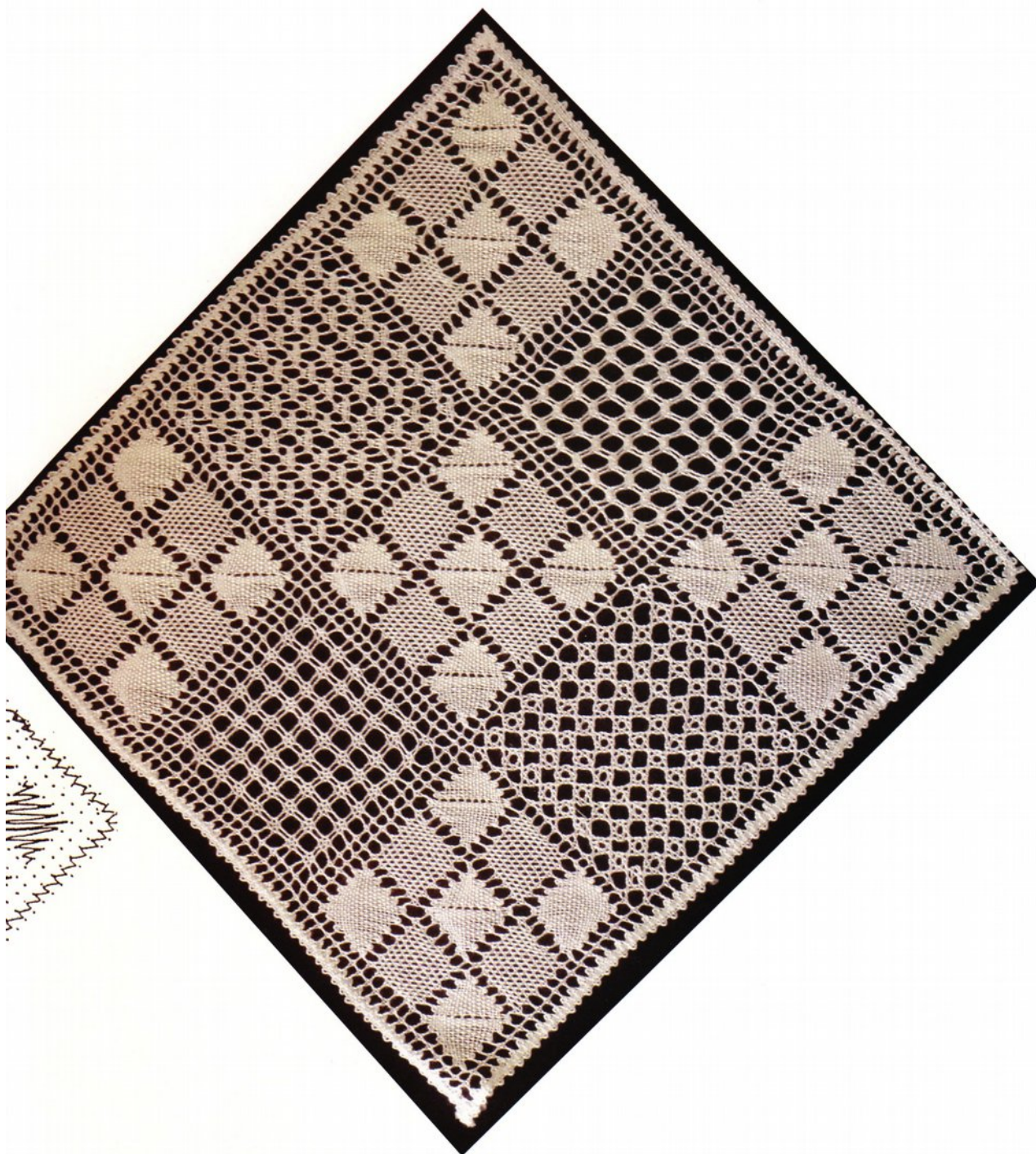
Torchon Sampler Mat

by Mavis Thompson

Materials

Filato 40, approx 100 pairs



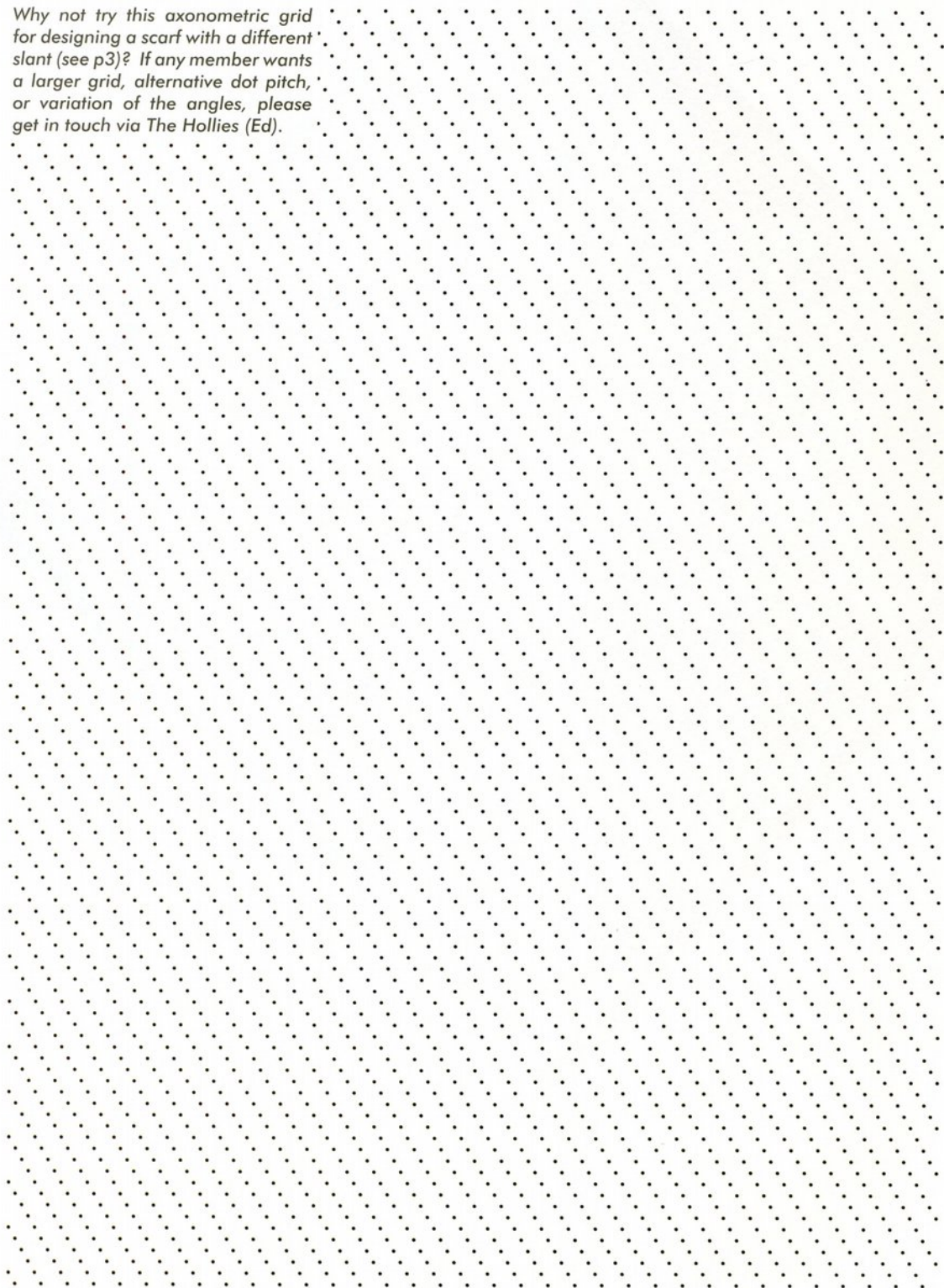


Erratum

The pricking for Jean Ashbery's *Three Icons of Nottinghamshire* featured on p38 of *Lace 162* reproduced at too small a size; it should be enlarged by 150% to give the correct dimensions. **Please — to avoid problems in the future, either state the dimensions of your pattern and/or, if possible, send hard copy to The Hollies. Thank you.**

Axonometric Grid

Why not try this axonometric grid for designing a scarf with a different slant (see p3)? If any member wants a larger grid, alternative dot pitch, or variation of the angles, please get in touch via The Hollies (Ed).

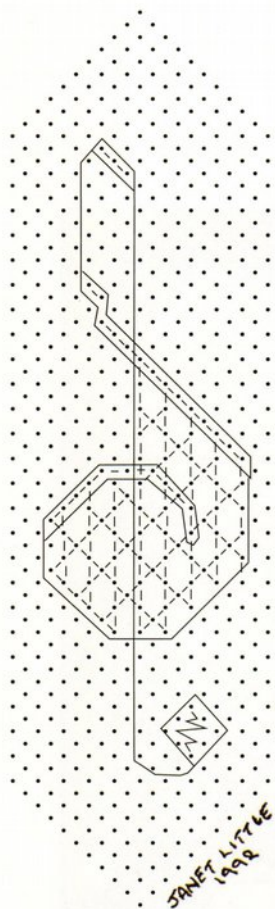


Treble Clef

by Janet Little, reworked by Helene Gannac and Janet Austin

Many years ago, The Lace Guild published a Treble Clef bookmark pattern by Janet Little (*Lace* 68, October 1992). Last October, I was looking for an unusual bookmark to give an old friend of my mother for Christmas, and saw this one while going through my magazines. I thought it would be perfect, since she is a classical music lover. I changed the pattern a little as I wanted to use a thick green thread to make the Clef, but I am rather happy with the result. I sent a photo to my Internet lace group, *Gumlace*, and it inspired another lacemaker, Janet Austin, to use the same pattern. I thought our two efforts might interest other lacemakers reading *Lace*, and show that lace patterns do not age.

So, let's get out our old magazines, there are many fantastic patterns to be used in them, even if the news stopped being news a long time ago and the photos are not as fantastic as the present ones.

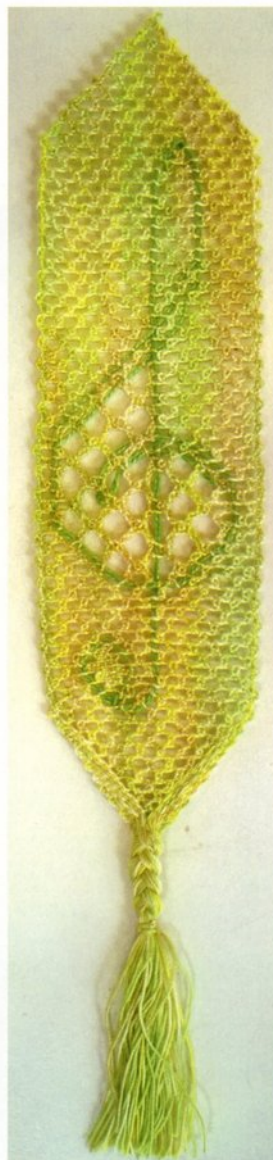
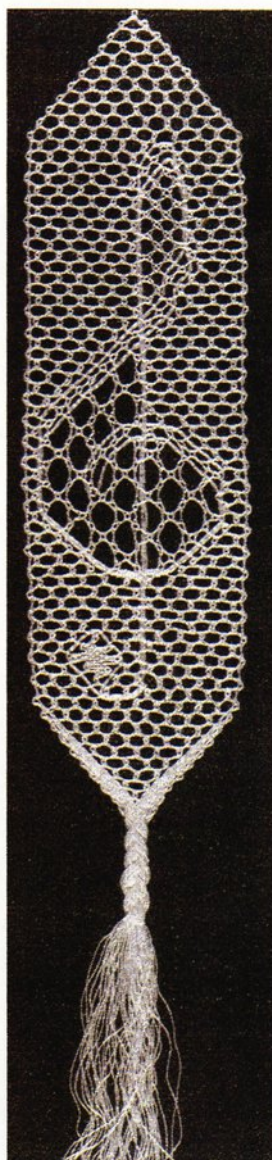


Materials

22 pairs Retors d'Alsace 30
4 pairs coton perlé as gimps

Working notes

The ground stitches are worked cloth stitch and twist, pin, cloth stitch and twist
The fillings used are Torchon ground and honeycomb



From left: Janet Little's original bookmark;
Janet Austin's bookmark;
Helene Gannac's bookmark

What Will You Make?

