

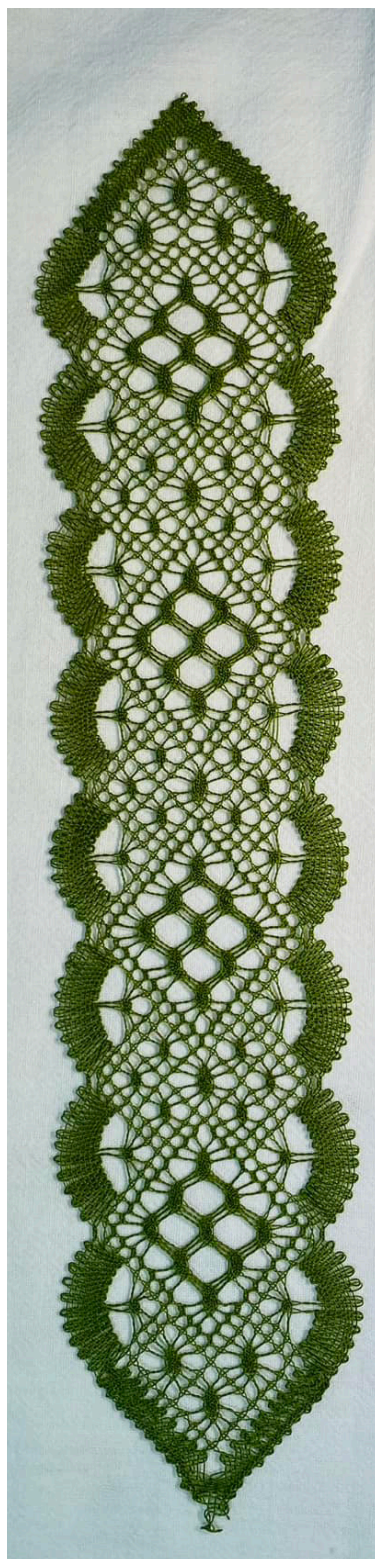
Australian Lace



The Journal of the Australian Lace Guild

Vol. 46 No. 4 Winter 2025

Gallery



***Deadline for Spring 2025
issue***

15 July 2025

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

Contents

CONTENTS

Gallery	2
From Our President	4
Notice of Meeting of Members	5
Call for Nominations	5
Articles of Association – proposed changes	6
Behind the Scenes	7
On the Website	8
AGM on-line	8
Step Back in Time	11
Wearable Lace	12
Lace in the Wild	13
Aussie Lockdown Bookmark	16
Purple Scarf	17
Do your own ...	18
A Colour Challenge	18
Book Reviews	23
Errata	23
Proficiency Assessments	25
Advertising Rates	25
Lace Around Australia	26
National Committee Contacts	29
Souvenirs	30

Front Cover: "Wave" Contemporary Lace Designed and Worked by Lindy Roberts

Inside Front Cover: L Bookmark Aussie Lockdown designed by Jenny Brandis, made by Sally Jenkins.

Inside Front Cover: R "Some days are like Diamonds some are like circles" by Lindy de Wijn

Inside Back Cover: Colour challenge by Nicole Gammie and Kate Gentelli

Back Cover: Lace in the wild "Connection"



From Our President



I would like to start this letter by offering the NAC's sincere apologies for the delay you experienced receiving the autumn issue of Australian Lace. It was sent to the printer a little later than usual, but then was also delayed because of the priority of printing for the Federal Election.

It isn't long now until our Conference at the McLaren Vale Function Centre in South Australia. The autumn issue of Australian Lace included conference information including tutors, workshops, tour and accommodation. If you haven't registered and wish to attend, you can find the registration form and more information on the website.

<https://australianlaceguild.com.au/notice-of-annual-general-meeting/>

The AGM will be held on the Saturday of the conference week. During the AGM we will be voting on a special resolution to change two items in the Articles of Association. Currently Article 8.2 requires that the President and at least one other Director holding the office of Vice President, Treasurer or Secretary, must reside in the same state or territory of Australia. On page 6 there is a schedule of proposed changes and our reasoning for proposing these changes. If you are not able to attend the AGM but wish to vote, Proxy forms are available on the website.

