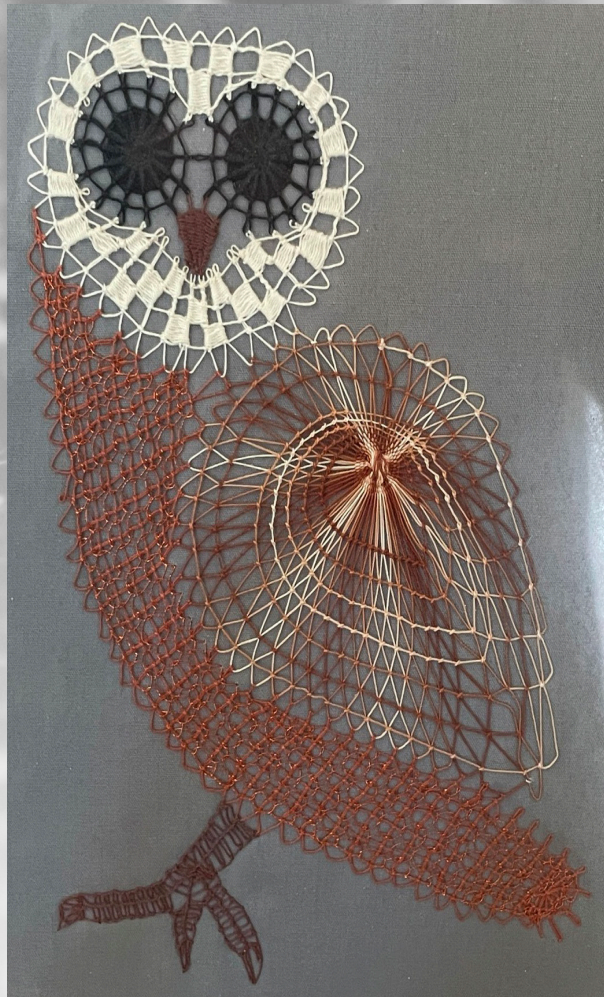


Australian Lace



The Journal of the Australian Lace Guild

Vol. 46 No. 2 Summer 2024

National Administrative Committee (NAC)

On 21st September 2024, the new National Administrative Committee was elected, as pictured. Several members were re-elected, but there are also some new ones. From left to right back row: Julie Hannibal, Raewynne Jannings, Margaret Abbey PSM, Bev Blackwell, Christine Hancock, Kate Gentelli, Stefanie Flowers. Front row left to right: Tina Clogg, Janette Humphrey.



1800s Period Costume



This is Brigitte Maillot exhibiting 1880 undergarments at Bobbin Along the Murray. The items include a bustle corset and underwear with handmade torchon lace around corset and chemise, and were made in their entirety by Brigitte. See more about the process of creating these fantastic pieces on page 7.

The Australian Lace Guild



The Australian Lace Guild was formed in 1979 in New South Wales to meet the needs of all those interested in lace. The Guild was incorporated in Victoria on 14th August 1985.

The aims and objectives of our organisation are: to promote lacemaking as a craft throughout

Australia and to bring together people interested in all forms of lace and lacemaking; to provide a forum for the exchange of information on lace and lacemaking; to establish and maintain standards of excellence in the craft of lacemaking in all forms; for personal and public education. Our members include tool makers, collectors and historians as well as those actively engaging in making lace in its many forms - bobbin lace, needle lace, tatting, macramé, hairpin crochet and other crochet, etc.

There are branches throughout Australia. These branches arrange meetings, classes and displays in both city and country areas. For those wishing to further their studies the Guild has established its own proficiency tests and assessment for Teacher's Certificates.

The annual membership subscription entitles members to four issues of the quarterly Guild journal *Australian Lace*. Thus a financial member will receive the 4 issues for that year's volume during the membership year.

The membership year is: 1 August to 31 July each year. The Membership/Renewal form will be included with the Winter edition of *Australian Lace* or can be downloaded from the Guild website.

Enquiries about application for membership, subscription and magazine distribution should be sent to The Membership Secretary:

Membership@australianlaceguild.com.au

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Front Cover: Christine Hancock's Teneriffe owl

Inside Front Cover: NAC and 1800s Period Costume

Inside back Cover: Ten Years Lace House

Back Cover: 2024 Triennial Entries - Sustainability

L1 Beverley Blackwell - Waste Not

L2 Leschenaultia Lacemakers - No Fungi, No Forests, No food, No future- won Member's Choice

L3 Janet Austin - Key to sustainability is within the Tree of Life

R1 Cabinet - lace display at the Museum

R2 Barbara Stokes fan - Wind Power

R3 Orange Lacemakers - Bibs and Bobs



From our President



I would like to start this letter by saying a very big thank you to Anna Binnie and her committee for all their hard work over the last two years to bring the Australian Lace Guild into this new era and management structure. Anna, Alice Skennar, and Roseanne Titcombe all retired from the NAC at the recent AGM. Thank you to each of them for their contribution to the Guild. We are fortunate now to have a full complement of Committee members to move the Guild forward. They include Margaret Abbey PSM Vice President, Raewynne Jannings Treasurer, Janette Humphrey, Secretary, Julie

Hannibal, Membership Secretary, Tina Clogg Conference Coordinator, Stefanie Flowers, Website manager, Christine Hancock Editor, and Beverley Blackwell, Proficiency Coordinator.

During the recent AGM, the NSW branch organised the online access to the meeting and invited members to attend via an internet link. As a result, an additional thirty-one members attended the meeting. Thank you to Elizabeth Stoneman and the NSW committee and members for making this possible.

A number of lacemakers attended the Conference this year. Some participated in the workshops while others enjoyed social lace. Several of those attending for the first time commented positively on the week and made suggestions for future conferences.

Congratulations to those who passed their proficiencies this year; Valerie Graves (SA) Crochet Stage 2 and Jacqueline Hall (WA) Torchon Stage 1. We have a new Proficiency Coordinator who would like to encourage all lacemakers to consider doing proficiency.

The Triennial Award "Sustainability" resulted in eight entries with differing approaches to the theme. Congratulations to the prize winners, Christine Beswick, Janet Austin, The Leschenaultia Lacemakers and The Orange Lacemakers who won the overall prize. There were two entries in the Nimble Fingers Award. First prize went to Hannah Bowen, and second to Miriam Bowen. Congratulations to both girls.

The National Committee is pleased to announce that two Awards will be held in the next five years. In 2027, Great Southern Sky will be the theme of the next Triennial Award, and in 2029, Celebration will be the theme of a special award to celebrate the 50th anniversary of the Guild. See page 5 for more information.

During the Delegates meeting, it was agreed that conferences would be rotated around the states as was done previously which means that after South Australia in 2025 the conference will be in Western Australia in 2026. From then each state in turn, Queensland, New South Wales, Victoria and Tasmania, will be asked if they can host a conference.

The Lace Museum in Freemont California USA have run virtual lace courses, <https://thelacemuseum.org>, for some years. For us, the timing of these courses has been during the night which has made it difficult to participate fully. The Museum now proposes to run the courses at times which would suit us better. Australian Lace Guild members, who express an interest in the classes, will be sent a link to register for the classes before they are advertised on the museum's website. See page 20 for more information.

Wishing you a Merry Christmas and a happy lacemaking New Year.

Kate Gentelli



ALG Conferene and AGM

The ALG Conference and AGM
Will be held at the
McLaren Vale Function Centre.
21st to 28th September 2025.

McLaren Vale is located about 33 kilometres south of the Adelaide CBD. McLaren Vale and its surrounding vineyards are on the doorstep of the Fleurieu Peninsula's stunning coastline and sandy beaches. The Function Centre is lovely, bright with lots of natural light and very clean. The motel rooms are large all with walk-in showers and at least a fridge and microwave and some with full kitchens with coffee and tea provided. There is a large outside patio between the function room and heated swimming pool with tables and chairs which would be lovely on a nice day and there is a Barbecue area. There is ample free parking. <https://mclarenvalefunctioncentre.com.au/>

Triennial Award Themes

The NAC is pleased to announce that two Awards will be held in the next five years. In 2027, **Great Southern Sky** will be the theme of the next Triennial Award. We are confident that the theme will inspire some very creative responses that recognise the uniqueness of our natural environment, in particular the night sky, or perhaps, our place in the southern hemisphere. And then, in 2029, **Celebration** will be the theme of a special award to celebrate the 50th anniversary of the Guild. It is very appropriate that a separate Award will be held to commemorate this momentous occasion. You may choose to recognise this golden occasion, or maybe the celebration of an event that was important in your life. The Conditions of Entry will be announced in future magazines, but we are keen to ensure that members have plenty of time to start to plan their entries for these very important Awards.



The above aurora photo was sourced from Unknown Author via Microsoft Word's stock images.

Photos to the right are taken by Stefanie Flowers. I grew up in the Snowy Mountains, where the frosty nights and lack of light pollution made for excellent conditions to practice my astrophotography.



2024 Triennial Awards and Nimble Fingers

The theme for the 2024 Triennial Awards was Sustainability. Whilst the number of entries was small, the quality of the work was high and the interpretation of the theme very broad. Some entries emphasised the value of the natural environment, others infrastructure that support our daily life whilst others used recycled materials and pieces of lace and challenged our future lifestyle.