by Katherine Brandle

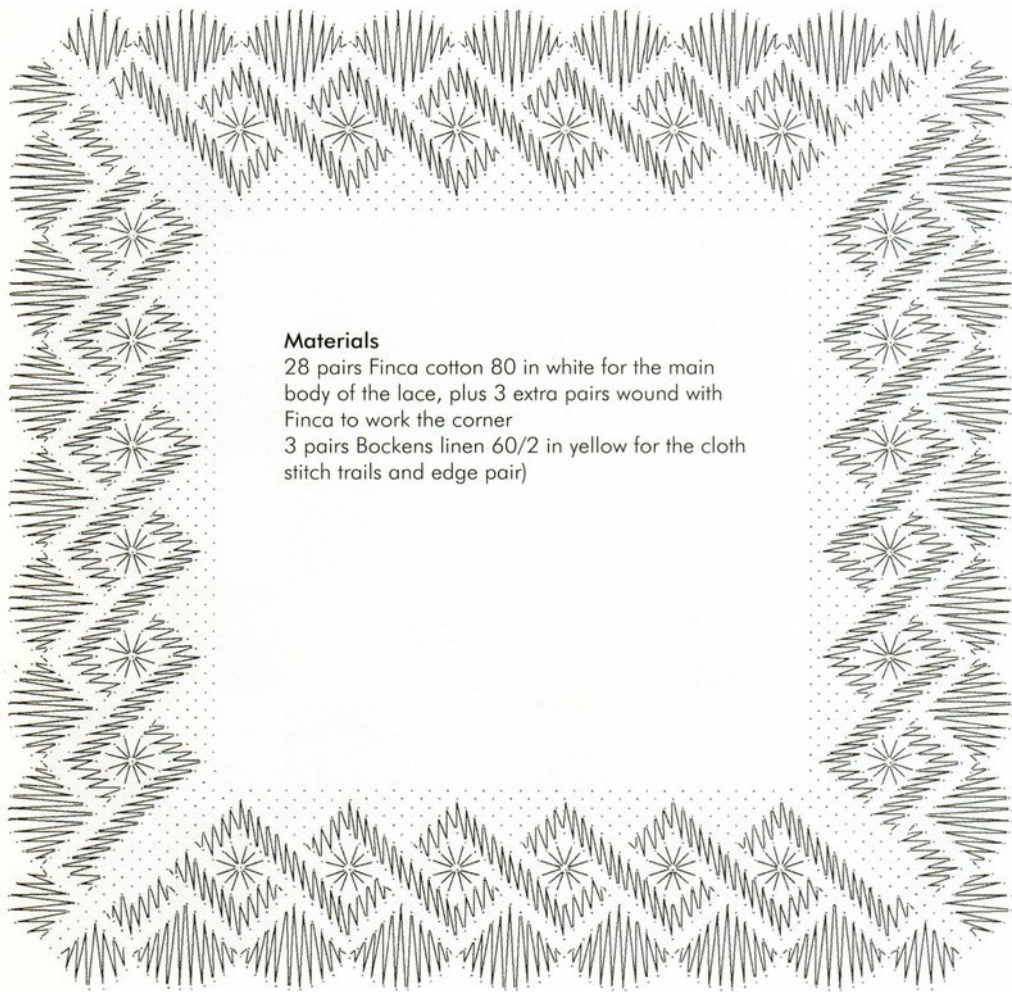
At The Lace Guild AGM in Stockport in 2015 the goody bag included a small packet containing a 10cm square of Binca fabric, some yellow embroidery floss and a slip of paper printed with a cross stitch pattern and a matching lace edging; with the challenge 'What will you make?'.

I was going on holiday two days after returning home and took the packet with me, with some graph paper, and worked out a repeating pattern and corner with the cross stitch motif which I completed while I was away. The lace edging took a little longer!

I drew up the pattern using *Lace8*, building the repeats and designing a corner, and printed it to a size that would fit the Binca square. I wanted to work the cloth stitch trails in a yellow thread to echo the cross stitch, adding a pair each time so that the coloured parts were distinct. Then I decided that I would really prefer the corner to echo the interlocking trails of cloth stitch and ended up working the corner in a different way to how it was originally drawn (see facing page). It entailed working a staggered diagonal, adding three pairs in the positions shown while working the last cloth stitch trail at the corner to enable the lace to change direction against the normal flow of a Torchon pattern, and then taking the extra pairs out in the succeeding cloth stitch blocks.

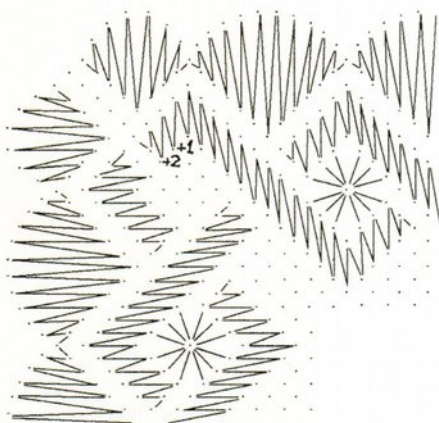
In total 55 hours of work.



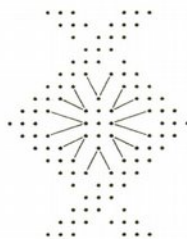


Materials

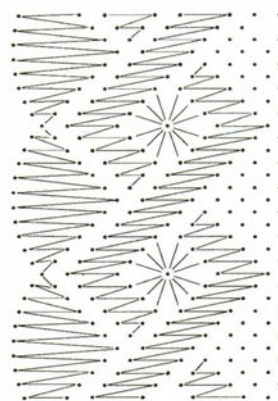
28 pairs Finca cotton 80 in white for the main body of the lace, plus 3 extra pairs wound with Finca to work the corner
3 pairs Bockens linen 60/2 in yellow for the cloth stitch trails and edge pair)



corner

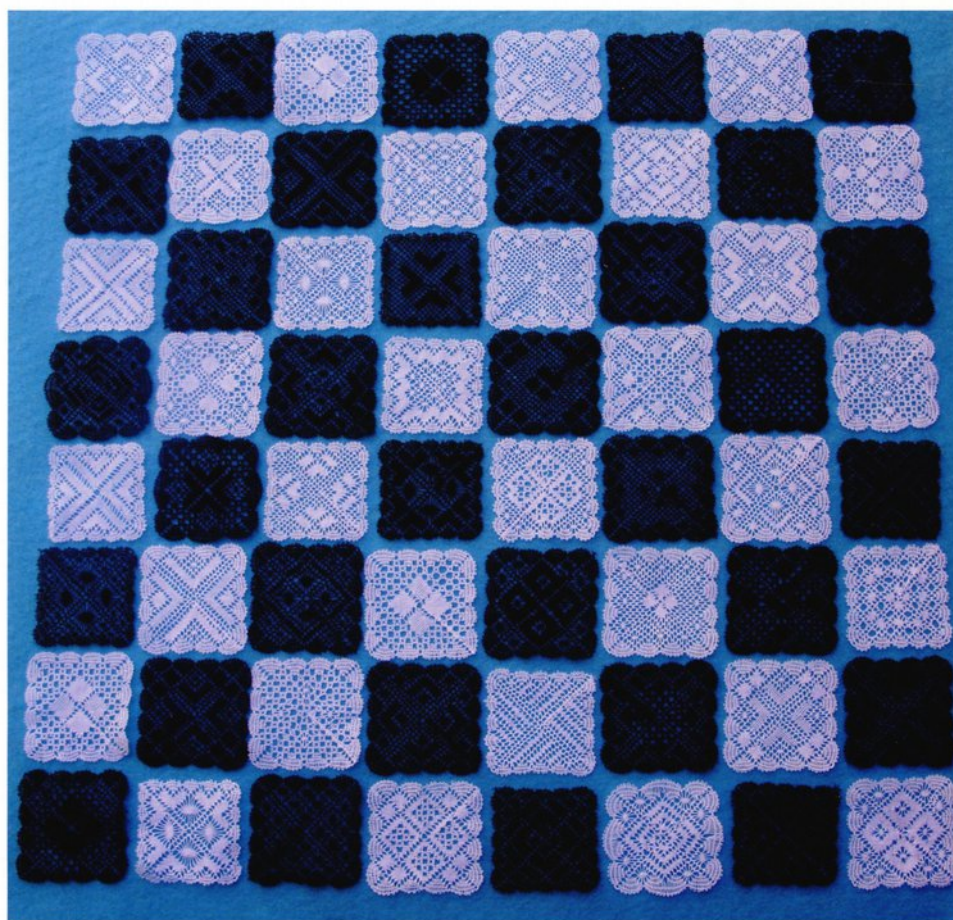


cross stitch motif and
matching edge —
what will you make



My Chess Board

by Miriam Gidron



When I came for the first time to England for a lace course in 1992, I was given by a good friend a lot of lace patterns, bobbins, threads and a pillow. Among the patterns were four pages with prickings of small squares for a chess board. They were originally published in *Lace* 31, Autumn 1983, pp24–27, designed by J Corbridge. When I got back home to Israel I filed the pattern in the 'to do' file and left it there. Whenever I looked at it, the whole idea seemed kind of fiddly and the pages were filed away again.

In 1999 my husband was hospitalized in another city. Among the items I packed to take along was my pillow and this is when the chess board came into light again. I didn't want to use all the squares in the original publication and made up some of my own. The size of the squares was just good enough to fit on a small pillow and I only needed 18 pairs. This was just the right size I could use while sitting next to his bed. Every night I left the pillow in the hospital and resumed my work the next day. At the beginning of 2000 my husband was sent to London for experimental treatment. I had very little time to pack but

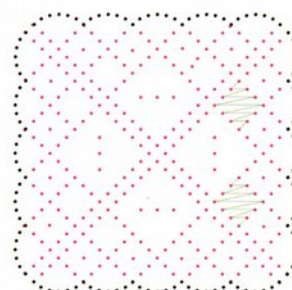
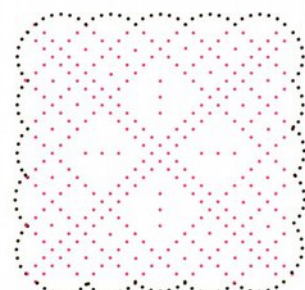
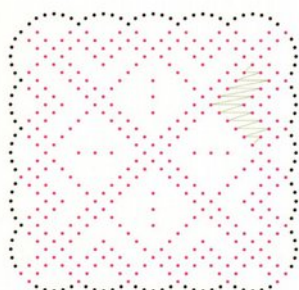
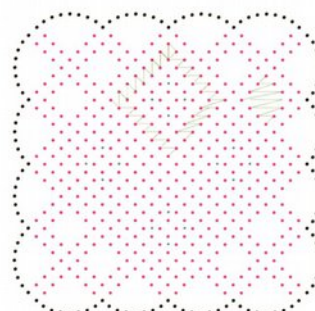
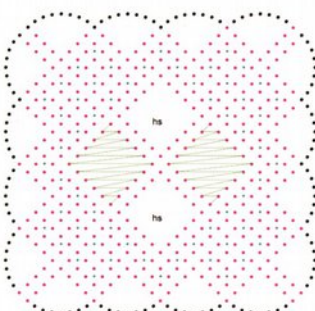
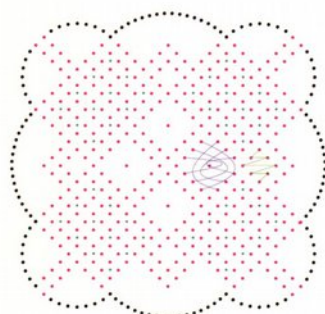
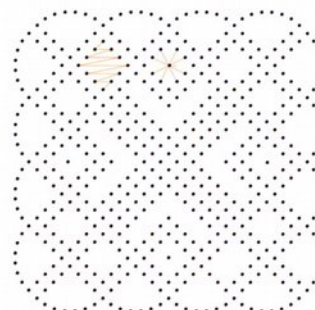
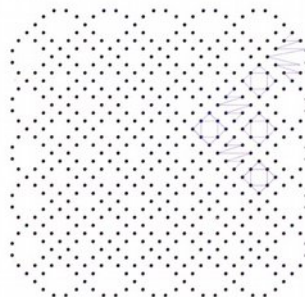
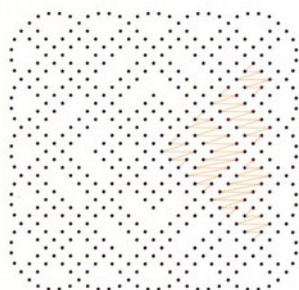
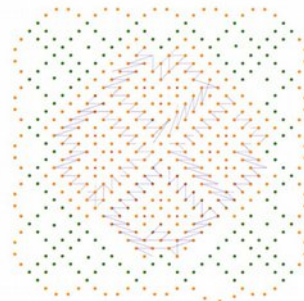
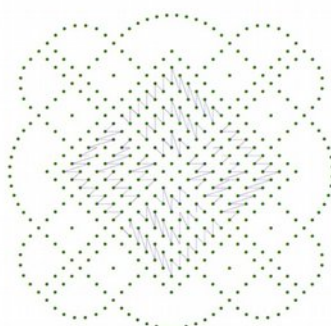
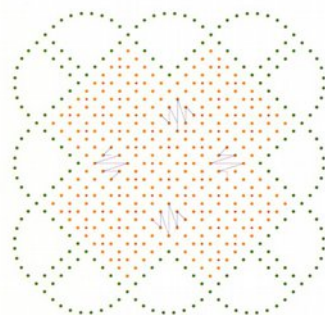
the pillow went with me. Unfortunately the treatment didn't help and a few months later my husband passed away. By that time I had completed all the 32 white squares of the board. I packed the pieces away, I just couldn't go back to it. After five years I decided that I really should finish the job. I started making the black squares and when they were completed I asked myself 'What next?' My sons were out of the house, I don't play chess – all the squares were stored away again.