It is now that time of year when the Guild needs to elect members to the National Administrative Committee. This is an opportunity for you to step forward and support the Guild by nominating for one of the various roles of the Committee. Nomination forms need to be received by the National Secretary secretary@australianlaceguild.com.au by July 1st. Nomination forms are available on the website.

This year we would like to award the Jennie Fisher Scholarship. Many of our members have projects in mind that we would like to encourage and assist with. Application forms are available on the website. Applications close on July 25th.

<https://australianlaceguild.com.au/membership/grants/>

The entries for the Nimble fingers competition will close on August 31st. Entry forms are available on the website <https://australianlaceguild.com.au/junior-section/nimble-fingers/>. Let's encourage our younger lacemakers to enter. There are two age categories, under 12 years and 12 to 18 years as of the entry closing date. I look forward to seeing their entries.

With the various links I have included in this letter you may realise that we will no longer be including inserts in the magazine. Including inserts has added considerably to the already increasing costs of printing the magazine. We would like to keep our membership fees as low as we can and this is one way that we can do that. Membership renewals will be due on August 1st. The membership renewal form will be available on line from July 1st.

The first of the virtual classes run by The Lace Museum in Freemont California USA, at a time which suited Australians, was run in May. The class Beginning Beds was full with 2 people from our time zones joining others from the USA. If you attended then let us know how it went.

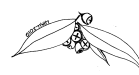
To finish off, I will add a gentle reminder about the two lace awards which will be held in the next four years. In 2027, the Triennial Award theme Great Southern Sky and in 2029, a special award to mark our 50th anniversary with the theme Celebration. You still have plenty of time to prepare for both awards.

Happy Lacemaking

Kate Gentili

NAC Nomination Forms are available at australianlaceguild.com.au/members

Proxy forms are also available at australianlaceguild.com.au/members



Notice of Meeting of Members

AUSTRALIAN LACE GUILD ACN 006 462 175 ('THE COMPANY')

Pursuant to Clause 4.3 of the Articles of Association

Pursuant to clause 4.3 of the Articles of Association of the Company, the Directors hereby convene a meeting of the Members of the Company.

Members:

To all members of the Company

Meeting Time and Place:

11 am on 27th September 2025

McLaren Vale Function Centre,

Cnr Main Road & Caffrey St

McLaren Vale SA 5171

or

via online meeting.

It is proposed that the Members consider and vote on the proposed special resolution to amend the Company's Memorandum and Articles of Association, in accordance with the included schedule.

Take note that members who are entitled to cast a vote at the meeting are entitled to cast that vote in person or by proxy or attorney pursuant to clause 7.4 of the Articles of Association.

Dated: 15th May 2025

Katherine Gentelli

.....

Signed for the Company

(See included Schedule of Proposed Amendments on page 6)

Call for Nominations

**for the
National Administrative Committee
of the
Australian Lace Guild**

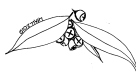
Nominations are now open for the National Administrative Committee for the term of office for 2025 – 2026. All positions are open for nomination, including the President, Vice President, Treasurer, Secretary and five Committee members.

All nominees must be members of the Australian Lace Guild and must consent to their nomination.

All nominations must be completed on the nomination form available on the website. [link](#)

Nominations will close on the 1st July. Nominations must reach the secretary,

secretary@australianlaceguild.com.au by the 1st July.



Articles of Association

– proposed changes

Articles of Association – proposed changes

	Schedule of Amendments 2025 Articles of Association – Australian Lace Guild	Amendments to the Articles of Association (in the version approved by AS IC dates 29 April 1996 and including the amendments approved on 25 September 2021)	
Clause	Current clause	Proposed new clause	Why are we proposing the change
8.2	Directors Qualification In order to be elected as Directors, the Directors shall be Members of the Company. The Director who is elected President, and at least one other Director holding the office of either Vice President, Treasurer or Secretary, must reside in the same state of Australia. Directors may otherwise be drawn from the membership of any state of Australia.	Directors Qualification In order to be elected as Directors, the Directors shall be Members of the Company. Directors may be drawn from the membership of any state or territory of Australia.	With almost all communications being undertaken electronically there is no need for the President and one other elected official to reside in the same state or territory. This provision continues to place a burden on the state where the President resides which is no longer necessary.
18.1	Office The Office may be located in any Australian state or territory, to be determined at an annual general meeting. Pursuant to Article 8.2, the President and at least one other elected official (Vice President, Treasurer or secretary) must be from the same state or territory, with other Directorship positions drawn from the membership of any state or territory.	Office The Office may be located in any Australian state or territory, to be determined at an annual general meeting.	With the proposed change to Article 8.2 there is no need to reference the residential state or territory of the President and other elected officials.