Category 1 – Group Entry

- Leschenaultia Lacemakers – No Fungi, No Forests, no food, no future
- Orange Lacemakers – Bibs and Bobs

Category 2 – Bobbin Lace

- Barbara Stokes – Sustainability – Wind Power
- Beth Miller – Sustainability or ?
- Isa Hargraves – Wind energy – Windmill in the outback
- Janet Austin – The key to sustainability is within the 'Tree of Life'
- Beverley Blackwell – Waste Not

Category 3 – Needle Lace

No entries

Category 4 – Other – can be a mix

- Christine Beswick – Natures Synergy

Category 5 – Novice

No entries

The judges therefore had a difficult task in selecting award recipients from this diversity range of work. The awards from the judges that were presented at the Annual General Meeting went to:

Category 1 – Orange Lacemakers

Category 2 – Janet Austin

Category 4 – Christine Beswick

Best overall – Orange Lacemakers

The members choice awards that were also presented at the Annual General Meeting went to:

Category 1 – Leschenaultia Lacemakers

Category 2 – Janet Austin

Category 4 – Christine Beswick

There were only two entries in the Nimble Fingers awards. Congratulations to Hannah Bowen who received first place and Miriam Bown who received second place. Our younger lacemakers are our future, so all members are encouraged to support younger lacemakers to consider preparing entries for the 2025 Nimble Fingers.

On the back cover page some of the photos of the entries are featured. See page 2 for a description of the photos.

1800s Period Costume

By Brigitte Maillot – Member of Echuca Rich River Lace Group

Though this article is about the undergarments that I made for an 1880's costume, it is about my lace making journey which is probably not what you would call a traditional one if there is such a thing. I was introduced/thrown at the deep end, into bobbin lace by my late mother who passed on her European cushion, bobbins, and accessories to me in 2017 as no one else around her wished to continue with the craft and I strongly believed that it should live on. The said equipment made its way from France to Australia in my suitcase and sat on my filing cabinet for 2 years until Covid hit and I decided to give it a go.

I first had to finish and remove a braid lace puffin that my mother had started and never finished. I sent her back the finished item which I struggled to finalise to my liking. I then used a book from the Le Puy-en-Velay and virtual tutorials/couviges to learn torchon. As I was going through all the base exercises, I thought that I would like a platform to exhibit my work on rather than keep it in a drawer. As the president of the Friends of Werribee Park at the time, I decided to make an 1880's period costume to wear in the Werribee Mansion, which I thought would be a great place to exhibit bobbin lace. However, the foundations of a period costume are the undergarments which needed to be manufactured as support for the skirt, bodice, and overskirt. Thus, were born the chemise, pantaloons, corset, and bustle requirements.

It must be noted that by that stage I had never owned a sewing machine and had no idea where to start but google and the internet came to my rescue and I finally acquired all the skills and items that were required to make up the corset which was my first item as support for the torchon lace that I was making (chicken and egg story...what comes first?). There was a stiff learning curve during this process with both my lace making and sewing capabilities however it all came together nicely. I learned a myriad of skills in the process, and it enriched me to no end. I used the pattern of a garter to make the lace around the upper part of the corset as I wanted to fit a ribbon through it. On the lower part of it I used French fans which I thought lent themselves well to the look that I wanted to achieve. In the process I also learned how to manipulate coloured threads so as to reach the look that I wanted. Furthermore, I had to develop embroidering skills to give the corset a period outlook.

I then made the lace for the chemise which was plainer than what is on the corset. I, in fact, made lace for two corsets at the time with different patterns. By the time I got to the pantaloons I was laced out and used purchased broderie anglaise. I then laced a few interpretative lace items but got stuck on a koala which nearly put me off doing bobbin lace because of the extensive sewing and I didn't touch my cushion again for 2 years until 2024 when I joined the Rich River Group which reignited my love of lace making by showing me that there was more to be learned especially in the English way of lace making which is quite different from the French one....and here came the beading of bobbins, carry bag making, etc...

Today I am focusing on Bedfordshire lace using European bobbins and the learning curve is again steep but progressing well thanks to the late Barbara Underwood and Louise West who runs wonderful YouTube videos. With regards to the costume, the skirt is nearly finished, and I am thinking about the lace that will be fitted on it and the embroidery. I am also keen on designing my own cuffs for the bodice and here goes another lot of skills to be developed.... designing lace. I love bobbin lace making because the learning never ends... it is not all about torchon but Bedfordshire/Cluny, Milanese, Maltese, Russian...etc all involving different techniques, tools, methodologies and not one better than the other but all with wonderful outcomes. Whilst my costume may look "English" in its making and it is made up from an American pattern, it is a global 1880's costume meaning that any lace being made in the world at that time will be on display.

Thanks for reading!!!

See inside cover for photos.



Borris Lace Discovery in Goulburn

By Annette Meldrum

While on the Heritage Trail following the fabulous NSW Embroiderers Guild 2024 Convenor's meeting in Goulburn, we were taken to the heritage listed, Peter and Paul's Old Cathedral, to see a collection of beautifully embroidered vestments displayed in the recently restored and impressive Church.

My attention was drawn to one of the garments, a Cardinal's Rochet, a white tunic of fine cotton, the skirt and sleeves trimmed with a wide section of lace. The lace trimming on the sleeves was lined with red satin which showed off the lace to great effect. As I looked closely to identify the lace, to my astonishment it appeared to be Borris Lace! As the tour group was moving on, I hastily took many photos then rejoined the tour, knowing that I would need to return another day to study my find. At the end of the tour, I let the guide know that I would like to return and study the lace on the vestments on display. She encouraged me to do this saying that they would appreciate any information I could provide on the lace as their records were scant.

I returned to Goulburn on 2nd April and spent an enjoyable morning looking at all the vestments but particularly, the few items which had lace attached. Two pieces were machine made lace. Two others were Irish Crochet, one included lovely Clones knots and was backed with red satin.

The piece I was keen to study was indeed Borris Lace. The lace on the sleeves matched the wide lace on the tunic. The wide lace included the usual stylized flowers and flowing lines with a wide design repeat. Some sections composed floral motifs surrounded by a net ground while other sections utilised picoted bars. Picots were the usual small and round Borris picots. The edge of the lace was finished with a narrow commercial braid as seen on some items in the Borris Lace Collection at Borris House.

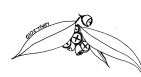
The piece I was keen to study was indeed Borris Lace. The lace on the sleeves matched the wide lace on the tunic. The wide lace included the usual stylized flowers and flowing lines with a wide design repeat. Some sections composed floral motifs surrounded by a net ground while other sections utilised picoted bars.

Picots were the usual small and round Borris picots. The edge of the lace was finished with a narrow commercial braid as seen on some items in the Borris Lace Collection at Borris House. I shared the photos with Marie Laurie who agreed that it did seem to be Borris Lace. Marie and I went to see it together yesterday and I was pleased that my assertions were supported. Until now, I have never found Borris Lace in any museum or Collection in Australia though I am aware of many pieces in Collections overseas.

The lace does not include any sacred motifs. The lace is in very good condition. On the shoulders were epaulettes made from machine made lace and backed in red satin, to match the sleeves. Though machine made lace, it was an imitation of tape lace which I had never seen before, and it was fascinating that they had chosen such a good machine lace to blend with the Borris tape lace. I have seen many needle and bobbin laces and even crochet lace cleverly copied in machine made lace, but this is the first example I have seen of machine-made tape lace.

The volunteers were not sure who had owned the rochet. The red satin backing indicates it belonged to a Cardinal. Cardinal Moran, Australia's first Cardinal, laid the foundation stone for the Cathedral in 1887, opened and blessed the cathedral in 1890 and dedicated it in 1898.[1]

Cardinal Patrick Francis Moran's family came from Ballintiglea outside Borris in Ireland. Margaret Byrne who is a Borris Lacemakers group member says her grandfather bought the house from the Moran family and it has been in her family since.



The many photos of Cardinal Moran available online show him wearing the same Rochet of Irish Crochet which is also part of this collection (see photo below). Research reveals that Moran returned home to Ireland twice from Australia and I am wondering if either his family or his parishioners gifted him the rochet of Borris Lace?

His years as Cardinal coincide with the height of the Borris lace industry in Ireland. I have looked at many images online of Cardinals wearing rochets but so far have not seen any that resemble this gorgeous example of Borris lace. Hopefully more details will emerge over time.

This is the first Borris Lace Item that I have discovered in a museum or collection within Australia despite always being on the lookout.



Pictured above: the Cardinal's Rochet
Pictured above right: close up detail of lace
Pictured right:
Cardinal Moran, National Portrait Gallery

[1] Moran was born at Leighlinbridge, County Carlow, Ireland, on 16 September 1830. His parents were Patrick and Alicia Cullen Moran. Of his three sisters, two became nuns, one of whom died nursing cholera patients.[3] His parents died by the time he was 11 years old. In 1842, at the age of twelve, he left Ireland in the company of his uncle, Paul Cullen, rector of the Irish College in Rome.

He was the first Australian Cardinal to Rome.