This year, 15 years after I started the project, the chess board got its rightful place. A friend of mine offered to take pictures of all my lace pieces in exchange for conversational lessons in German which I gave her for free. I finally mounted my little squares and after the picture was taken I had it framed. It is hanging now right opposite the entrance to my house and receives a lot of Oohs and Aahs and Wows!

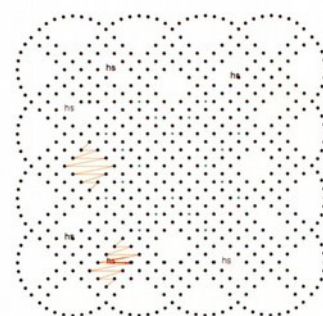
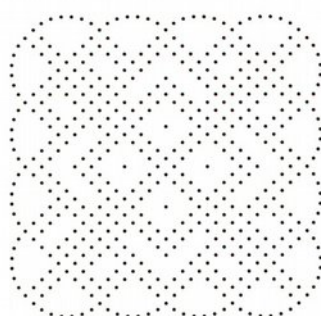
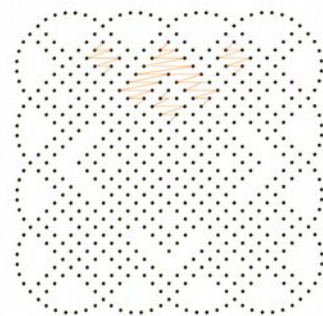
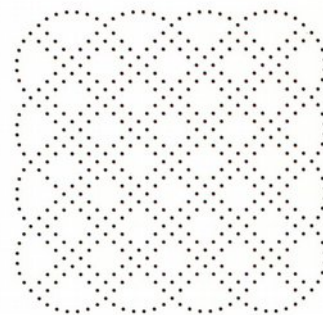
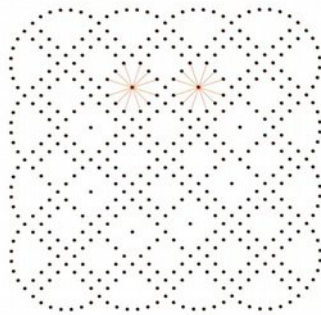
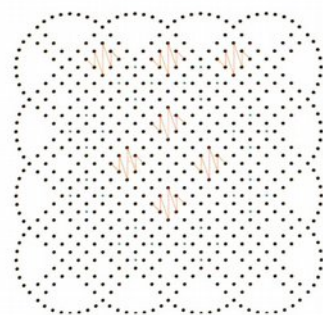
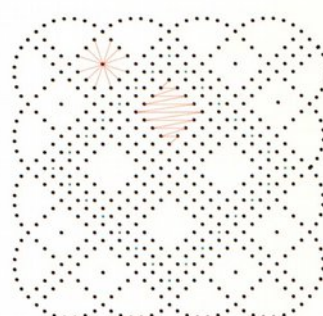
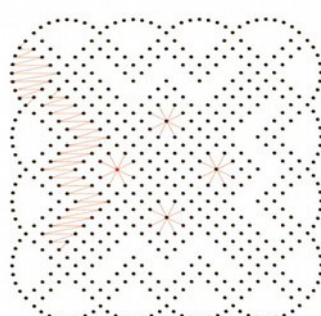
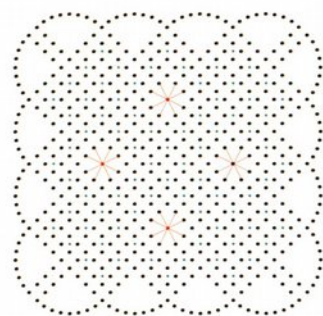
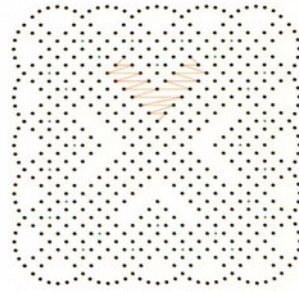
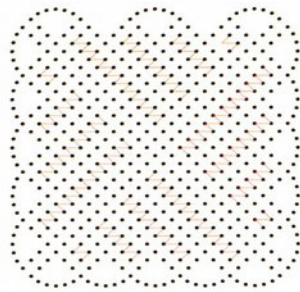
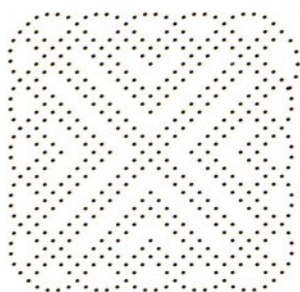
Miriam's squares are slightly larger than the originals which were worked in DMC Retors d'Alsace 60.

Materials

Brok 80/2 in black and white

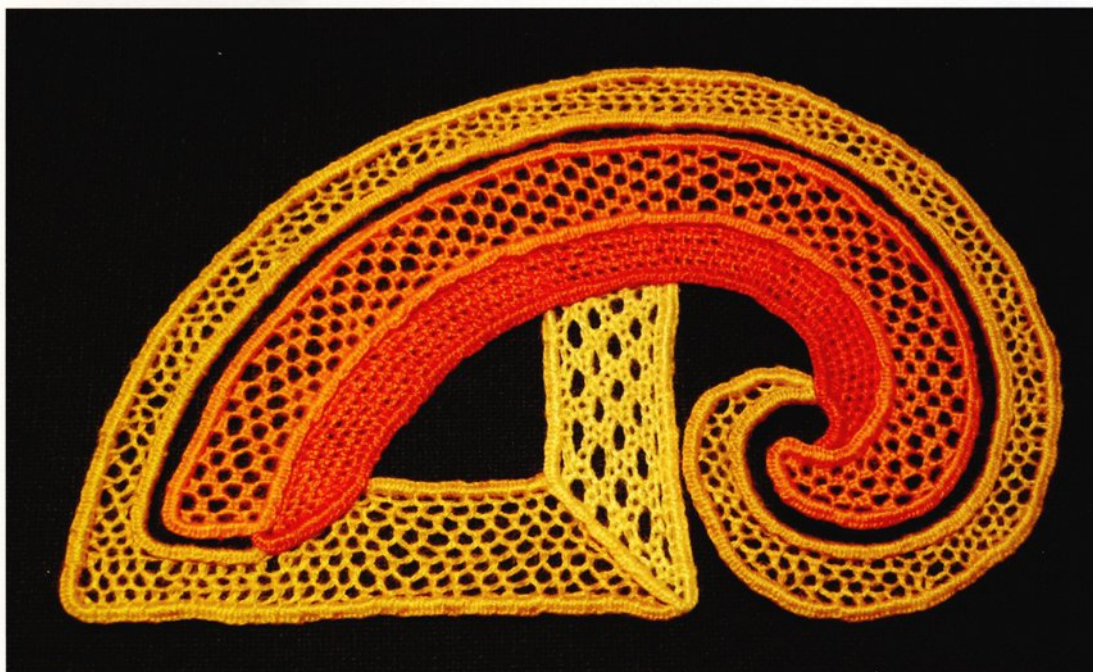


Miriam has sent us a selection of her chess board squares. Why not design some variations — on the same scale or smaller/larger?



Sunshine Spiral

by Catherine Brown



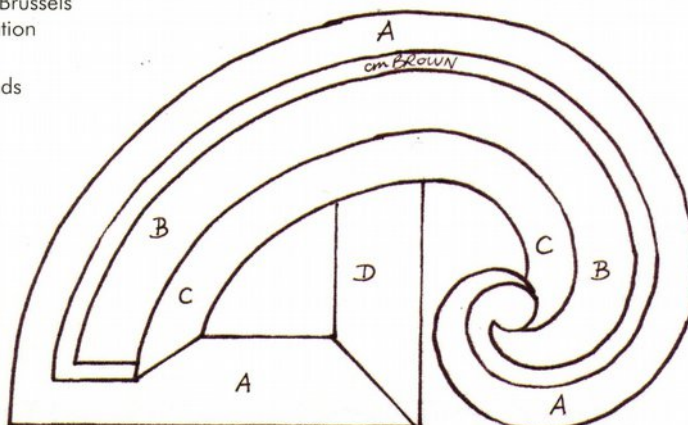
Threads and stitches used:

Cordonnet: Coats Mercer crochet 40

DMC stranded embroidery thread:

Area	Thread	Stitch
A	DMC 972	Single Brussels
B	DMC 740	Double Point de Venise
C	DMC 720	Corded Single Brussels
D	DMC 744	Pea Stitch Variation

The cordonnet was worked over 2 strands doubled of the same thread.



Catherine Brown's Sunshine Spiral was inspired by the Fibonacci spiral grid in the last issue of Lace, p35; more spirals in the next issue.

Celtic Bracelet

by Robina Melville

Materials

crochet cotton 20
metallic thread (slightly finer than 20
crochet cotton)
Size 9 or 10 seed beads
delica beads
tattooing shuttle
crochet hook
picot gauges
small paperclip or safety pin
clasp and jump rings

Working Notes

This bracelet is made up of small motifs joined as they are made before being interlaced with a chain. Each motif is approximately 1.5cm wide. 10 motifs made a bracelet 17.5cm long (including the clasp). To adjust the length just add more motifs.

A delica bead is added to the picot in the centre of each motif, a seed bead on each picot that joins the motifs. Use picot gauges to make sure these picots are correctly sized.

Abbreviations

R = ring
Ch = chain
RW = reverse work
sp = small picot
cl = close
+ = join (with bead or delica as indicated)
smp = small measured picot (for picot with delicas)
mp = measured picot (for picots with beads)

1st Motif

Wind a shuttle fully with crochet cotton. Do not cut thread.

R: 8, sp, 8 cl RW

Ch: 2 RW

R: 8, sp, 8 cl RW

Ch: 1, smp, 1 RW

R: 8, mp, 8 cl RW

Ch: 2 RW

R: 8, mp, 8 cl RW

Ch: 1, + delica, 1.

Cut & tie to base of 1st ring.

2nd Motif

Unwind 30cm extra thread from the shuttle, to work the chains, before starting the 1st ring.

R: 8, + bead to picot on 4th ring of previous motif, 8 cl RW

Ch: 2 RW

R: 8, + bead to picot on 3rd ring of previous motif, 8 cl RW

Ch: 1, smp, 1 RW

R: 8, mp, 8 cl RW

Ch: 2 RW

R: 8, mp, 8 cl RW

Ch: 1, + delica, 1.

Cut & tie to base of 1st ring.

Repeat 2nd motif until only one more motif is needed.

Final Motif

Unwind 30cms extra thread for the chains.

R: 8, + bead, 8 cl RW

Ch: 2 RW

R: 8, + bead, 8 cl RW

Ch: 1, smp, 1 RW

R: 8, sp, 8 cl RW

Ch: 2 RW

R: 8, sp, 8 cl RW

Ch: 1, + delica, 1.

Cut & tie to base of 1st ring.

Interlacing Chain

Using a spare piece of crochet cotton weave it through the rings following the diagram and photo as a guide. It's easier to do this if you put the thread on a needle. Cut through the ends where they overlap. Remove the thread and use it as a guide to the length of chain needed.

Wind approx. 1m metallic thread onto a shuttle. Do not cut thread.



A Charity Ribbon Bookmark

by Sally-Anne Smiddy

Over the years I have lost many close friends and relatives. One of my best friends succumbed to breast cancer at the age of 39, leaving two small girls, one of whom was just a baby, and her husband. Also, my dear Mother who passed away 22 years ago at the age of 63 from pancreatic cancer.

I had seen versions of the Charity Ribbon in the form of bookmarks, but none of which inspired me. It was then that I decided to design my own. Once designed, I made the bookmark which was admired by many. This got me thinking, maybe I should prepare and sell a pattern pack for charity. However, due to work commitments this idea just remained on my 'to do one day' list.

But last year, I lost my lovely Dad to Alzheimer's, an awful disease, which saw me watching my Dad fade away slowly before my eyes. During this time, I also had a change in career, which meant I had more time on my hands, so I set out to prepare this pack and raise monies for both Cancer Research UK and Alzheimer's Society.

I have had an overwhelming response both from the UK and overseas, and have raised to date over £600. I would like to achieve £1000, which would be split equally between the two charities.



If you would like to support these charities and purchase a copy of my pattern, please email me for details on how to order. The pattern costs £2.50 plus P&P with £2.50 being donated. laceandsparkle@yahoo.com

You will find me on Facebook page *Lace & Sparkle Bobbin Lace*. Please feel free to 'like' and 'share' my page. That way, together with this article I may be able to raise more monies for these two worthy causes.