Behind the Scenes

Rebuilding Our Website and Creating a Members' Area

By Stefanie Flowers

Over the past few months, I've been hard at work updating our Guild's website to better serve our members, improve accessibility to our resources, and future-proof how we distribute the magazine and other digital content. While it may seem like a simple change on the surface, a lot goes on behind the scenes—and I'd like to share a bit about that process, the challenges involved, and where things are headed next.

Starting from Scratch

Our old system for sharing the magazine involved providing access via Google Drive. While it did work for the most part, some members were not comfortable with having to have a Google account. It also doesn't offer the long-term structure we needed for future growth - like member-only content, pattern archives, or different tiers of access.

Google Drive, while initially a stop-gap solution to allow immediate access to a digital version, it was not the end vision. However, I am still allowing access to the magazine via Google Drive, for anyone who prefer not to use the website in the interim.

I have now created a very simple member's area on the website, accessed via a password I provide via email. Here you will be able to download all of the versions of the magazine that I created, as well as forms and meeting minutes. This area also gives a detailed description of what my future plans are with the member's area.

Building the Members' Area

To build a secure members-only section of the website, I plan to install a plug-in that will allow for the creation of different membership levels and restrict access to specific pages or files based on login credentials.

One of the biggest hurdles I will face is setting it up to work with our existing system. The transfer to digital is a slow process, as currently many members still purchase their membership via paper forms and bank transfer. One of the goals of moving to digital processes is to provide members with the ability to purchase or renew a membership online using a login with their Guild membership number and their own unique password.

A further challenge which caused significant setbacks were trouble shooting plugin conflicts and repairing the website in conjunction with the website host after we suffered a cyber-attack. Cyber-attacks are incredibly common now, and I have implemented further protections, but there is always a risk.

What's Next?

Despite the bumps along the way, the foundation is now in place for a more structured, reliable members' area. My goals for the near future include:

- Launching the members-only login system.
- Adding different membership tiers, including one for digital-only members and one for those who receive a printed magazine.
- Creating a system for non-financial members to log in, pay their dues, and regain access easily.
- Eventually expanding the members' area to include copyright patterns, archives, and other resources.



Behind the Scenes

In the meantime, I'm committed to keeping things functional and accessible. If you've had any issues accessing the magazine or the website, please don't hesitate to reach out via the contact form on the website - I appreciate your patience as I work through these changes.

A Note of Thanks

This has been a learning curve, but also a rewarding challenge. I hope sharing a bit of the behind-the-scenes work helps members understand the time and effort involved. It's not just updating a page—it's problem-solving, safeguarding data, and planning for the Guild's digital future.

Thanks again for your support!

On the Website

By Stefanie Flowers

There are various forms located on the website. Depending on the device used, there will either be a navigation bar at the top of the page or a "hamburger" button consisting of three lines as below, clicking on this will open the menu.

You can find the membership and renewal forms under:

Membership > Join - however, new membership and renewal forms are available from the 1st of July and removed towards the end of the financial year - please do not send payment for your membership early.

Magazine > clicking on the link to download the magazine > Magazine download page - this page also provides access to Nimble Fingers, Triennial, nomination form and proxy form for the AGM

The proficiency form is available on the proficiency page

The Nimble Fingers form is available on the Nimble Fingers page and Triennial Awards is available on the Triennial page

The National Conference registration form and Nomination/Proxy forms are available on the National Conference and AGM page

There is also a link on the home page that goes to a page where all the forms have been uploaded so people don't need to navigate around the page to find a specific form.