[3][https://en.wikipedia.org/wiki/Francis_Moran_\(cardinal\)#cite_note-Oharan-3](https://en.wikipedia.org/wiki/Francis_Moran_(cardinal)#cite_note-Oharan-3)



The Quilt - Beverley Clark

I had been looking, for some time, for an idea for a knee rug, and a way to use some of the samples of Lace in my collection. I came across the idea of using 6x2 inch finished coloured pieces of material, and decided this type of quilt was ideal. From collecting paint samples to select the colours, drawing a plan for the layout, selecting the material, the quilt grew to over 2 x 1.5 metres. It would require fifty-two pieces of lace no wider than 2 inches and about 61/2 inches long including seam allowance.

When setting the pieces of lace on the coloured background, all those too thin or too wide were put to one side. Deciding they all needed to be made with white Gütermann 30 thread I needed to design many more lace insertions and edgings. Ideas were drawn from the many lace reference books in my possession, aiming for as many different headside and footsides, that I could imagine, using 2mm graph.

Each piece of lace is hand stitched to the backing with a row of stitches in the headside, footsides and a third row in the centre, with the hope that the Lace will stay in situ when the quilt is washed or drycleaned.

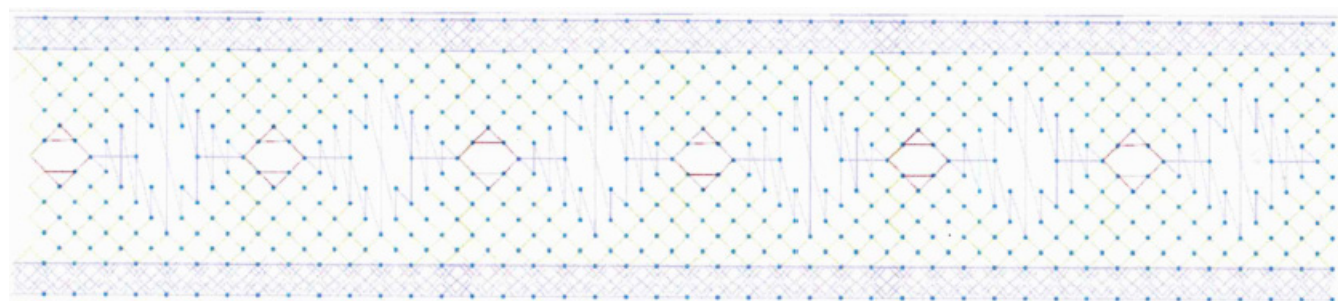
The quilt proudly sits on a single bed.



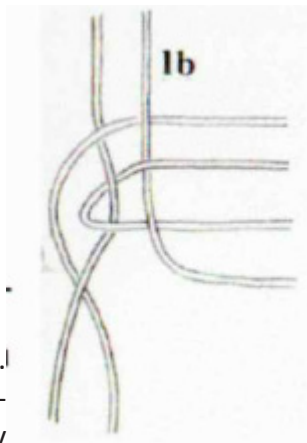
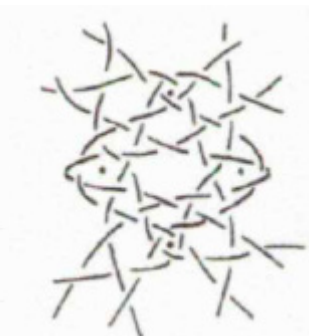
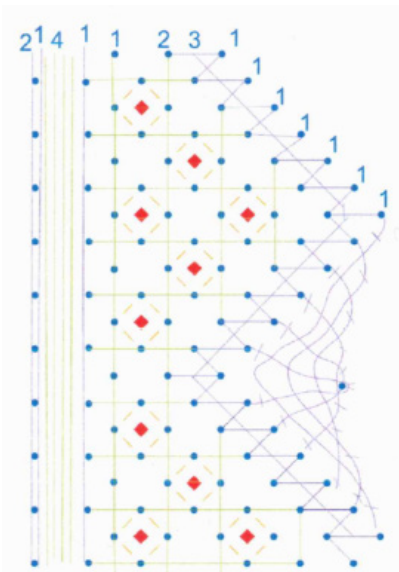
The quilt began as a knee rug, as I was planning the pattern, it grew considerably. The colours were chosen by looking at paint colours in the green shed, then matching the colours of the material to the chosen colours. I quilted around each 6x2 inch piece of material by hand, after the top had been attached to the back. Each vertical row was sewn to the backing as they were completed. 22 pairs of bobbins, 2mm graph, Gütermann thread was used. The Taya, Sharon Carla, and Cheryl patterns have been featured.

Left: finished quilt.
Middle: finished Taya.
Right: finished Sharon

Taya Pattern

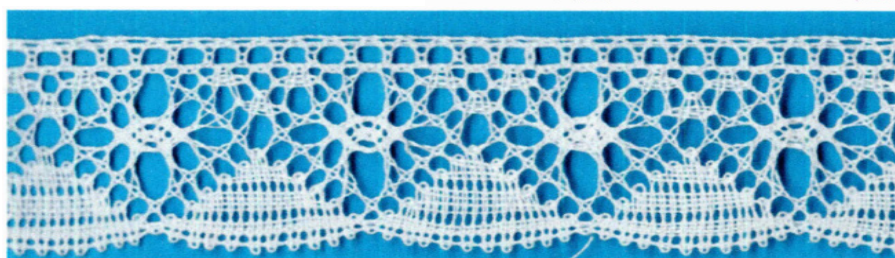
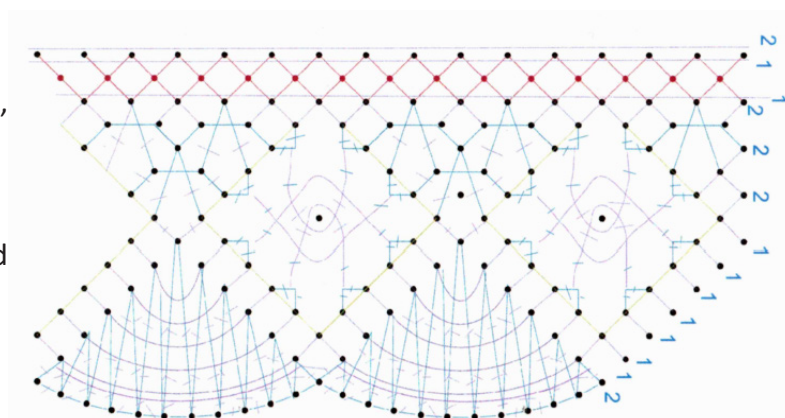


The diagram shows a rectangular grid of blue dots representing lattice sites. The grid is bounded by horizontal purple lines at the top and bottom, and vertical purple lines on the left and right. A yellow diamond-shaped path winds through the central part of the grid. Two red diamond-shaped paths are also shown, one on the left and one in the center. Several other paths are drawn in light blue and green, connecting different parts of the lattice.

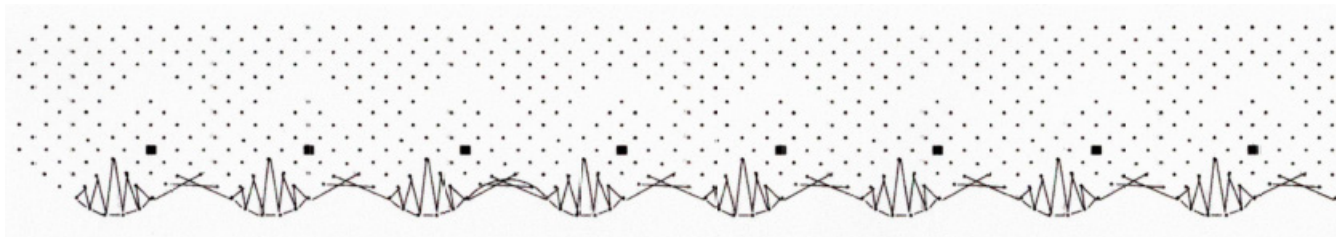


Gütermann thread was used. The turning stitch is 1b from Cook B 1990, Practical Skills in Bobbin Lace, p.141, a Linen stitch and half. The ground stitch used is from Bellon B, Grund Variation, 1995, p.58. Grund a, a single rose has sixteen Half Stitches. 3-4 pairs Half Stitch can be used in the footside, 2 pairs looks too thin, I have a linen stitch each side of the half stitch with a Torchon footside.

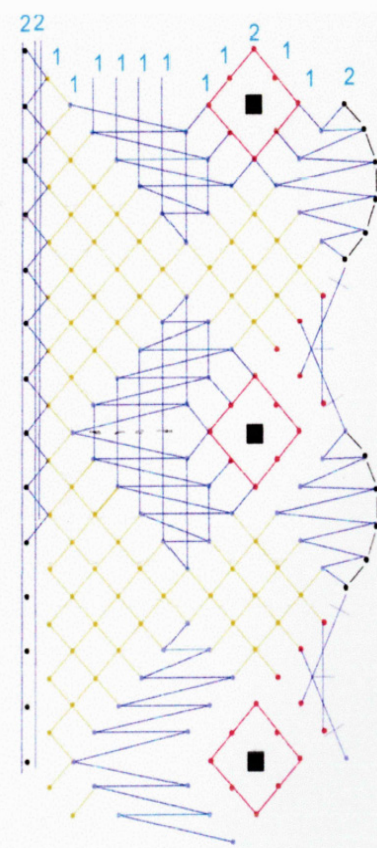
Fan and spider with divisions, triangular ground. 19 pairs of bobbins, thread Gutermann 30 or equivalent, 2mm graph. Foot side, Torchon edge with the centre pin worked in Honeycomb stitch. 8 pair spider, 2 pairs are crossed in linen stitch, then worked in linen stitch with a twist between the two inside and outside pairs, resulting in the division. There is a twist between 2 pairs in the fan resulting in the divisions. Triangular ground of choice.