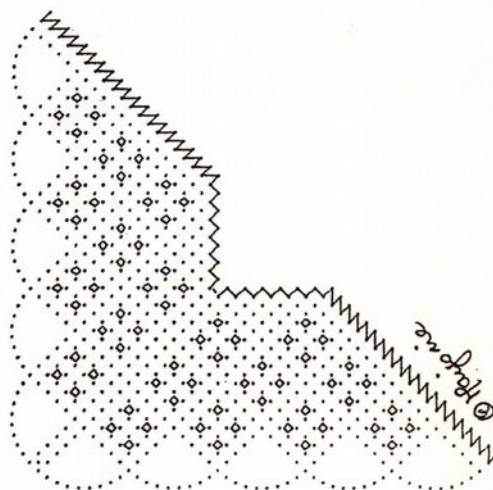
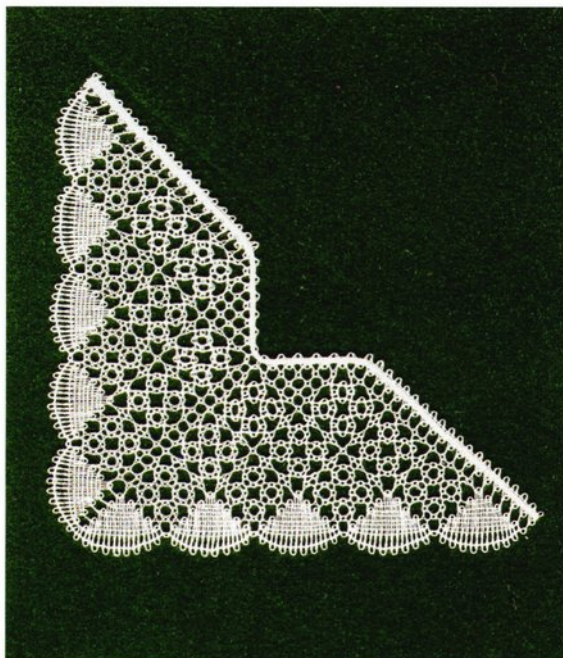
Use the paperclip or safety pin at the start of the chain to make a very small loop. Make a chain the length of your thread keeping it as straight as possible. Don't cut the threads yet! Interlace the chain through the bracelet. If you need to take out the paperclip to do this replace it with thread so the loop isn't lost. Check it is lying correctly and both ends meet up; tat extra stitches if necessary. Cut the threads and join to the loop at the start.

Attach the clasp to the small picots on the rings at each end of the bracelet.



Sarah, Hanky Corner Pattern

by Marjorie Hanson, worked with notes by Tara Meacham



Materials

25 pairs Broder Machine 50

4 pairs on right hand pin
2 pairs for each edge +2 passives
1 pair on each  pin

Tara's Working Notes

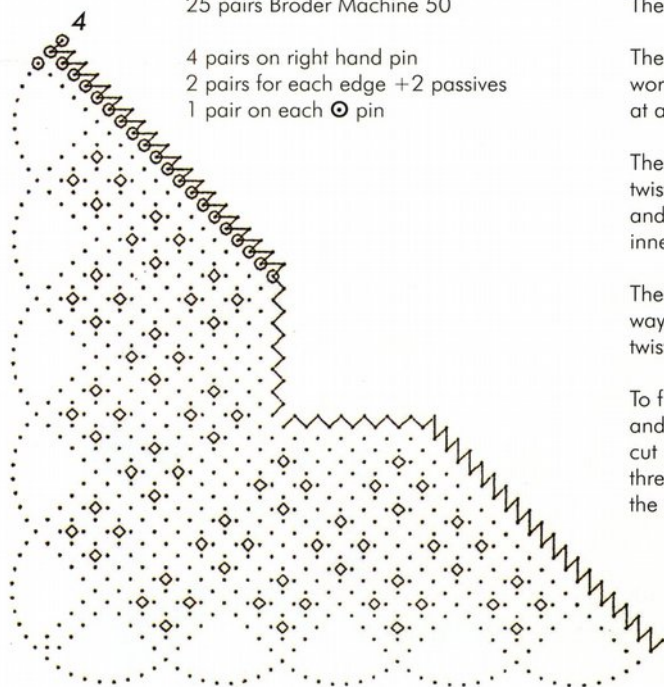
The ground was Dieppe (half st, twist, pin, half st, twist).

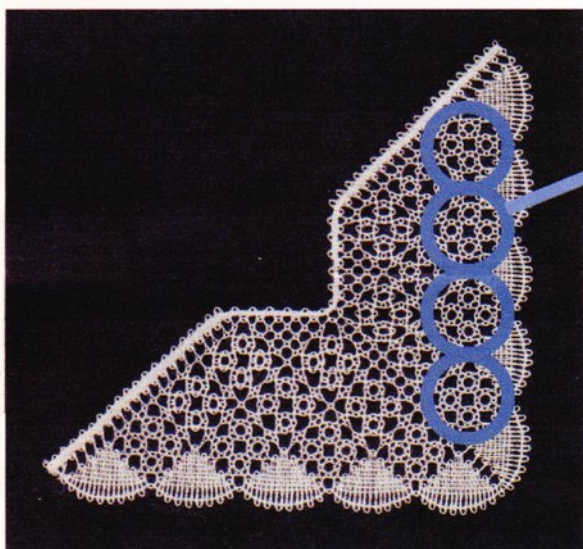
The inner edge was completed using whole st with the workers twisted twice at the pins and introducing a pair at a time as directed.

The fans on the outer edge were completed with two twists at the outer curved edge, a whole st twist passive and the rest whole st with the workers twisted once at the inner pin holes.

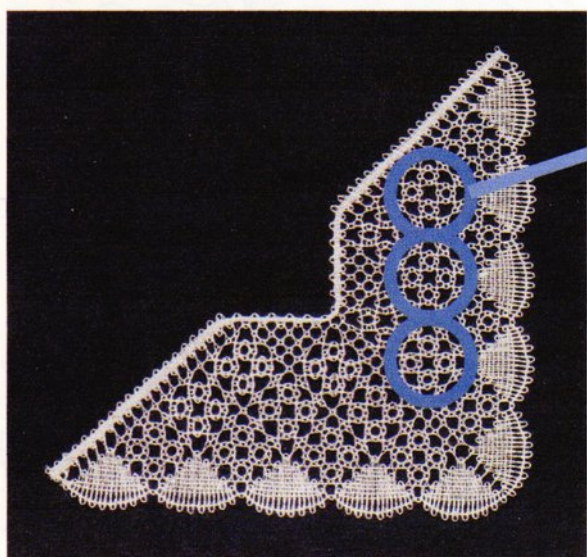
The return section was completed in almost the same way except that the roseground blocks did not have the twists at the pin section (half st, pin, half st).

To finish the pairs were brought into the whole st section and carried along three pinholes then laid back to be cut off later. The very end was completed using magic threads to pull back one of each of the pairs to neaten the end.

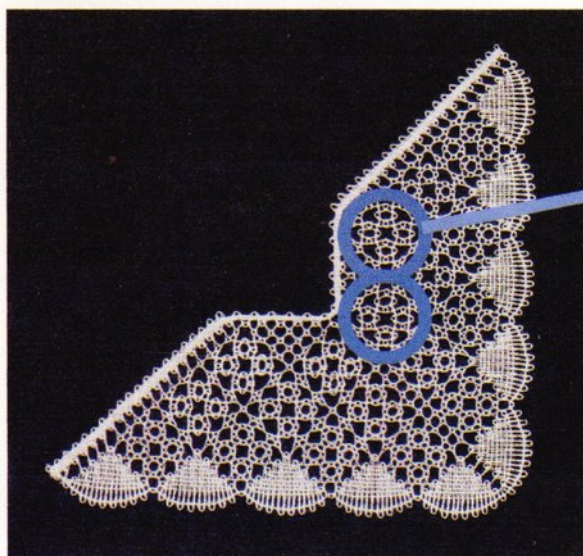




Outer roseground blocks completed using a half stitch for the initial crossings and a half stitch, twist, pin, half stitch, twist



Central roseground blocks completed using a whole stitch, twist for the initial crossings and a half stitch, twist, pin, half stitch, twist



Inner roseground block completed using a whole stitch, twist for the initial crossings and a whole stitch, twist, pin, whole stitch, twist

Lace Challenge 155

by Jennifer Slater

In *Lace 155*, p44, are three patterns that were given out as a challenge for lacemakers to adapt etc. I chose the pattern PR.69.1998 (right) to redesign as a piece of Rosaline lace.

I redesigned and worked the lace using Piper's Silk thread 210/2 Corn Gold.

I completed the lace last October but did not feel completely satisfied with it when I displayed it so I left it in my folder.

I then went on to work the fish, again using the Rosaline technique and Piper's Silk thread 210/2 Sand. This design is taken from Judith Cordell's latest Rosaline Perle 2 book that has been recently published. I was thinking of how best to display the fish when I came across my design



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Lady Anne's Lace

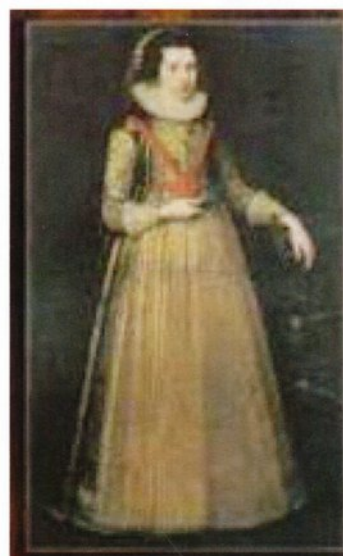
by Gil Dye

Towards the end of last year I answered the phone to Marjorie Hanson, who asked 'Do you know Lady Anne Clifford?' Well, 'no' was my immediate reaction, 'she's definitely not on my contacts list!'. I racked my brain a little further and came up with 'feisty lady, 17th century, Lake District connection' and nothing more. However that was enough, I had found the right person and Marjorie went on to explain why she was ringing.

Marjorie has links with a textile group that meets regularly in the Cumbrian town of Appleby and Appleby Castle was part of Lady Anne's inheritance. Anne's descendants, still living in Appleby, own a portrait of Lady Anne and over the past few years the group has been working on a reconstruction of the clothes Anne is wearing. The group had started to think about the lace and help was needed.

It soon became clear that, although other members of the group did make lace, Marjorie would be the lead lacemaker and that she needed a crash course in early lace techniques. The first picture I saw was of one cuff, this has scalloped edgings and a wide band that could be worked in one piece (like one of the laces from the 1616 pattern book published by Isabetta Parasole) or as linked insertions.

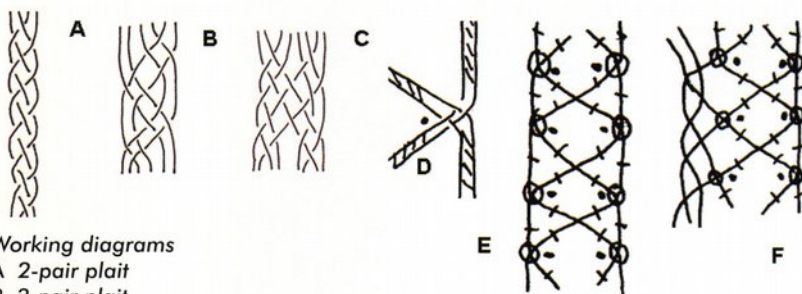
The scalloped edging looked manageable so I started with that, working various samples and identifying the techniques needed: 2-, 3- and 4-pair plaits, windmill crossings, lock stitch and lock-stitch braid. The next step was to include these techniques in a simple sampler, which I scanned and emailed to Marjorie along with basic instructions and a reminder that relatively few pins were used in early lace, and those that were used were placed below or to the side of a stitch, not in the middle. The sampler caused Marjorie little trouble, which is more than can be said of the scalloped edging that followed! However she persevered and after a few false starts she got away with it, finding this 'new' way of working a good antidote to the fallout from the Cumbrian floods.



Portrait of Lady Anne Clifford



Lady Anne's cuff



Working diagrams

A 2-pair plait

B 3-pair plait

C 4-pair plait

A, B and C are thread diagrams where each line represents one thread

D plaits with windmill crossing

E lock-stitch braid

F lock-stitch braid with 2 extra pairs

D, E and F are pair diagrams where each line represents a pair, a cloth stitch

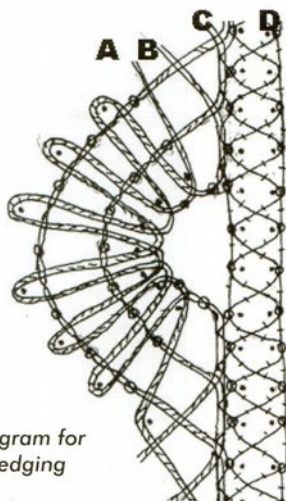
(ctc) is worked where two lines cross, a lock stitch (ctctc) is worked where there is a circle round the crossing, a dash across a line indicates a twist and dashes between two lines indicate a plait.