Cheryl Pattern



18 pairs bobbins, Gutermann 30 thread, Torchon foot side. Fan and scallop head side, I found this worked best without an extra pair. A tally, spider or cloth stitch can be worked as the flower centre. Each piece of lace was stitched along the head side and foot side to the coloured backing, as well as along the centre, for washing or dry-cleaning. Extra length is required for each piece, if the lace is to be stitched into seams.



Sale Lace Weekend 2025 and 40 Years

By Cheryl Field.

2024 marks 40 years since the establishment of a lace group in Sale, Victoria. A small group of current members celebrated this milestone with a quiet but enjoyable lunch out at a local venue followed by a celebratory cake made by our member Michele Woolcock and decorated with a piece of lace made by a long time member Moira Pritchard (now deceased).

Current President Suzanne Hall cut the cake and congratulated the group on achieving 40 years. A commemorative bobbin made by Chris Parsons (England) with a Ruby and silver spangle symbolising our 40 Years was presented to all current members.

The information for the next Sale Lace Weekend is:

Dates: March (14th) 15th & 16th, 2025

Friday March 14th – Meet & Greet BBQ 6:00 pm.

Saturday 15th & Sunday 16th – Lacemaking days. (9:00-4:00)

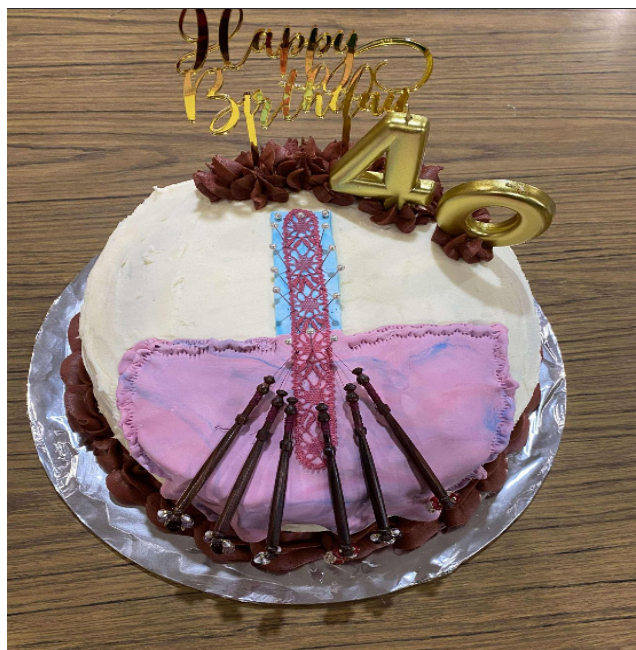
Suppliers (to be confirmed) will be in attendance.

Venue – Delbridge Hall, 153 Cunninghame St. Sale.

Saturday night dinner booking at a local venue organized for the group at cost.

Pre-dinner nibbles provided. Drinks over the bar.

Booking forms will be sent out to all previous attendees and those on our contact list early in the new year. If you would like to be added to the list please email us salelacemakers@gmail.com