Sampler of techniques for scallop

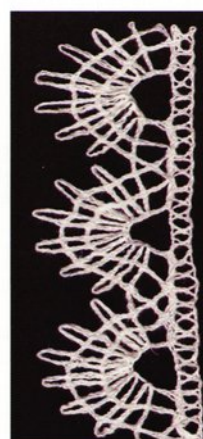


The scalloped edging (right) is worked with 12 pairs 80/2 linen, following the pair diagram.

Start with 6 pairs on C and 2 pairs on each of A, B and D.

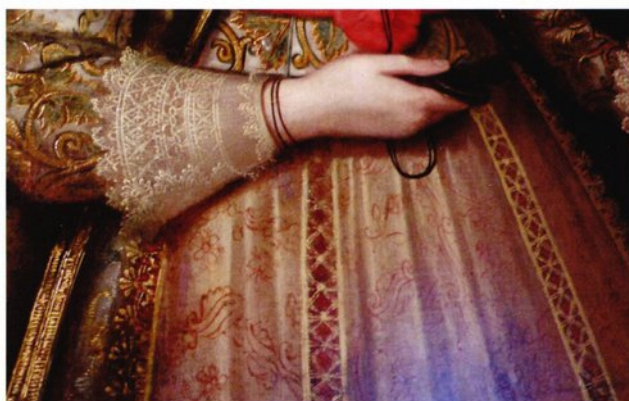
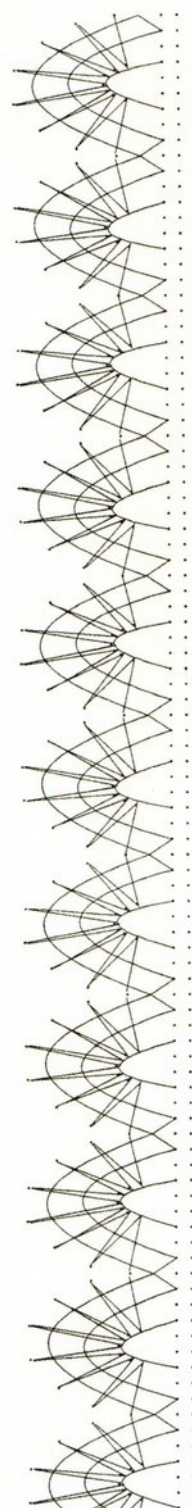


Working diagram for scalloped edging



Sample of scalloped edging

Pattern for scalloped edging



Detail of portrait showing cuff and apron insertion

I had by that time received more photos including the whole portrait, which showed the apron Lady Anne was wearing in enough detail for me to be able to identify the lace insertions as identical (apart from colour) to those in one of the waistcoats in the V&A collection. I had recently described this lace in *Insertions and Borders*,² the fourth book in my series on early lace, and I knew Marjorie had access to the book so all I needed to do was to direct her to the relevant page and enjoy the results of her labours. The first insertion went well and Marjorie arranged to hand over working of the second insertion strip to Barbara Smith, another member of the group, and asked about a pattern for the apron edging.



Part of the red and white insertion worked by Marjorie

This brought fresh challenges. It is a scalloped edging which, like the insertions, is worked in white (linen) and red (silk). The artist has provided only a sketchy idea of the construction so some informed guesswork was needed particularly towards the footside. Also there seems to be some artistic licence in the way the white 'fingers' of the fan scallop have been fluffed out — an effect difficult to achieve with modern linen threads. The nearest I could get to this effect was to pass each red pair, like a gimp, between the white as in the thread-diagram A. This is slightly fiddly and actually the effect is not much different if the white is just worked through the red in cloth stitch. A less tightly twisted thread and a loosely worked plait would help fatten out the tip.

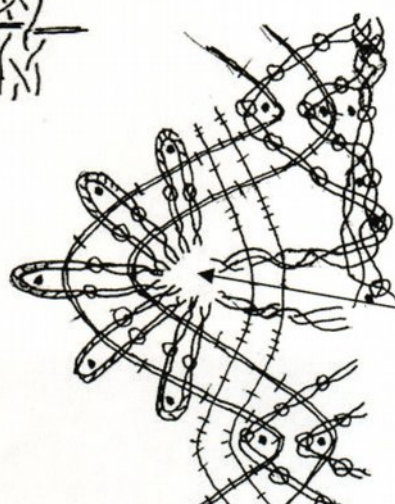
I am looking forward to hearing more about progress of the project and seeing the results of the group's hard work.



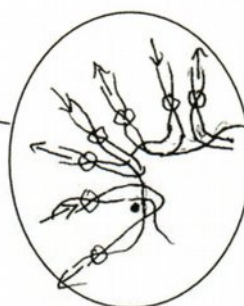
The sample was worked with 8 pairs 60/2 linen and 2 pairs red stranded embroidery thread (2 strands per pair)



Apron edging



Working diagram for apron edging



Pattern for apron edging

¹ I have since 'googled' Lady Anne and discovered that she had an extremely interesting life. Born in 1590 she was the daughter, and only surviving child, of George Clifford, 3rd Earl of Cumberland of Appleby Castle in Westmorland (now Cumbria). She was well educated and a favourite in the courts of both Elizabeth, then James, and married and widowed twice. On her father's death when she was 15 Anne inherited his title and became 14th Baroness de Clifford in her own right, however the property went to her uncle and Anne spent the next 40 years fighting for its return. When she finally obtained possession in 1649, at about the time she was widowed for the second time, she returned north and set about restoring her estates. She died aged 86 at Brougham Castle.

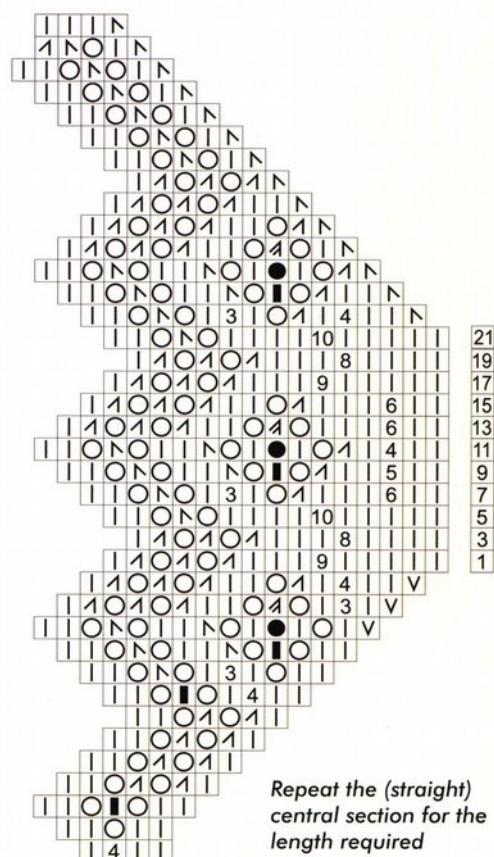
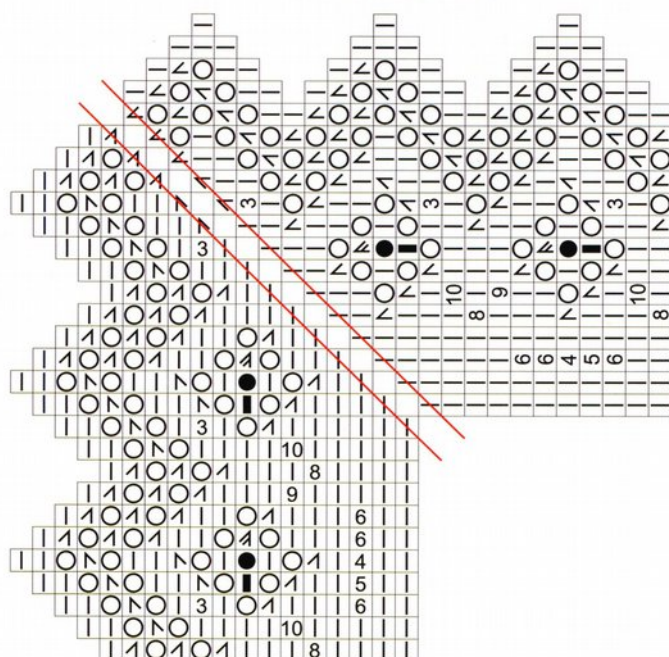
² See p12 of *Insertions and Borders* by Gilian Dye, Clevedon Press ISBN 978 0 9553223 3 4

Knitting Torchon Lace

part 5 Mitred Corners

by Deborah Robinson

Showing how the corner is designed in a similar method to Torchon bobbin lace



Repeat the (straight) central section for the length required

Celtic bedspread corner



Many of the old knitted lace edging designs do not have corner patterns; extra length is worked and the lace is simply eased or gathered to round the corner. This is to be recommended if working an edging in a fine thread. However it is sometimes desirable to design a corner — some knitted lace shawls have corners integral to the body of the lace made by working short rows (see *Lace 162*, pp50–52). Large items, eg bedspreads, have a more pleasing appearance with a mitred corner.

Designing a Mitred Corner

Despite the fact that knitting stitches are not square, it is possible to design a mitred corner in a similar manner to a Torchon bobbin lace corner as knitted lace patterns can, to a certain extent, be blocked to the desired shape. Corner designs can be visualised by placing a mirror on the pattern. Draw a line at the appropriate position at 45° through the pattern and cut along the line; take the isolated section of the edging, make a mirror image and rotate through 90° to create the corner (see facing page). It is probable that there will need to be adjustment to some of the yarn-overs in the resulting corner design if the mitred corner is to be knit together, rather than sewn, as there will be a diagonal row of holes formed in the grafting process.

Working a Mitred Corner

The knitting is started at a corner outer edge; stitches are increased until there are the required number to work the edging pattern.

When a sufficient length of edging has been knit, one stitch is cast off on each right-side row.

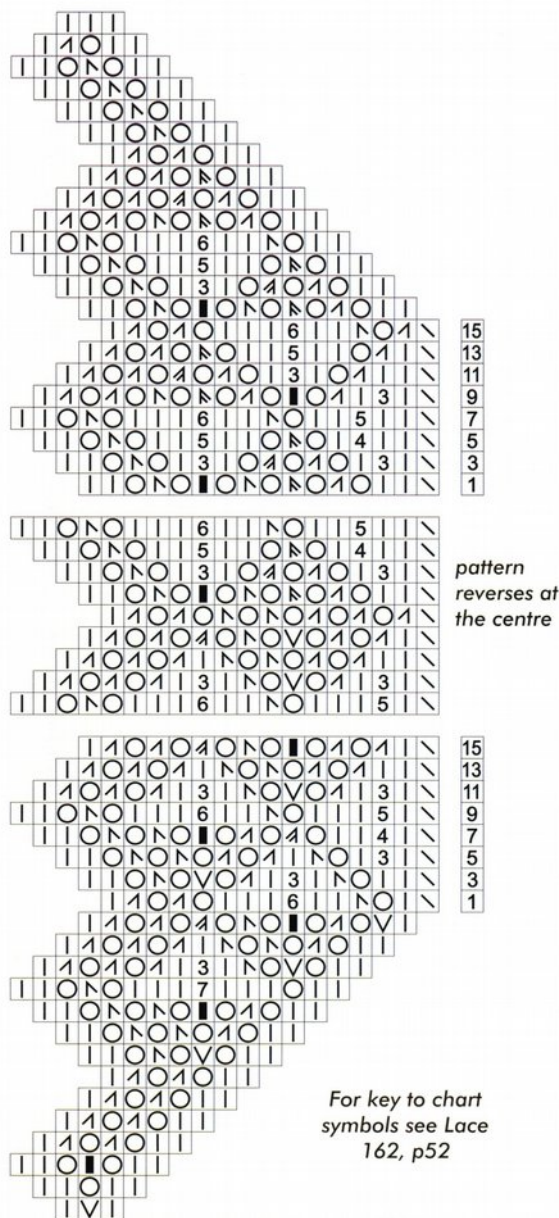
To knit and turn the corner the cast-off stitches are picked up, starting from the inner corner. **Note:** it is quite acceptable to sew the mitred corners together by sewing instead of knitting/grafting the joins.

A second length of the pattern is then worked again starting from the outer corner and joined to the first length by knitting the two central stitches of the mitred edges together on the wrong-sided rows (knitting into the back of the previously picked-up stitches). The second and third corners are worked similarly.

The fourth and last corner can be grafted together or, if the edging is of a considerable length, and in order to avoid getting it twisted, it may be considered easier to sew this corner together. To graft the fourth corner, pick up the stitches of the first corner, this time starting from the outer corner; again knit the two central stitches of the mitred edges together on the wrong-sided rows.

If desired the corner may be decorated with chain stitching or piping as in the Celtic bedspread.

Aztec bedspread corner





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Community

Aragon Lacemakers

at The Higgins in Bedford, from Pat Hamilton

In February Aragon Lacemakers were invited to The Higgins in Bedford to teach lace to 180, yes that's right, 180 five to seven year old children from Queen's Park Academy in Bedford over two days as part of their local history studies. So Marilyn, our fabulous organiser, got together two teams of willing volunteers, persuaded some of us to dress up as Victorians, and we prepared 10 lace pillows so that all the children could have a go.

Apart from doing other activities in the museum, including seeing the Bedfordshire lace display, the children came to us in groups. Lydia Saul, Aragon lacemaker and Keeper of Social History at The Higgins, first gave the children a short talk about lacemaking and the history of Bedfordshire lace. They were then split into groups and it was over to us! We had one table with experienced lacemakers demonstrating their skills in Bedfordshire lace, another with different types of lace

and bobbins the children could handle and then the all exciting lacemaking itself! The children were delightful, so polite and enthusiastic, and all had a go at making lace. It was amazing how quickly they picked it up and some would have gladly carried on after their time was up. Even some of the teachers and mums had a go too. One little girl told me that she would 'like to make lace when she grew up' and a little boy shook the hand of one of our lacemakers to thank her! Hopefully some of them might be inspired take up lacemaking in the future. All the children seemed to enjoy their go at lacemaking as much as we enjoyed teaching them. All in all it was a most enjoyable and rewarding experience, though I must admit quite exhausting!

If anyone would like more information about Aragon Lacemakers please visit our Facebook page or contact Marilyn our secretary: mtwo5@aol.com



Solution to Lace Logic Puzzle 162

by Catherine Brown

Lace 162 Logic Puzzle Solution			
Name	Role	Lace	Distance
Helen	secretary	Point de Gaze	49 km
Meg	president	Alençon	27 km
Anne	librarian	Chantilly	32 km
Carol	editor	Milanese	11 km
Patricia	treasurer	Honiton	42 km

Sue Willoughby Retrospective

Exhibition at The Haydock (not just) Lace Fair, by Val Stirling

Once in a lifetime you get a chance to be involved in something extra special. This happened to me when I was invited to join the team involved in producing Sue Willoughby's exhibition. The idea was hatched by Lynn Turner and Denise Vickery after the highly successful Margaret Tite exhibition at the 2015 Haydock Fair.

Derek, Sue's husband, had most of the lace and he was glad to lend it, but the three headpieces that formed the centre piece of the display had to be collected from The Lace Guild, Knuston Hall and The Rachel Kay-Shuttleworth Collection at Gawthorpe Hall. This done, the lace was unpacked and spread out so that Denise could see what was there and how best to display it. She photographed all the pieces of lace to keep as a record of this unique event.

There seemed to be two main themes. Sue was taught Bedfordshire lace as a child by her aunt, and we had the first completed lace handkerchief she had ever made, a variety of exquisite pieces of Bedfordshire lace and the three amazing headpieces. These showed how Sue's skills had developed through her life. But she also made a wide range of other lace including Bucks Point, Torchon, Milanese and designed modern lace with her involvement in the Westhope group. The lace was organised into these two groups ready to be made into a display. It was such a privilege to handle the lovely lace and we spent a happy day arranging it on the three boards so that it



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did justice to Sue's skill and inspirational talents. Once we were satisfied, the lace was pinned on and the boards packed away ready for the day. We played around with ideas for displaying some of the smaller and mounted pieces of lace to arrange in front of the boards and the rest of the lace was packed in three boxes.

After a very early start Denise and her team put up the boards and arranged the small and mounted pieces together with the labels and the day began. It was the first time we had seen the whole thing put together and we were all a bit overcome with the impact it had on us. The quality of her work, the variety of techniques and the number of pieces were most impressive. There was a continual stream of people looking at the lace, many of whom had been taught by Sue or had contact in some other way. It is beyond my ability to describe the lace here so I hope these photographs will give an impression of the display. All the photographs of the individual pieces are available to view on the NCLG website for those of you who want to see more.

I feel very privileged to have been involved in this event and to have been taught by Sue. The exhibition was a 'one time' event and will probably never happen again, but something less tangible continues. Most of Sue's classes have continued to meet regularly with or without a teacher. Some of her students are teaching or helping others to make lace and North Cheshire Lacemakers Group which she co-founded continues to thrive. Not only did she make beautiful lace, but her influence goes on because, in the words of team member, Debi,

She touched a lot of people

North Cheshire Lacemakers Group meets at Helsby Community centre, Helsby, Cheshire.: in January, March, May, July, September and November from 10am to 4pm on the second Saturday of the month with usually a speaker and supplier; in February, April, June, October and December from 10.30am to 3.30pm on the second Friday to make lace, share ideas and chat.

www.nc-lacemakers.co.uk

The three headpieces — far left: Dress Cap, from a pricking from the Vi Bullard Collection, featured in Traditional Bedfordshire Lace, Technique and Patterns by Barbara Underwood; above left: Sue's Westhope project, Hat with Milanese Braids, inspired by a photo of The Crescent in Bath with trees and railings in the foreground; below left: Bedfordshire Headpiece from a pattern from the collection of John Sargeant which won a Medal of Excellence in Myth or Mystery.

Terry Bailey-Pullen

South Lakeland Lacemakers were sad to report the loss of Terry Bailey-Pullen in May. Terry was a skilled and enthusiastic lacemaker and collector; his collection was donated to The Lace Guild in 2013. Marjorie Hanson will write about his life in the October issue of Lace.



One of the panels of Sue Willoughby's lace on exhibition at Haydock showing her first piece of Bedfordshire lace — centre top of the display



Bucks Point edging made by Sue from a historical Olney parchment from her collection



Sue was also an expert Milanese lacemaker

Lace Travelog

part 3 by Jan Tregidgo

Joining lace organisations can be daunting. Lots of people think, 'it's not for me, I'm just an ordinary lace maker!' I joined The Lace Guild as soon as I started lacemaking and I am so glad that I did. However I was a bit nervous about joining OIDA... (Organisation Internationale de la Dentelle au Fuseau et à l'Aiguille): the International Bobbin and Needle Lace Organisation. I hung back, thinking that it was a bit 'superior', nothing could be further from the truth. I felt a bit like those who hang back from attending Lace Guild Conventions! True there is some academic research going on but lacemakers are a friendly bunch! Attending the bi-annual Congress is an opportunity to meet lacemakers from around the world, to look at and talk about lace in its many forms and to have fun! I really regret not joining years ago; apparently I missed a corker of a convention in Prague. I'm hoping that Slovenia 2016 (yes, we will take the caravan!) will be interesting... I believe that it will be, as the old Soviet bloc countries have schools and places of excellence for crafts and Slovenia is no exception.

Our first convention involved towing the caravan to the north of the Netherlands... to Groningen in 2008. We always take our bikes and of course the Netherlands is flat... perfect for me! Our camp site was idyllic in a park near the centre of the town. I cycled to the Congress daily, becoming more and more confident of the 'bike is king in the Netherlands'. It has the right of way all over the place. The convention was fabulous... masses to see, do, p talk, spend, talk, make lace and meet lacemakers from all over the world.

The competition was 'bags'. Well hundreds of bags were on display. The country stands are always fascinating, put



Shopping at the international suppliers stalls in Groningen



The Czech republic display at Groningen

together by lacemakers from each country represented at the Congress. The display by the Czech republic took my breath away!

There were also further exhibitions nearby. In Groningen there was an exhibition of contemporary lace in the cathedral including amazing collars, displayed in a most unusual way (see inside front cover).

My husband and I were hooked! Two years later the Congress was in Japan. Having demonstrated in Osaka in 2009 and having visited Japan three times in the past, I decided not to attend that Congress. But we were ready for 2012 in Caen. That continued to whet our appetites and consequently we signed up for Adelaide in 2014.

Having never visited Australia, we decided to integrate Adelaide into a round Australia trip of eight weeks. In the meantime our son had travelled the world and ended up in Melbourne, so we saw him as well. He constantly tells his friends that we only went to Australia to see the lace and not to visit him! In a way he is correct as we planned this trip as soon as we knew about Adelaide, it was announced at Groningen in 2008!

I borrowed the Australian Lace Guild magazine from The Lace Guild and had the list of groups around Australia. We stayed with an old school friend of my husband and his wife, Kathie, in Port Macquarie north of Sydney. We stayed five days and each evening I sat and made lace. I had acquired a lace pillow with some unfinished Bucks Point lace and the lacemaker had made such a good job of it then it would have been criminal to cut it off. So I decided to finish it and took it with me to the southern hemisphere! Each evening Kathie sat next to me and watched. I explained what I was doing, what the stitches were and generally talked through the pattern. Kathie is a Buddhist. She watched like a hawk and later said she was able to concentrate as it was similar to a Buddhist technique of 'single focus'. The third evening I told her



Kathie making lace

what to do at each stitch and she made the lace and I put the pins in. By the fifth evening she was making it on her own with me keeping a watching eye. When I left, Kathie contacted a local lacemaker (from my list) and has now joined the community lace group. The teacher Glennie has continued with the Bucks Point. What a sensible teacher since Kathie had worked on my Bucks Point. Beginners don't have to start on Torchon!

When we were in Sydney, my husband met up with a member of the 1805 Club (his Georgian navy organisation) and I contacted Sheila through a mutual friend. She was pleased I rang and we made arrangements to meet. I caught a train, she picked me up and she kindly took me to a national park, a special embroidery shop and then to the anniversary lunch of the Epping lace group. There were no lace pillows there but lots of lace chat and meeting lots of lace makers who I would later see at OIDFA in Adelaide.



The Epping Lace Group

While in Sydney I visited the Powerhouse Museum. This has a lace study room which is fascinating. It has many drawers of lace samples and each one is recorded in a book on the top, detailing the thread used, where the pattern came from, the age and type of lace and other noteworthy facts. I spent a very interesting time there.

At Melbourne I contacted Judy, one of the ladies on my Australian Lace Group list. I was fortunate, there was a meeting I could attend and she very kindly collected me from the street where I was staying. She took me to



part of the display wall in the study room at the Powerhouse Museum in Sydney

the Victoria Embroiderers Guild. What a treat; not only did I meet other lacemakers at work and see their lace, I also had a peek at the EG lace collection. Part of the Rachel Kay Shuttleworth collection ended up in this part of the world — lots of beautiful lace all catalogued and securely packaged in the collection.

The OIDFA congress in Adelaide was wonderful. Great displays, super congress dinner and lots and lots of chat! I met lace friends Judy and her husband from Melbourne, Jackie from France and made new friends.

We have more travels lined up, lots more lacemakers to meet and more lace to discover. Lacemaking can be a wonderful tool for meeting locals and seeing past the tourist places. This is an opportunity both at home and abroad to get to know an area, its crafts, its local history and its people.



One of the guests at the Congress Gala Dinner



The Lace Museum

Geraldine, South Island, New Zealand

by Joan Pilkington

I was planning a needlelace day school for *Living Threads* and had the idea of using the Paisley motif, a shape similar to one that I had made in Bucks Point lace. Lace arrived and in it was an article by Catherine Brown detailing exactly what was needed. I wrote to Catherine asking her permission to use her ideas and this was granted by means of a telephone call from New Zealand! During our conversation she mentioned a lace museum in a small town called Geraldine and was surprised that I knew the place. It is near to the home of a friend who emigrated over 40 years ago.

When my husband and I were planning to visit this friend, I contacted Catherine and arranged to meet in Geraldine and visit her friend who has the Museum. Jean Hall had lived in the Nelson area of New Zealand and the museum grew from a small collection of lace from her grandmother, who had been a lacemaker near Bedford before emigrating. About six years ago Jean and her husband moved to Geraldine along with the Museum.

It is a fascinating collection with the history of each piece documented. Some display cabinets were purchased second-hand from a jeweller who had put them outside his shop just 20 minutes before Jean walked by! The next door shop had said that they wanted the cabinets, but had done nothing about them and the jeweller was tired of waiting. Another cabinet had been used to grow orchids, another came from the local school and another had been the pigeon holes at a post office; all put to good use... Branscombe, Honiton, Bucks Point, Torchon, Bruges Flower, Milanese, Irish laces; from beginners and experienced lace makers were on display. Some needleweaving, smocking, knitting, sewing machines, machine-made lace, wedding dresses, christening gowns, lace pillows with bobbins, including a flat, thin pillow with a roller mounted at the back, similar to a French pillow, which must be difficult to use.



Some items had been donated such as a blouse that came without one sleeve and the lower back. The front and cuffs were strips of hand-made lace alternating with strips of broderie anglaise. The second cuff appeared some months after the original donation and so the blouse was repaired for display.