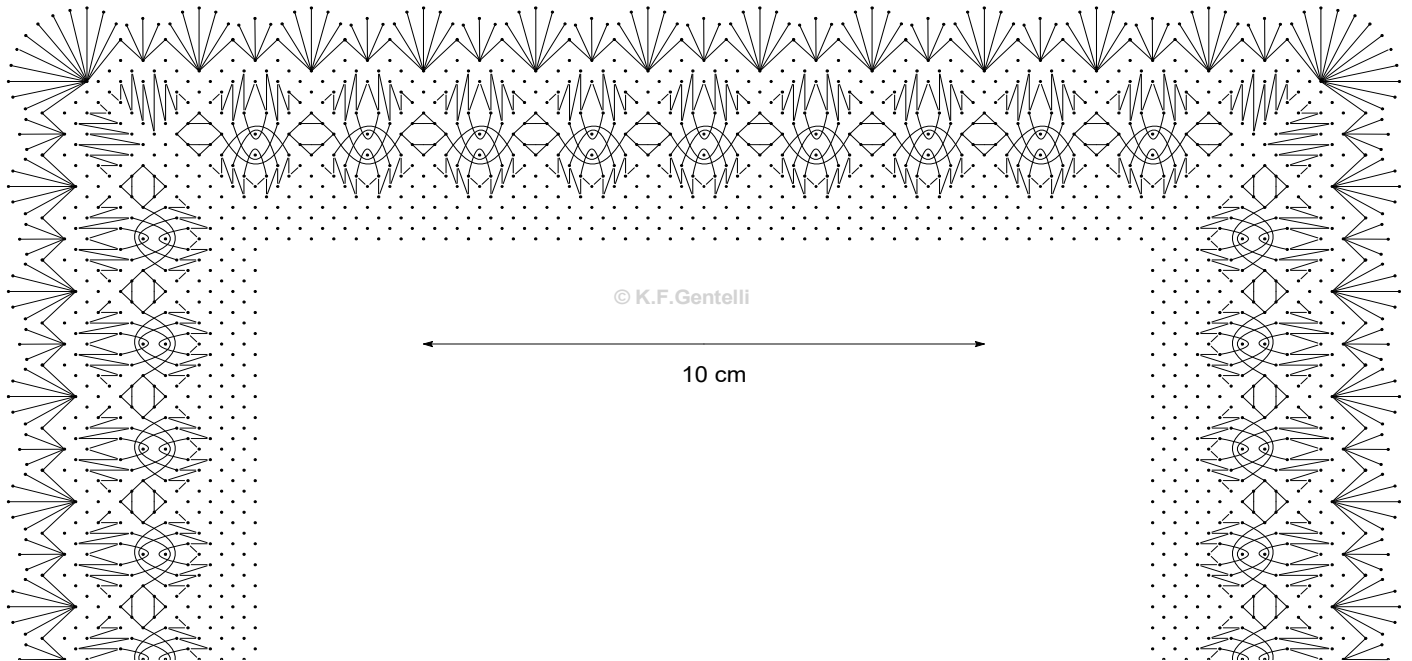


Pictured above: 40th anniversary cake

Pictured below: Sale Lacemakers celebrating

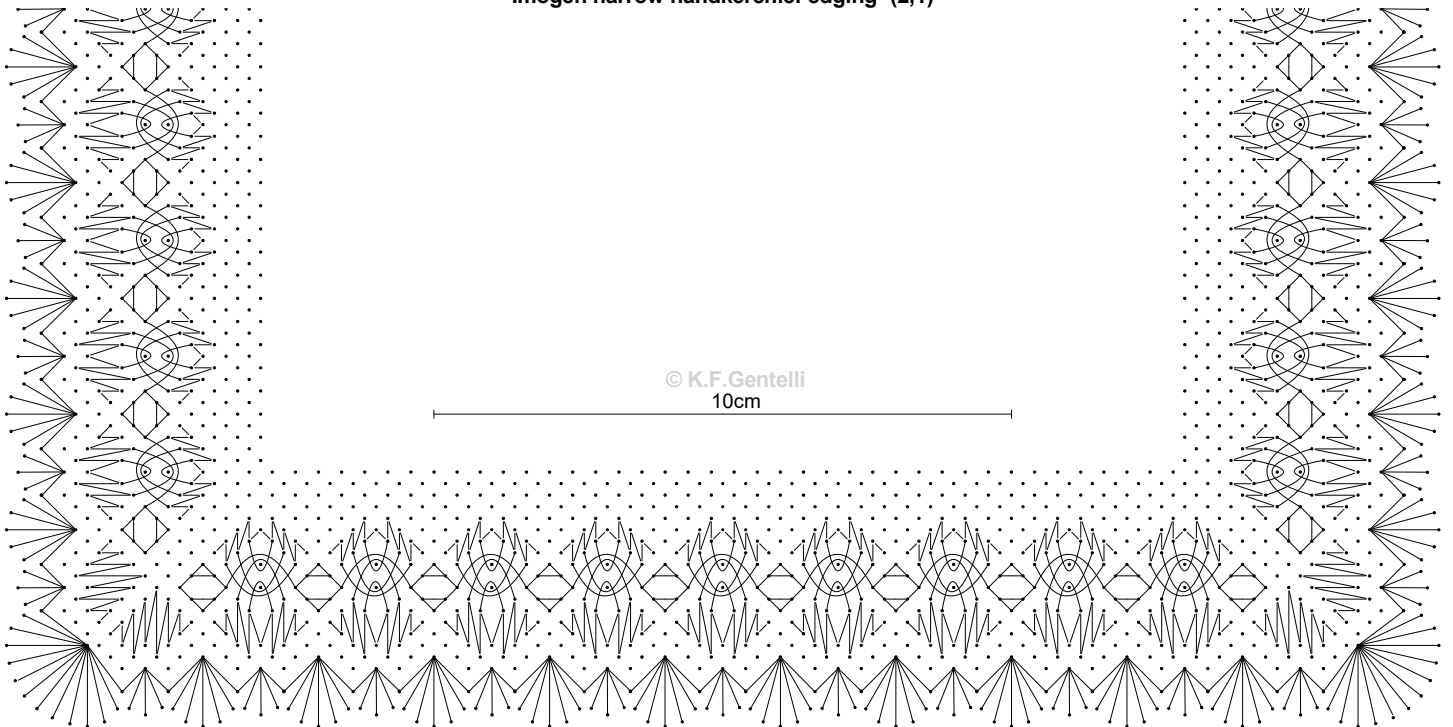


Imogen's Handkerchief



© K.F.Gentelli

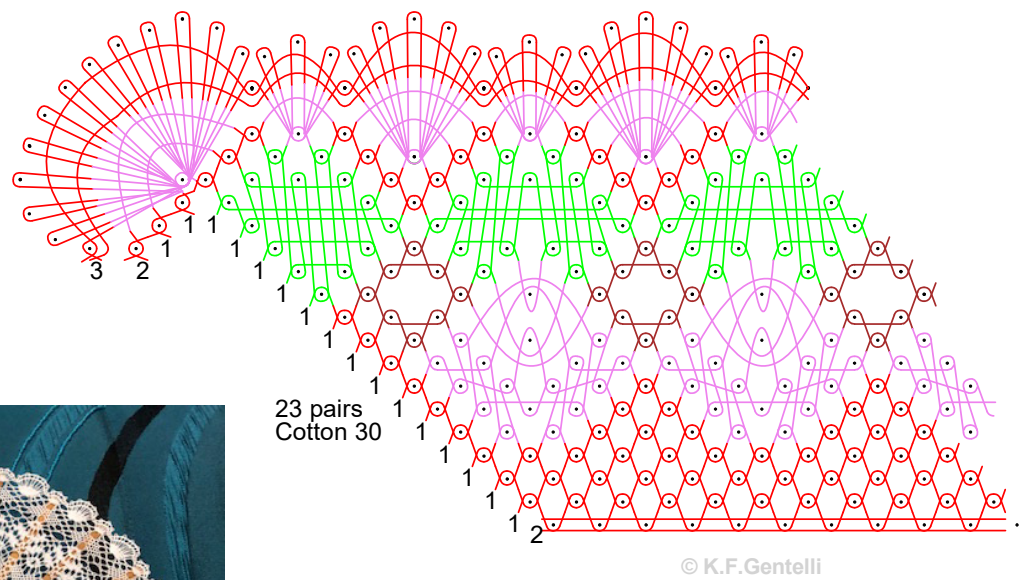
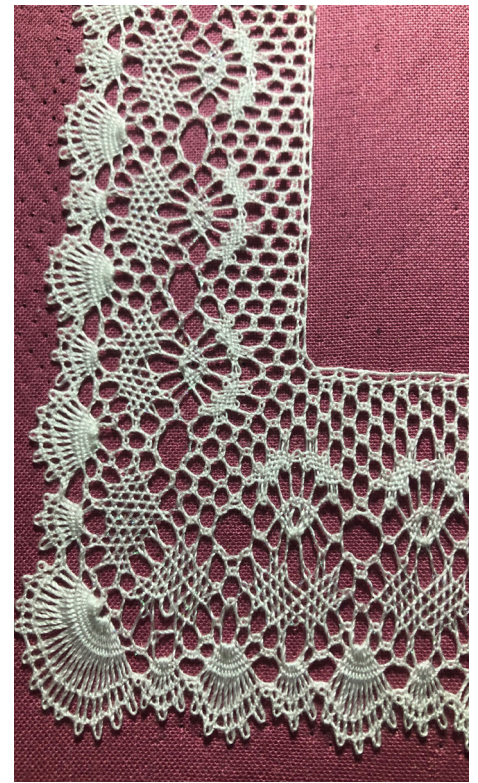
Imogen narrow handkerchief edging- (2,1)



by Julie Hannibal

A while ago I bought two fan books written by Kate Gentelli. In the second book there was a pattern called Imogen, after her granddaughter, and as my grandson's partner is also called Imogen, I decided I would make it. With help from Kate, it is finished and I have made it into a Wedding Fan. A few months later, I was feeling very low and could not motivate myself to make any lace. Thinking about it later, I decided to email Kate and ask if she could make the pattern into a handkerchief edging for me, so that it would match the fan. Within the week I had the pattern. Thank you, Kate, so much, you have got me going with lace again.

The pattern is published here with Kate's permission; it requires 23 pairs of bobbins wound with 30 cotton or equivalent linen or silk threads.



Top left and right: the finished handkerchief edge, close up
of the edge

Middle right: pattern diagram

Left: Photo of finished Wedding Fan



Gartmore House

By Lucy Battersby

Our Lace Making course includes an all-inclusive five-night stay at Gartmore House located in the gorgeous Scottish countryside in Loch Lomond and the Trossachs National Park, perfect for a creative getaway. The course will have a full four days of tuition from expert Lace Maker, Jean Leader. Whether you're a beginner or looking to refine your skills, this is the perfect opportunity to learn from one of the best! Jean's extensive knowledge and passion will inspire and guide you through the intricate techniques needed to create beautiful lace. Connect with like-minded people who share your passion for creativity! This retreat offers a fantastic way to travel, make new friends, and learn new skills in a relaxed, friendly atmosphere.

2024 dates are: 24th-29th November

The 2025 dates include: 23-28th of February, 27th of April-2nd of May, 24-29th of August, 16-21st of November. If you have any questions regarding our course, please contact Lucy lucy@gartmorehouse.com or visit the website <https://gartmorehouse.com/>



Left: Participant working lace Middle: Jean Leader assisting a participant. Right: A lace pillow with work from the course

Knitters Guild FibreFest



Kurri Kurri, Newcastle and Epping are pictured above ladies demonstrating lace at the Knitters Guild FibreFest, Wyong racecourse Oct 2024. The Knitter's Guild website for information on future events: www.knittersguild.nsw.org.au

National Committee Profiles

Margaret Abbey PSM

In 1985 I was living at Moss Vale, in the southern highlands of New South Wales. One evening, whilst flicking through the local newspaper I noticed a very small advertisement promoting bobbin lace classes. I rang the number and asked, 'Is that what they do in Belgium?' In 1981 I had what today is called a 'gap year' and whilst backpacking around Europe I had seen lace making in Brugge. At the time I thought, 'That is way too complicated - I would never be able to do that!' The lady I spoke to on the phone was Jennie Fisher, and as they say, 'the rest is history.' Lacemaking has led me to travelling around the world, meeting many wonderful people, and making lifelong friends. I have always believed that as I have benefitted so much from the lacemaking world I should also contribute whenever and however I can. I was the National Treasurer of the NAC when it was based in Victoria in 1995 - 1998 and became an Australian representative on the Administrative Council of OIDFA in 2010. It was a real privilege to be Vice President and President of OIDFA from 2015 - 2021 and a great honour to be appointed an Honorary Member in 2023. I look forward to contributing to the NAC as Vice President and supporting the Australian Lace Guild to thrive in this challenging period of change.



Christine Hancock

I am 5th generation Australian. One of my father's ancestors being present in Adelaide on Proclamation Day for the ceremony making South Australia part of the country. One of my mother's ancestors was a convict, and had been in NSW much earlier.

My mother taught me to Knit when I was 5 years old. I learned to Crochet at 8 years old, and taught myself to Tat at about 12 years old. At about this time that I taught my Mother and Grandmother to Crochet. I have worked within the food industry for most of my life, mainly as a kitchenhand - it was a profession which allowed me to 'switch off' after my shift.

During the 1980's I achieved a Bachelor of Applied Science in Home Economics. In 1993 I attended my first class of Bobbin Lace - I was hooked! By the end of 1994, my first teacher Yvonne Leaney said that she had taken me as far as she could, and suggested I consider how far I wanted to go. I transferred to classes with Karen Blum in 1995, and in quick time I had stage 1 Proficiencies in both Point Ground and Plaited Lace.

I began teaching beginners in 1995, the same year I designed my first piece of Lace. I have served on the State Committee on and off since 1995 as Committee Member, Secretary, Vice President, President and Editor. During the 2000's (I can't remember exactly when) I joined the Collection team under the tutelage of Karen Blum, and am now Collection Coordinator. I teach at the Lace House on the third Saturday of the month, this class was started as a follow-up for the people who attended our Learn a Lace sessions.



Top photo: Margaret Abbey PSM

Middle photo: Christine Hancock

Bottom photo: Bev Blackwell

Bev Blackwell

I've been making bobbin lace for 30 years and was a member of the NAC 2004-2007 as editor of Australian Lace. I enjoy learning new lace styles at workshops in Australia and overseas. I have learnt a lot through undertaking proficiencies and am looking forward to being Proficiency Coordinator. I hope to be very busy with lots of proficiency applications!



Bobbin Along the Murray

By Margery Rogers

The Mildura Bobbin Lace Group hosted 'Bobbin Along the Murray' in October 2024 at the newly renovated Powerhouse Hall which sits amongst the riverfront gardens along the banks of Murray River. This event was well attended by 73 lacemakers from Alice Springs, Tasmania, South Australia, New South Wales and Victoria. A wonderful display, which included table clothes, fans, wall hangings, scarves, doilies and more, showed a great variety of work and talent of the lacemakers.