The wedding dresses: one was Jean's, made of chiffon, the other two belong to her daughters. The first daughter had been given some hand-made lace. It was difficult to match the colour as the lace was not pure white. Fortunately the chiffon from Jean's dress was a good colour match and there was enough chiffon to make a bodice and the skirt was transferred. The second daughter had machine-lace that was lined with pink fabric to brighten the colour of the lace. A sample of embossed muslin had been custom made for Harrods in Scotland. A black evening dress knitted from mohair was displayed on a model. We mentioned the needlelace angel that had been the subject of my most recent Day School and I was shown a crocheted angel with a glass button for a head.

There were many interesting articles about local events and about the lace industry in UK, including one about the *Battle of Britain Panel*, now on display at Te Papa museum in Wellington. A panel had been given to every country that had participated in the battle. Although I had known that 38 panels had been made, I did not know who had received them.

Jean had visited Ireland and there was a booklet about the Kenmare lace revival of needlelace. Jean had purchased a pair of scissors with a keeper of a delightful crocheted miniature dress as a memoire of her visit. As a memoire of my visit I was given a beautifully painted (by Jean) bobbin commemorating Anzac Day. Thank you to Catherine for making the arrangements and to Jean for her generous hospitality, making a memorable and most enjoyable day.

Lace from Cuba

by Gwynedd Roberts

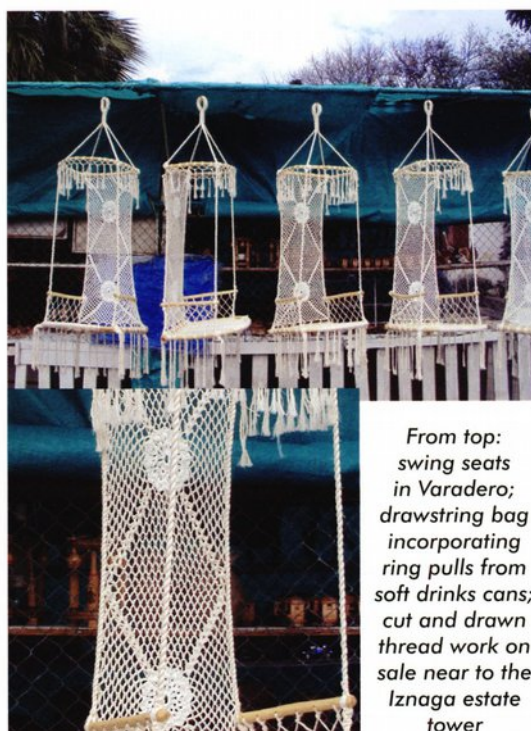
Last January I visited Cuba for a short holiday. Needless to say I kept my eyes open for lace of any sort. I found lots of examples of crochet often worked in fairly coarse soft cotton thread with a large hook. There were complete garments such as shawls, blouses etc, but also as edgings and insertions into skirts and dresses. The usual home furnishing items such as tablecloths, mats etc. One of my tour colleagues spotted and bought this toy 'lizard' like animal complete with a tiny bee it had caught on its tongue!



One of my favourites however was as a swing seat. Apart from the thread itself the only materials were a hook to suspend it from at its apex and two wooden circular hoops and an arc cut from another hoop. Crochet was used to make a net joining the hoops together. The image of a market stall in Varadero shows several of them displayed, and the close-up the simple way in which they were worked. Incidentally they would bear the weight of an adult, and it was reported as being comfortable to sit in.

I brought back an example of the other piece of crochet which took my attention and gave it to the Guild's Museum. It has appeared on Facebook, so some of you may have seen an image of it already. It is a little drawstring bag made in a similar thread to the swing seat, but incorporating the ring pulls from soft drinks cans. I was told that gold ones come from Coca Cola and silver ones from other soft drinks, whilst green ones come from a local beer. As the ring pulls are made of aluminium they add little weight to the bag, but are very decorative in their own right. If you want to experiment I think you could do the same thing with washers, but these would cost more as the ring pulls are being recycled so cost nothing!

The other textile we saw a lot of, was basic cut and drawn thread work, often coupled with fairly thick thread polychrome embroidery. The image comes from near the Iznaga estate tower, where because of its popularity with tourist groups, lines have been erected on which to display the work which is for sale.



*From top:
swing seats
in Varadero;
drawstring bag
incorporating
ring pulls from
soft drinks cans;
cut and drawn
thread work on
sale near to the
Iznaga estate
tower*



Leicester Bobbin Lace Guild,

40 years on by Anne Stotter

1976 was the year of the long, hot summer; there was a serious drought, needing standpipes for water supply. Concorde made its first commercial flight, Apple computers started up, the Notting Hill Carnival was marred by riots, and Princess Margaret shockingly separated from her husband, Lord Snowdon. 19p bought a loaf of bread and 77p a gallon of petrol. At the inaugural meeting of the Leicestershire Bobbin Lace Guild a contribution of 15p was requested. Annual membership cost £1.40 years on the Leicestershire Bobbin Lace Guild continues to cheerfully promote bobbin lacemaking and other crafts, with an annual subscription just £13. For that sum members have access to a monthly meeting, often with a speaker or activity, to trips and workshops and a wonderful Lace Day.

Brilliantly organised by Jane Edwards, our 2016 Lace Day contributed to the 40th anniversary celebrations. Numerous favourite pieces from the four decades were displayed. Raffle prizes, wrapped in red tissue paper, were heaped near Diane Keleher's lovely ruby-themed patchwork quilt, the special door prize for this 40th anniversary year. Women arrived promptly, carrying lace pillows, packed lunches etc. A happy hubbub developed as they set out their work, caught up on gossip and admired each other's craftsmanship. The colours of threads and bobbins, spangles and fabric, clothes and jewellery created a festive scene in the big, airy, well-lit hall. The atmosphere was delightful.

Raffle tickets were bought. Refreshments were downed. Margaret Wall's pretty bobbins were bought from her attractive display, and Gavand, the general supplier, had tables groaning with all sorts of other tempting merchandise. Shopping also included second-hand items, proceeds for charity. Soon it was lunchtime and



Diane Keleher (right) gives her beautiful patchwork quilt to Edwina Berridge, winner of the Lace Day door prize

the raffle was drawn. Everyone who bought a ticket received a prize, cleverly linked to tickets with the numbers 4 and 0. The beautiful door prize went to Edwina Berridge, to her delight.

Doreen Bull, member number one, just past her 93rd birthday, was delivered to us by her son in time for tea. She was greeted warmly by Caroline Bayley, somewhat younger member number four, there for the whole day. Doreen toured the hall, looking and chatting, and reminiscing. Tea came with homemade cake, the last of the purchases were made and it was time to pack up and make our way home. A very good day.



Doreen Bull (right), first chairman of the Leicestershire Bobbin Lace Guild, with Caroline Bayley, first treasurer, at the Lace Day

ABBA had three number one singles in 1976, Brotherhood of Man won the Eurovision Song Contest with *Save your kisses for me* and disco music and punk rock emerged. Can it really have been 40 years ago? I mention the music since that formed the background for our April party. Refreshments included Helen Parker's splendid cake, encircled by Jackie Price's lovely lace ribbon featuring ruby-coloured hearts (see inside front cover). There was lively conversation, pass-the-parcel, a 1976-themed quiz, a raffle and a good speech from both current Chairman, Kay Relf, and Caroline Bayley, with Doreen Williamson, member number two, chipping in. Everyone received



Bobbin and cover-cloth given to members to commemorate the 40th anniversary

a cover-cloth made by Brenda Broadhurst with embroidery organised by Sheila Hewitt and a commemorative bobbin.

Here's some background, as to how and why it all began. Doreen Bull taught dressmaking and

tailoring at Beauchamp College, in Oadby, Leicester. In 1975 she met student teacher Joyce Newcombe, there to do her teaching practice, newly interested in bobbin lace and wanting to start a class. Doreen spoke to the Head, Mary Lord and six classes were held, though it took until the fourth for any lace to emerge. Doreen and Mary themselves started lacemaking, and joined the Nottingham Guild where they met other Leicester ladies. The idea of setting up a Leicester group developed. 52 women, invited, or responding to a Leicester Radio broadcast, attended the inaugural meeting on 10 May 1976, and the Guild was launched, with a committee of nine. Doreen, painfully shy as a young woman, had blossomed as chairman of other Guilds. She was a natural choice to lead the new group: outgoing and positive as well as energetic, organised and determined. Mary Lord provided a room for free. In an article in the *Leicester Mercury* that month, Mrs Bull said, 'We plan to hold regular meetings and to find out how bobbin lace originated, and as much as we possibly can about the people who used to make lace. We also plan to visit museums which have exhibits relating to lacemaking.' And that's what they did.

Doreen Williamson, the first secretary, was known by Mrs Bull as D'reen, to avoid confusion. She had no secretarial qualifications, but made a good fist of it. 'People were helpful,' she told me.

Caroline Bayley, the first treasurer, was a young mother in 1975, looking for an activity for herself. She found a lace class held in a room opposite a crèche for her three-year-old youngest son, and her lacemaking hasn't stopped since. 'Such a friendly craft to do,' she told me. Perhaps the challenges of the work mean that support and help continue to be valued even after years of experience. These three founder members have never ceased to take an interest in their Guild.

The initial gatherings were held at Beauchamp College but different venues were also found since members came from all around. There were, by then, classes at three local colleges. Local ladies became well supported (and there was a man, too, Jeffrey Hopewell, who published a pamphlet). Torchon predominated, then Beds and Bucks. There were meetings and workshops, and three Lace Days each year with six to eight varied sales tables, plus bobbin makers. Speakers were organised for the Guild meetings and D'reen manned a sales table for equipment Mrs Bull bought. Members promoted the craft at every opportunity, giving demonstrations at open days, shows, shops and museums. By the end of the first year there were 65 members.

1976 was a pivotal year for lacemaking in England. The national Lace Guild was formed. The expanded polystyrene pillow became available. And Pamela Nottingham's book *The Technique of Bobbin Lace*, with its clear text and diagrams, was published. Is there a single lacemaker in England today who hasn't used it? Post-war austerity had encouraged craft work. Women made their own and their children's clothes (remember smocking?), knitted and crocheted. Crafts were taught in schools and in areas with a lacemaking tradition, including the Midlands, lacemaking might be included. Once the years of scrimping were past, women were maybe looking for crafts that were more decorative and interesting. There was great interest in lacemaking, but it was difficult to acquire equipment, particularly bobbins, and difficult to find classes in which to learn. The foundation of the Leicestershire Guild made a very real difference, addressing all the difficulties.

Photographs by Judith Gould



Group photo at the 40th anniversary party

Lace Days

When you send information about your Lace Day could you please set it out clearly in the following order:

Area
Date
Address of Venue
Time
Speaker and topic
Ticket price
Contact address
and/or phone number
Cheque payable to
Facilities available
(use the keycode given in Lace)

This will make it much quicker and easier for us to type. Thank you.

Keycode

P Parking
R Refreshments available
B Bring a packed lunch
T Trade stands in attendance
D Facilities for the disabled

Reminders

Greater Manchester
3.09.16 (162)
Hull 17.09.16 (162)
Sheffield 17.09.16 (162)
Suffolk 17.09.16 (162)
Essex 24.09.16 (162)
Herts/Middx 8.10.16 (162)
Essex 15.10.16 (162)
Bristol 29.10.16 (162)

Somerset 6.08.16

Wessex Lacemakers' Lace Day and workshop *Flanders lace*, or come with your current pillow to North Petherton Community Centre, Fore Street, North Petherton, Somerset TA6 6QA. 10am-4pm. Tickets £5 non-member visitors, pay at the door. Contact lieve.cousins@googlemail.com P R B D

West Midlands 13.08.16

Birmingham Millennium Lacemakers at South Yardley Library, Yardley Road, Birmingham B25 8LT. 10am-4pm. *Free and Easy*. Entrance £2.50. Further details

Sue Kalra on 01902 843195 or crossagsmk@gmail.com P(limited) R B

Essex 10.09.16

Thameside Lacemakers at Belhus Village Hall, Daiglen Drive, South Ockendon, Essex RM15 6SB. 10am-4pm. Speaker: June Wells, Storyteller. Tickets £4 member; £5.50 non-member. Contact Cheryl on 01375 374824. Cheque payable to Thameside Lacemakers. P R B T D

West Midlands 10.09.16

Birmingham Millennium Lacemakers at South Yardley Library, Yardley Road, Birmingham B25 8LT. 10am-4pm. *Free and Easy*. Entrance £2.50. Further details Sue Kalra on 01902 843195 or crossagsmk@gmail.com P(limited) R B

Essex 24.09.16

Bishop's Stortford Lacemakers at Great Parndon Community Centre, Abercrombie Way, Harlow CM18 6YJ. 10am-4pm. Speaker: Brenda Harley, *How I Became a Reel Old Sew and Sew*. Tickets £4 (SAE please) to Mrs J M Sharpe, 4 Victoria Avenue, Saffron Walden, Essex CB11 3AE, tel 01799 527718. Cheque payable to Bishop's Stortford Lacemakers. Bring a mug and save the environment. P R B T D