A lot of chatter could be heard all day long as people caught up with new and old lacemaking friends, as well as attending the many stall holders. This has been an annual event for many years and we look forward to the next 'Bobbin Along the Murray' in Swan Hill, August 2025.

Left top: Display table of lace, right top: participant making lace, middle: participants inside the hall, bottom: all the participants



Vale Win Lambert 05/07/1944-26/05/2024

Sadly, Win passed away on 26th May 2024 just before her 80th birthday. Win began making lace in April 1991 and it soon became an immediate obsession. She was fascinated by the history of the industry, and enjoyed the restoration of old patterns as well as experimenting with modern lace patterns. She loved everything about lacemaking...the history, bobbins, pillows, thread and tools, but most of all the exchange of ideas at any meeting of any number of lacemakers. Win made several types of lace but probably her favourite lace was Bedfordshire, as was especially evident in the beautiful christening gowns she made for her grandchildren. Win made many trips both within Australia and overseas to further her interest and knowledge of lace.



Christening Gown



Win holding a piece of lace

In 2016 Win was responsible for publishing and producing 'Bedfordshire Lace' written by Barbara Underwood whose detailed understanding of the history of Bedfordshire Lace is shared in this publication.

Win held several positions within the Australian Lace Guild:

- National Administrative Committee Treasurer -1988-89
- Southern Region Treasurer and Representative
- State Treasurer 1997-1998 and 2000-2000
- Pillowtalk Editor 2000-2003

This below photo was taken whilst Win was visiting the Russian town of Yelets - notable for both historical and current commercial hand-crafted bobbin lace making.



Christening Bonnet



Close up of the lace at the hem.



Virtual Lace Classes

By Joan Brash

Virtual Workshops Headmistress

The Lace Museum (thelacemuseum.org) was established in 1981 and is located in “Silicon Valley” in the USA (the greater San Francisco, California area). It is run entirely by volunteers. Since 2020 the museum has specialized in presenting online lace classes to students throughout the world.

It started slowly, but in 2024, we offered 127 classes on 87 different topics, from 2-hour studies to 24-hour in-depth courses. And almost all of them were in the middle of the night for students in Australia! We would like to rectify that, so we are working to offer some classes each term at times convenient to students in Australia and New Zealand.

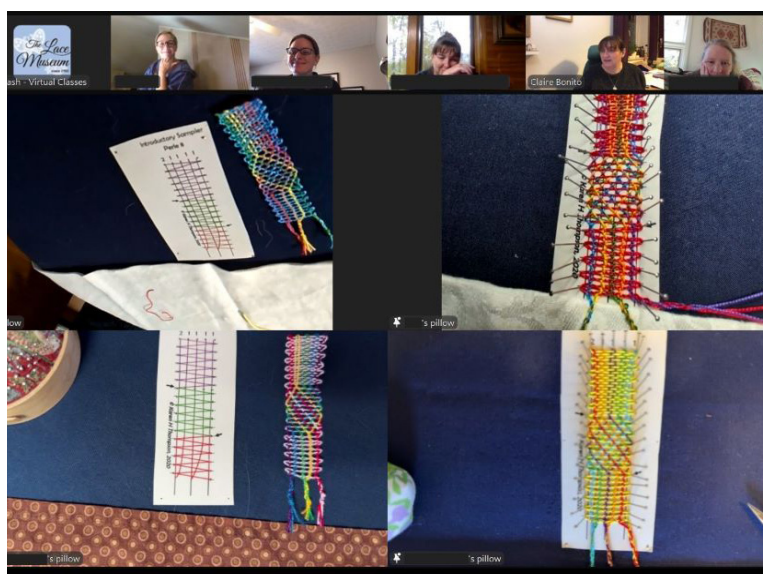
Virtual classes range from complete beginner to intermediate and advanced, with instructors from the US, Canada, UK and EU, and we would love to add some Australian teachers. They include bobbin and needle laces, crochet, sol lace, tatting, sprang, and more. They are taught using Zoom software, which fortunately installs and works very well on computers, laptops, tablets and smart phones. Teachers demonstrate on camera and students can see their work very closely, most often on a computer or laptop screen or a large tablet. The teacher would also like to see the students’ work, so students can suspend a camera (often a smart phone) over their work. Don’t worry; we have instructions for all of this and we have helped about a thousand students take classes. Classes are recorded so students can watch and replay the recordings while they do homework.

To make this happen, we would like to start by gathering information. We have been working with some of our Australian students to get an idea of what times might work from Western Australia to Eastern Australia to New Zealand. We have a Google Form survey here that suggests some possible times and asks what might work for you. We’d also like to know what teachers, topics, and levels you might be interested in. In general, a European teacher could teach in Australian evening/her morning. An American teacher could teach in Australian morning/her evening. And Australian teachers would be flexible. The museum will gather the survey results, but also feel free to email your thoughts to Nicole Gammie in Victoria at njgammie@gmail.com. We would love to hear from you soon to help select the first classes, but feedback and suggestions are welcome at any time to help with continued planning.

If you would like to get an idea of what is being offered currently, check our Virtual Education webpage, <https://thelacemuseum.org/virtual-education/>. This page <https://thelacemuseum.org/past-workshops-images/> shows a gallery of most of our past classes. Let us know if any of these are appealing, and do suggest new things. Many classes are four weekly 3-hour sessions or six weekly 2-hour sessions, but we’re very flexible.

We post all available classes on the webpage and many do sell out quickly. We are happy to give members of The Australian Lace Guild advance notice before posting the classes in your time zone on the webpage for the general public.

Please do join us, and if you have any questions or suggestions, we’re always available at VirtualWorkshops@thelacemuseum.org.



Screenshot of a beginning bobbin lace virtual class at the end of the first lesson.



Pillows and lace exhibited at The Lace Museum.



Jesurum Polychrome Bobbin Lace Collar from the collection of The Lace Museum.

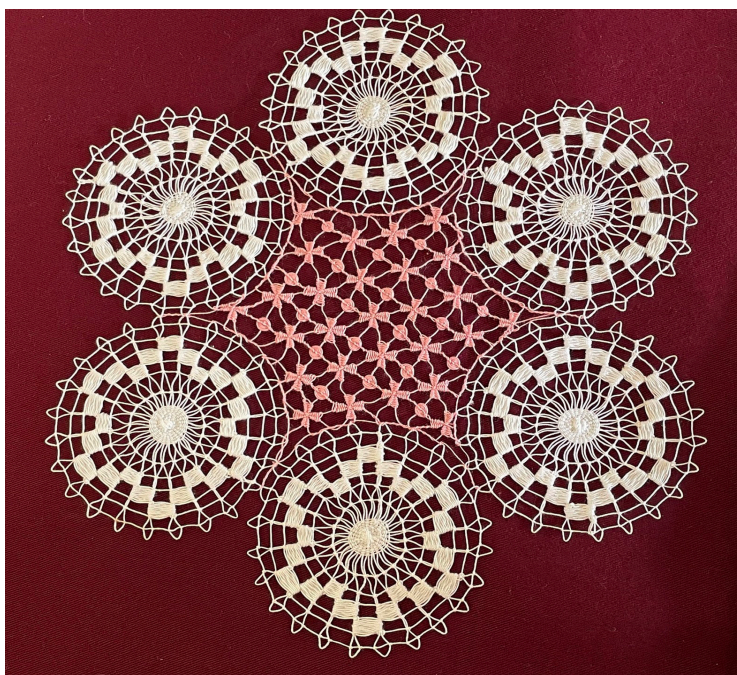
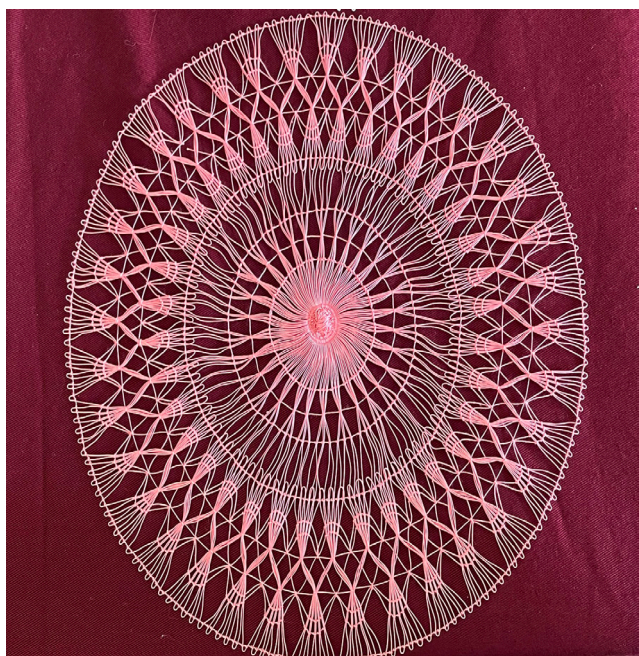
AGM Workshop Photos



These photos are from the Carrickmacross and Limerick workshops



The photos below are from the Tenerife workshop



AGM Conference Review

AGM Conference by Margaret Hertel

It was with pleasure that Orange Lacemakers volunteered to assist with the 2024 AGM in Perthville, near Bathurst, NSW. The peaceful village of Perthville was the first AGM held outside of the Big City of Sydney. What a change, quiet, country peace. It was very conducive to making lace!

The venue was at the Convent of the Sisters of St. Joseph. It had been in the past a boarding school, and had a newer residence of single/double rooms, many with ensuites.

The accommodation was fabulous, everything that one could want in a motel. There was a very extensive 7/24 ability to have food and drinks and catch up with friends. The numerous sitting rooms were an added benefit that allowed for quiet time and homework from the workshops.

Unfortunately the numbers were down on previous years AGMs. Possibly the economic situation and the perception of Sydneysiders that crossing the "sandstone barrier" made them nervous about travelling. It was a pleasure to meet Cheryl Yates from Mareeba in Queensland, who made the long journey. She had a great time meeting other Lacemakers and making new friends. On the free day, she was taken for a drive around the countryside of Orange and Bathurst. Another group was taken by Sandy Taylor to do a lap of the Mt. Panorama racetrack. Very enjoyable. One of the Lacemakers took a video all the way. It would make the men in the family jealous! Again, another thoughtful lacemaker!



Pictured above, the Tasmanian girls, with Raewynne Jannings, went for a drive on the last day. The train didn't leave until 5pm. So, off to the Orange area. The highlight was a visit to the Orange Lacemakers room. They were very impressed with the comprehensive library and took note of numerous books to be purchased later. On the way back to Bathurst, a visit to the little craft village of Millthorpe was enjoyed. The shopping was most enjoyable. All together a lovely venue at Perthville, with friendships new and old maintained. We will be looking forward to next year in South Australia for the AGM.



Workshop Reviews

Carrickmacross Workshop by Maureen Gibson

In September, I enrolled in Annette Meldrum's workshop for four days at the Perthville NAC Conference. Annette offered an introduction to Carrickmacross Lace for two days and/or two days of Limerick lace making. I decided to do four days of Carrickmacross Lace. Annette had prepared kits for both types of lace and advised us of any additional equipment we might need.

There is so much to commend Annette as a Tutor. Those who have previously attended her workshops would attest to her calm and organised approach. Annette's preparation was exemplary. She displayed amazing examples of both traditional Carrickmacross and Limerick Lace, along with contemporary pieces of a high and decorative standard. Plus a variety of reference books to inspire us.

I particularly liked Annette's Carrickmacross bookmark design. We were introduced to the picots or twirls of coarse thread which form the traditional edging known to identify Carrickmacross lace and the 'pops' - small circles of buttonhole stitches onatten the net. Her design enabled us to learn the techniques and basic stitches while making an attractive piece of lace that could be used as a bookmark or perhaps framed, depending on our personal preference. Annette demonstrated bars and thorns and answered many questions with patience and expertise.

My first time experience of using duckbilled scissors to cut away the organdie - leaving the machine made net and stitches intact, followed by cutting through both the organdie and net below the bars and thorns ensured my concentration and increased my heart rate! Annette had bravely trusted me to trial my cutting skills on her sample as I hadn't reached that stage on my own work. This process is still to be attempted on my own sample, but at least I've had a 'trial run' where I didn't do any damage to Annette's work. Not that I'm overconfident, I still accept the possibility that a few stitches of 'magic' repair may be necessary.

Annette's knowledge, and her enthusiasm to introduce and encourage lovers of lacemaking to the Irish laces is inspiring. Thank you for your introduction to these beautiful laces Annette.

Carrickmacross Workshop by Janice Brooks - WA Branch Delegate.

This excellent workshop was attended by seven ladies. The first two days were devoted to stitching the Carrickmacross Lace bookmark. The kit was ready for us to begin straight away practicing the different elements of this beautiful lace. To start off, Annette spoke about how special this lace is and how it featured on Royal Bridal Gowns.

We quickly found that our tutor was patient, encouraging and positive. No question was left unanswered. We frequently heard, 'Good job' and 'that's looking really lovely'. As we worked away, Annette would tell us all sorts of interesting snippets about the lace and the different aspects. She generously showed features and offered further inspiration. Extra kits were available so that we could extend our skills.

The second two days were for a Limerick Lace design. This beautiful feature piece was planned so that we could tackle many of the special stitches of this exquisite Irish Lace. While teaching the beginners in Limerick Lace, Annette was skillfully moving between the others who were 'doing their own thing'. By the last days there were three of them. Unfazed, our tutor just carried on and by 4 o'clock on our last day we all felt that these workshops had been a worthwhile, friendly and positive experience. Annette said that we were 'the best class that she has ever had'. We agreed that we will take that!

I guess the evidence is that we happily worked on after finish time each day. Who was most surprised? The tutor or the students? Well-deserved applause at the end of the last day. Thank you, Annette for your generosity, knowledge and expertise.



Flanders Lace Workshop Report by Marie Misiurak

Tutor: Anne Binnie from New South Wales. Anna's workshop on Flanders Lace focused on technique and problem solving. I was challenged and inspired by Anna's instructions. I am definitely going to continue with Flanders Lace.

Teneriffe Report from ALG Conference Workshop: 16th - 20th September 2024 by Barbara Stokes and Margaret Hertel

Tutor: Christine Handcock from South Australia. Margaret and I really enjoyed our Teneriffe Workshop of 4 days. Christine had excellent notes for us. History and techniques were shared with great patience. Each day was enhanced by viewing Christine's display of her work. These helped us plan our choices. Teneriffe is a knotted needlelace that is made over a web of laid threads. Tricky getting a loose web. Then learning the central weaving and knot rows. The knot, coral stitch is made around the web. Thank you for all your knowledge sharing Christine. I'm sure Margaret and I will continue to experiment with this lace. Recommend everyone try Teneriffe especially with Tutor Christine Handcock.

The Long Thread Podcast

By Stefanie Flowers

The Long Thread Podcast has an episode featuring bobbin lace maker, historian and teacher Elena Kanagy-Loux talking about why she chooses to make lace and how ideas for her various projects have come about. Through academic study and the work of her hands, Elena Kanagy-Loux, answers the question "what does lace mean to you?" As a PhD student, Elena looks at lace through the lenses of history, culture and gender. While lace is assumed to be delicate, it is actually very durable, and in the past denoted power and wealth rather than femininity. Elena's favourite style of lace is bobbin lace, and while she takes the occasional commission, like most lacemakers, the pieces she creates are primarily for her own interests. Two of the more notable commissions she has created are a collar given to Justice Ruth Bader Ginsburg by Columbia Law School on the 25th anniversary of her investiture to the Supreme Court, and a collar designed for the Threads of Power exhibit at the Bard Graduate Centre. Additionally, Elena founded the Brooklyn Lace Guild and also teaches bobbin lace.

Elena, like all lacemakers, is very familiar with hearing from non-lace makers "isn't that a dying art?" Her reply - not only conveyed in words but in her work, classes and lace-filled wardrobe - "Lacemaking is a *thriving* art!" Elena's website can be found at: <https://elenakanagyloux.carbonmade.com/> where she showcases an amazing range of inspirational projects across a range of media, from bobbin lace, to weaving, to boudoir, to performance art, with plenty of Victorianaesque colour and unique techniques featured throughout. Elena has truly reimagined what one can do with lace, and could very well be inspiring for members when it comes to entering our Triennial awards.

Elena has a very strong online presence outside of her website and you can find her work at the following links:

<https://www.instagram.com/erenanaomi>

<https://www.youtube.com/@elenakanagy-loux3846>

<https://www.tiktok.com/@erenanaomi>

Listen to the podcast here: https://share.fireside.fm/episode/-27NPC05+MC_Bsnn4



Pamela Nottingham

To all lace makers and lace groups:

Lace exhibition in Marlow, Spring 2025

Marlow Museum is planning an exhibition starting in April 2025 to celebrate the life of Pamela Nottingham and her influence on lace making. She died in Spring 2023.

Pamela Nottingham was born in Marlow and loved the town. She was a much-loved regular volunteer at Marlow Museum, in spite of living 40 miles away in Barnet. She has left the museum a valuable legacy, including her lace collection, her books and her MBE for lace making. In the exhibition we want to explore the history of lace and recognise Pam's influence on the craft over the last fifty years.

"The year 1976 saw three significant events in the British lace world: the formation of The Lace Guild, ... the publication of Pamela Nottingham's *The Technique of Bobbin Lace*, and the first polystyrene ... pillows."
<https://www.laceguild.org/a-brief-history-of-lace>

Invitation:

We are inviting all lace making groups to submit for our exhibition

- a short account of what Pamela and/or her books meant to you, along with
- a close-up photograph of a piece of lace you have created as a result, shown on a blue background and in as much detail as possible.

Please don't send the lace itself, unless you don't want it back. Unfortunately we can't undertake to return things.

Expression of Interest

We would be grateful if you would let us know by 31st December, if you are intending to submit something, please contact dellafitz1@gmail.com and fill out the form.

We will accept group submissions from your lace circle, or individual entries. If there are many entries, we cannot promise to display everything at once, because we are a small museum, but the exhibition will go on until the summer, so we can rotate the displays during that time.

Final Submissions

Please send us your final submissions by March 1st 2025 to dellafitz1@gmail.com

If you send by post, please label everything with your name, email address, phone number and lace group name on the back. Thank you.

We look forward to receiving your submissions for the exhibition.

Lace Demonstrations

While the exhibition is on, we would like to create a programme of lace making demonstrations outside the museum, like Pamela used to do. If you would like to book a weekend afternoon to make lace outside the museum and talk to visitors, please contact us via email for details.