Surrey 24.09.16

North Downs' Lace Day at Yateley Centre, Yateley, Nr Camberley GU46 6NW. 10am-4pm. Speaker. Tickets £6. Cheque payable to North Downs Lacemakers with SAE to Mrs H Clements, 37 Macdonald Road, Lightwater, Surrey GU18 5XY. <http://www.northdownslacemakers.org.uk> P R B T D

Leics 24.09.16

Vale of Belvoir Lace Day at Hose Village Hall, Harby Lane, Hose LE14 4JR. 10am-4pm. Tickets £4. SAE to Mrs Penny Reed, 171 Scalford Road, Melton Mowbray, Leics LE13 1LA. Cheque payable to Penny Reed. P R B T D

Oxfordshire 24.09.16

Abbey Meadow Lacemakers'

Lace and Needlecraft Day at Preston Road Community Centre, Preston Road, Abingdon OX14 5NR. 10am-4pm. 'Breakfast Rolls' available between 10 and 11am. Tickets £5; £2.50 YLM. SAE from Mrs Jane Goulding, 24 Chapel Lane, Sutton Courtenay OX14 4AN. Cheque payable to Abbey Meadow Lacemakers. P B T D

West Midlands 24.09.16

Wolverhampton Lacemakers at Baptist Church, Winchester Road, Fordhouses, Wolverhampton WV10 6EJ. 10am-4pm. Workshop: *Tantalising Torchon 2* - Jan Gardiner. Entrance £4 visitors; £3 members, £2 shopping only. Further details Sue Kalra at crossagsmk@gmail.com or on 01902 843195 or Jenni Roberts on 01922 473234 or jroberts33@sky.com. P R B T

Lincs 1.10.16

Lincolnshire Lacemakers' Guild at the Methodist Church, Queens Street, Horncastle LN9 6BD. 10am-3pm. Make lace & socialise, plus Re-use, Recycle sale of lacemaking equipment and books. Admission £3 at the door, inc tea or coffee. Contact Jennifer Lawrence on 01507 523221. P B D T

Somerset 1.10.16

Wessex Lacemakers' AGM. Come with your current pillow to North Petherton Community Centre, Fore Street, North Petherton, Somerset TA6 6QA. 10am-4pm. Tickets £5 non-member visitors, pay at the door. Contact lieve.cousins@googlemail.com P R B D

Cambs 8.10.16

Burwell Lacemakers' 27th Lace Day at Mandeville Hall, Tan House Lane, Burwell CB25 0AR. 10am-4pm. Speaker: Scilla Stevenson, *250 Years of Lace in Cambridgeshire*. Tickets £4.75; £1.50 YLM. Contact Carole Morris, 1 Casburn Lane, Burwell, Cambs CB25 0ED. Cheque payable (with sae please) to C Morris. P R B T D

Cornwall 8.10.16

Wheal Catherine Craft Circle

Open Day at Gott Hall, Par, Cornwall PL24 2AF. 10am-4pm. Tickets £2.50 all day; £1 to browse. Further info from Pat Coward on 01726 825033. P(limited) R T D

West Midlands 8.10.16

Birmingham Millennium Lacemakers' Open Day at Ninestiles School, Hartfield Crescent, Acocks Green, Birmingham B27 7QG. 10am-4pm. Suppliers, Tattling and Design. Workshop, *Tatted Bracelet* by Barbara Murdock. Entrance £3. Further details Sue Kalra on 01902 843195 or crossagsmk@gmail.com P R B T

Herts 22.10.16

Letchworth Garden City Lace Day at Letchworth Settlement, Nevells Road, Letchworth Garden City, SG6 4UB. 10am-4pm. Speaker: Jacquie Tinch, *Hinojosa Lace*. Tickets £5 adults; £1.50 YLM, £1 shoppers morning only. Contact Mrs S Tiplady, 49 Redhoads Way West, Letchworth Garden City SG6 4DD. Cheque payable to Bobbin Along at the Settlement (sae please), map available on request. P R B T D

Oxford 22.10.16

Isis Lacemakers at Exeter Hall, Kidlington, Oxford OX5 1AB. 10am-4pm. Competition: *Colours of Autumn* open to all. Prizes are inscribed bobbins. All YLMs entering will receive a prize. Tickets £5.50 in advance; £6 on the door, £2.50 YLM. Tickets from Mrs C Lardner, 8 Snowdon Mede, Headington, Oxford OX3 7TQ, christinelardner@hotmail.com Cheque payable to Isis Lacemakers, with sae please. P R B D T

Sheffield 12.11.16

Sheffield Lace Makers at Ecclesall Church Hall, Ringing Road, Sheffield S11 7PP. 10am-4pm. Visitor's charge: £1. Further info from Phyllis Brown on 0114 236 7236 or handpmbrown@waitrose.com P R B

Suffolk 12.11.16

Suffolk Lacemakers at The Village Hall, Wickham Market IP13 0HE. 10am-4pm.

If you need an acknowledgement for your Lace Day details etc you must send an SAE or provide an email address.

If you send your details by email then please request an acknowledgement to ensure that your message has arrived.

Display of Experimental Lace Pieces. Tickets £3 members; £4 for non-members from Pat Hansford, 9 Salehurst Road, Ipswich, Suffolk IP3 8RT. Cheque payable to Suffolk Lacemakers. P R B T D

Wilts 29.04.17

Malmesbury Lacemakers with Athelstan Museum at Malmesbury Town Hall, SN16 9BZ. 10.30am–4.30pm. Speaker: JoAnne Huntley —Every Collar but One. Tickets £5 inc tea and coffee. Contact (with sae) to Alison Lewis, c/o Athelstan Museum, Cross Hayes, Malmesbury, Wiltshire SN16 9BZ, tel 01666 822694. Cheque payable to FOAM. P(short stay nearby, long stay 10 mins walk) R(available nearby) B T D

Exhibitions & Events

Cambs

Retreat Day for Lacemakers led by Revd Jayne Shepherd on 24 Sept 2016 at Bishop Woodford House, Ely. £30 inc coffee/tea breaks and lunch. Brief talks and times of silence to explore how lace-making can lead into stillness and help give space for God. More details www.facebook.com/lacemakingpilgrim j.shepherd057@gmail.com tel Jayne on 01270 875748. Attendance by application and places are limited, so early booking is advised.

Cornwall

Claire's Lace — Lace Fair on Sun 4 Sept 2016 at St Erme Community Centre, Castle Field, Trispen, Truro TR4 9BD (look for Community Centre, as postcode may take you to the wrong location).

10.30am–3.30pm. Entrance £2.50. Contact Claire Cleverly on 01425 483450.

France

16-25 Sept 2016. Hôtel de la Dentelle at Brioude celebrates 30 years. In and around the Hôtel de la Dentelle: basic and innovative art; a marathon-relay; tombola; lace competition; exciting exhibitions by 8 contemporary artists in the town; sales of lace and lacemaking materials. Plenty of fun, unusual things, ideas to interest, a feast for the eyes. Further info tel: 33 471 74 80 02 — contact@hoteldeladentelle.com www.hoteldeladentelle.com

Gtr Manchester

Littleborough Lacemakers' Exhibition and Demonstration — Theme Books. 30 Aug–11 Sept 2016 at The Coach House Heritage Centre, Lodge Street, Littleborough (Nr Rochdale) OL15 9AE. Tues–Sat: 11am–4pm, Sun: 1–4pm. Free admission + cafe on premises. Contact: Barbara Taylor on 01706 525485.

Kent

Tonbridge Lacemakers' Lace and Threads Fair, Sun 16 Oct 2016 at Hugh Christie Technology College, White Cottage Road, Tonbridge, Kent TN10 4PU. 10am–3pm. Refreshments 10am–2pm. Admission £2.50. Displays of Lace and Embroidery by local groups. For details of suppliers attending and map, www.tonbridgelacemakers.org.uk

N Wales

Welsh Highland Heritage Railway, Tremadog Road, Porthmadog, North Wales LL49 9DY (opposite Porthmadog's main line railway station). Tea room with refreshments, free parking and facilities for the disabled on site. Commemorative bobbins available to order. *Lace on the Train*: 20–21 Aug 2016, 10.30am–4.45pm. Make lace either on the train between Porthmadog and Pen y Mount (not the one that runs to Caernarfon) or in the main hall of the Heritage Centre, for all or part of the

weekend. Normal fares apply — tickets available on arrival. Lacemaking weekend 15–16 Oct 2016 (same sort of thing as we did in April if you want to come). Further details see www.whr.co.uk or contact Jane Partridge: tel 01827 310688. mousiel@live.co.uk

Shrewsbury

Shrewsbury Lacemakers' Autumn exhibition, *Celebrations* 5–17 Sept 2016 at The Bear Steps Gallery, St Alkmund's Place, Shrewsbury SY1 1UH. 10am–4pm, daily except Sunday. Contact Thelma Foster, Publicity Officer on 01743 350342, Pat Matthews, Secretary on 01939 233202, www.shrewsburylacemakers.co.uk

Southampton

Itchen Valley Lacemakers' Summer Exhibition on Sat 27 Aug 2016 at HEYCA (Hedge End Youth and Community Association), Old School House, St Johns Road, Hedge End SO30 4AF. 10am–4pm. Free admission. Parking and refreshments available. Further details: www.hampshire-openstudios.org.uk/artists/swanmore/item/itchen-valley-lace-makers

W Midlands

Lace displays and exhibitions at The Hollies, 53 Audnam, Stourbridge. Full details p12.

Courses & Workshops

Cumbria

21–23 October 2016 at Higham Hall. Lace: As You Like It. Tutor: Jan Gardiner (a few places left). This course has limited places, so please contact Jan Gardiner on 01934 429596 or 07818 328461 for further information, prices and booking details.

Derbyshire

Lacemaking Summer Holiday 3–9 September 2016. *English and Continental Laces* — Your Choice at Willersley Castle,

Cromford. 6 nights ensuite/full board/tuition. No single supplement. Lift/swimming pool/reduced price entry to Chatsworth (location for *Death at Pemberley*). For full information ring Jane Webster 01246 453 134 or email hemmingbirdlace@gmail.com

Liverpool

West Lancashire Lacemakers' Saturday workshops with Susan Roberts. Beginners/improvers in all laces and WLL non-members welcome. 1 October (Venue: Hunts Cross); 10 September (Venue: Crosby). All 10am–4pm. More information and to book contact Linda on 0151 924 0865 or visit www.west-lancashirelacemakers.org.uk

Somerset

Somerset Winter School 4–6 November 2016. Lace: As You Like It. Tutor: Jan Gardiner (some places left). This course has limited places, so please contact Jan Gardiner on 01934 429596 or 07818 328461 for further information, prices and booking details.

Surrey

Mayford Lacemakers are running several workshops as follows: 3 & 4 September, *Honiton Lace* with Pat Perryman; 29 October, *Lacemaking* with Jacquie Tinch; 19 November, *Danish Whitework Embroidery* with Anna Winter. For further details contact jill@woodhouse.uk.net

Information on Lace Days, Exhibitions & Events is included free of charge as a service to members.

Courses & Workshops
Individual teachers of lace groups who are Lace Guild members may advertise their own classes free of charge in the C&W listings.

Where the teacher is not a member of The Lace Guild, or the course is being organised by a third party, they will be charged at the rate of £10 for up to 30 words and £14 for up to 50 words. All prices ex VAT.

Small Ads

We make hand-turned lace bobbins in bone and many different woods and styles. Website: www.sixpennybobbins.co.uk Mike and Agnes Boddington: 01482 668631.

SARAH JONES — Beautifully decorated bobbins in bone, lightwood and ebony. Mail order service and lacedays attended. South Deep — Quarr Lane — Ryde — Isle of Wight — PO334ET — 01983 883428. www.paintedlacebobbins.co.uk sjonesbobbins@aol.com

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Church Meadow Crafts invite you to

The Great Northern (not just) Lace Fair

Join us to celebrate the 25th Anniversary Fair

This year's event will be held on

Saturday 15th October 2016

at the Civic Hall, Pudsey.

West Yorkshire LS28 5TA

10.00 am until 3.30 pm

Large free
Car Park
Refreshments
served all day

Acorn Bobbins, Reg Beasant, Bronte Beads, Pat Castle,
Church Meadow Crafts, Brian Goodwin, Japan Crafts, Stuart Johnson,
The Lace Guild, Lacewing Designs, Mainly Lace, Makit Lace,
Needlepaws, Chris Parsons, Patchwork Gallery, Pollyjane Yarns,
Shireburn Lace, C & D Springett, SMP Lace, Stable Lodge Beads,
Tatting & Design, The Common Thread, Alison Tolson,
Margaret Wall and Winslow Bobbins

For more information visit the Pudsey page on our website
www.churchmeadowcrafts.com

An exhibition by White Rose Lacemakers and Embroiderers.

Chat room available this year with additional seating.

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Telephone: 01606 594200

Tickets on the day, at the door £4.00



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