Thank you very much,

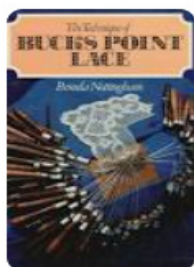
The Trustees of Marlow Museum



The Technique
of Bobbin...
1976



Bedfordshire
Lacemaking
1992

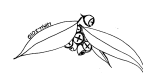


The technique
of Bucks Poi...
1981



The Technique
of Torchon...
1979

There are a range of Pamela's books listed on Google search, the photo to the left is a small sample of some of the titles she has authored. Sourced from: Google Books



Ten Years at the Lace House

By Christine Hancock

54 West Street, Torrensville SA.

This year the Australian Lace Guild SA Branch is celebrating 10 years of residence at "The Lace House". Back in 2014 our Patron Mrs Pat Michell OAM bought the house for our exclusive use. We had a Special Meeting at The House in June, moved in in July, and the first General Meeting Day held at The House was August 19th, which was also our AGM.

Some improvements were done before we moved in, such as installing solar panels, and an alarm, converting one of the smaller rooms to a second and third (handicap) toilet, and installing spotlights in the galleries, and picture rails in the Main Room, Galleries, and Collection Room.

We meet on every Tuesday – last Tuesday in January to 2nd Tuesday in December, and the 1st Saturday - February to December, with classes on the 3rd Saturday February to November.

The main room is huge. This Room has a kitchen with an island bench, our dining area, and the majority of the room is used for meetings, lace days, and classes.

The Galleries are two rooms 'The Members Gallery' where members may display their completed pieces, in February 2025 we will have a themed display of lace covered Coat hangers and Headbands for which we will award a 'peoples choice' prize, and 'The Michell Gallery' is dedicated to displaying laces from the Collection. The collection display is supposed to be changed every 6 months, but the Collection Coordinator (me) has been busy with other things i.e. Slack.

The Collection Room houses our extensive Collection in two banks of plan drawers with twelve drawers each, and a chest of draws with some overflow in a wardrobe for 3D pieces and records. There are over three thousand pieces in the Collection. Stock taking is a 3-month nightmare!

The Library! – you are all green with envy. The picture below shows our collection of Bobbin Lace books, Needle Lace books and History of Lace books. The other side of the room has shelves with almost as many 'Other Lace' books – Knitting, Tatting, Crochet, Limerick, etc. Only our librarian can tell you how many books are in there!

I asked the members who were present on October Tatting and Lace Day (1st Tuesday) to write one line about The House, this is what they said:

"Our happy, friendly home to make Lace each week."

"It is a good place for making Lace and making friendships."

"A really good place to spend a day with friends and tatting."

"Our special place to make friends and share lacemaking."

"A place to meet your Lace friends and swap ideas."

"Always a hive of activity"

"A place where beautiful things are made."

"Somewhere to forget your problems and immerse yourself in Lace with likeminded people."

Christine Hancock

Collection Coordinator and Saturday Lace Coordinator

(See pictures on back inside cover)





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Does your group have a social media presence? Are you a member of an awesome online group? Let us know by submitting the link to the editor

Facebook:

Bobbin Lace Makers

Bobbin Lace Downunder

Queanbeyan Lacemakers

Australian Lace Guild (NSW branch)

Australian Lace

WA Branch Australian Lace Guild

Needle

Instagram:

NSW branch Australian Lace Guild

Youtube:

Jenny Brandis Lace



Proficiency Assessments

Many of our members have been working towards their proficiency certificates in various forms of lace. These cover Stages 1-3 and Teacher's Certificate.

Applications open annually in February and close on 1 March. Entries need to be submitted to the Proficiency Co-ordinator by 7 May for assessment.

Application fees are:

Stages 1 - 3	\$40.00 each
Stage 4 (Teacher's)	\$40.00

If Stages 3 and 4 are submitted at the same time, only one fee of \$40.00 is payable.

If a reassessment is required, a fee of \$25.00 to cover postage is to be sent with the request.

Information about requirements for proficiency assessments and application forms can be obtained by writing to the Proficiency Coordinator or by visiting the Guild's web page. Please ensure that you have the latest version of proficiency requirements from the Coordinator before submitting your work. Please enclose a business size stamped, self addressed envelope for return of information.

Proficiency assessments are available for the following laces:

- Crochet
- Knitted laces
- Tatting
- Needlelace
- Bobbin laces:
 - Point Ground (Buckinghamshire, Lille and Tonder)
 - Torchon
 - Plaited (Bedfordshire, Cluny and Maltese)
 - Braid/Tape
 - Honiton
- Knotted laces:
 - Armenian
 - Filet & Netting
 - Teneriffe
 - Nanduti
- Net based laces:
 - Limerick
 - Carrickmacross
 - Tambour

Address enquiries to: Roseanne Titcombe
proficiency@australianlaceguild.com.au

The Australian Lace Guild Grants

The Australian Lace Guild provides grants to groups and branches to assist in the promotion of lace and lacemaking throughout Australia.

Applications close on 31st March of each year, and the grant should be used within 12 months of being awarded. Applications will be assessed at the first NAC meeting after the closing date.

Groups disadvantaged by distance will be given special consideration.

The grant application form is being revised - please make sure you use the current version. The form can be obtained from the Grants Coordinator, Margaret Abbey, grants@australianlace.com.au

Articles of Association

A copy of the Articles of Association and Memorandum of the Australian Lace Guild is available on the Guild website.

Australian Lace Index

An electronic index to Australian Lace in spreadsheet format is available to members by email. Please contact the Editor to obtain a copy.





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No. 1 Spring	20 July
No. 2 Summer	20 October
No. 3 Autumn	20 January
No. 4 Winter	20 April

Membership Subscriptions
Subscription Rates 2024-2025

Printed Magazine and Electronic copy available:
ORDINARY MEMBERSHIP: \$70
CONCESSIONAL MEMBERSHIP: \$65
FAMILY MEMBERSHIP: If details have changed, please advise the Guild \$90
JUNIOR MEMBERSHIP: Must be under 18 years of age on 1st August 2024 \$40
Electronic Magazine only (must have a valid email address)
ORDINARY MEMBERSHIP: \$50
CONCESSIONAL MEMBERSHIP: \$45
FAMILY MEMBERSHIP: If details have changed, please advise the Guild \$70
JUNIOR MEMBERSHIP: Must be under 18 years of age on 1st August 2024 \$20
OVERSEAS MEMBERSHIP: Payment in Australian dollars only. \$50 AUD

NOTE: Due to rising costs of international postage, overseas memberships from Volume 46 Issue 1 2024 will be electronic only. Electronic copies are available via Google Drive for the interim while we work on another solution.

If paying after 30th September 2024 you must pay the LATE RENEWAL FEE: \$5.00
New Members to also Pay the once only new member joining fee of \$10

* Please allow for bank fees and currency exchange rates.
Prospective Members: Please contact the Membership Secretary for an application form or print a copy from the website: www.australianlaceguild.com.au

Souvenirs

The National Administrative Committee has the following items for sale:

Badges	\$6 + p&h
Magazine	\$12.50 + p&h

Please contact the Committee via the Australian Lace Guild website for postage and handling costs.

If you have purchased the printed magazine membership, you can also receive the electronic version as well. Please email the membership secretary and editor if interested.

Unless otherwise specified, photographs in this Journal have been taken by members of the Australian Lace Guild or by the person forwarding the article to the Editor for use in this journal.

Professional photographers are not employed by the Guild.

Extracts from Australian Lace may be included on the Australian Lace Guild's website. This will help create considerable interest and help to promote our Guild.

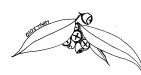
If you do not wish parts of any article or pattern you submit to Australian Lace to be published electronically, please inform the Editor.

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The Australian Lace Guild 1984-2025

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Ten Years of Lace House



Top Left: The Lace House

Middle Left: Collection Room

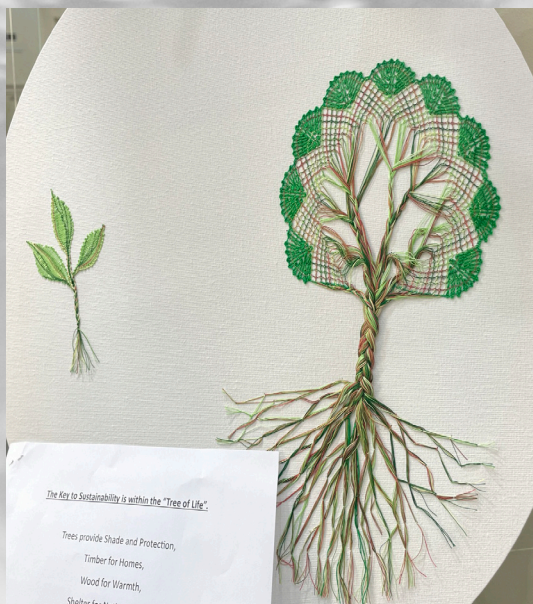
Bottom Right: Main Room

Top Right: Michell Gallery

Middle Right: Library

Bottom Right: Members Gallery





The Key to Sustainability is within the "Tree of Life"

Trees provide Shade and Protection,
Timber for Homes,
Wood for Warmth,
Shelter for Wildlife...