AGM on-line

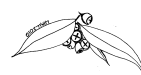
The AGM and Special Meeting for the proposal to change the Articles of Association on 27 Sept 2025 will be utilizing an online format as well as in person meeting.

If you would like to attend these meetings online you will need to register with the NAC Secretary Janette Humphrey, at:

secretary@australianlaceguild.com.au

by 31 Aug 25.

To register you will need to supply your name, membership number and email address. You will be sent a link when it is available.



Little Lace

Brooklyn Lace Guild (BLG).

Showcasing original works on an intimate scale that reflect upon concepts of identity, memory, gender, technology, history, and the natural world, Little Lace features contemporary lace art created by members of Brooklyn Lace Guild (BLG). Here the word “lace” refers to a variety of refined fiber techniques that were traditionally used to make textiles for fashion and furnishings, as well as the appearance and aesthetic of lace reimagined in other media.

Born in Brooklyn, BLG was founded in 2016 by Elena Kanagy-Loux, Kaelyn Garcia, and Devon Thein to make, study, preserve, and promote both historic and contemporary lace. Guild members include graduates of New York’s art schools, employees of commercial and non-profit arts institutions, and artists, scholars, and students working in and outside of academia. As a result, the making of contemporary lace using traditional techniques plays an important role in this diverse lace group and serves to differentiate it from other lacemaking associations. Now numbering over fifty members, BLG meets monthly to discuss, analyze, and make lace together. Through a variety of virtual and in-person events, guild members engage in lace workshops and exhibitions, as well as lace viewings and museum tours in the New York City metro area. Since its founding, BLG has collaborated with a number of major cultural institutions including the Antonio Ratti Textile Center at the Metropolitan Museum of Art, the Yale Center for British Art, and Bard Graduate Center on lace-related events and exhibitions.

Little Lace features more than twenty-five works addressing topics of nature, sustainability, and the juxtaposition of lace with contemporary digital and industrial environments. Several pieces explore family narratives and heritage, while others evoke family members who made lace, thereby stressing the importance of intergenerational transmission of pre-industrial craft traditions and the necessity of protecting living craft communities. Another common theme in this exhibition is the experience of being a woman; several works address women’s roles as anonymous makers of textiles throughout history, under- appreciated and yet of great cultural significance. Many also touch upon broader inequities, including intergenerational trauma, illness such as cancer, and the discomfort of menopause. Numerous artists also reflect on the contemplative nature of lacemaking, a slow process that promotes meditation as a soothing escape from the world. The featured artists utilize a wide range of techniques, from bobbin lace, needle lace, tatting, knitting, and crocheting to alternative media such as encaustic, reflective drawing, and cyanotype. In using traditional materials such as silk and cotton thread as well as unexpected media including trash bags, electrical wire, human hair, and other found objects, or by translating lace motifs into other fine art forms, each artist reinterprets historical techniques through a contemporary lens that bridges past and present and invites visitors to consider both the history and the innovative future of this fascinating global textile.



Patina Bondar

Little Lace

Brooklyn Lace Guild (BLG).



Mandala By Lenka Maskova



Elena's Pillow and Bobbins



Velo 3



The Pond

Step Back in Time

By Lindy Roberts

The SA Branch were invited to attend the Step Back in Time Event at Bethany Lutheran Church to demonstrate Lace making.

This event was part of Bethany's community involvement for the Barossa Vintage Festival, held every two years, to celebrate Time honoured traditions in this wine growing region.

Our demonstration was set up by Christine Hancock and Gaye Beswick on the night prior to the event. We demonstrated on Wednesday 23rd to Friday 25th April inside the vestibule of the Church. Local school children and people from surrounding areas, as well as State wide and National visitors showed interest in our Lace making. Many tried our Come and Try Pillows and took home their samples of lace.

Jean Whyte and Lindy Roberts also assisted Chris and Gaye on two of the days.

The Gumeracha Spinners and Weavers were demonstrating their traditions on the opposite side of the vestibule.

A well attended ANZAC service was commemorated at 10am on the Friday morning in front the Bethany Lutheran Church.

The Bethany Lutheran community provided a welcoming environment with some nourishing local food and refreshments for lunches, morning and afternoon teas.

There were games, displays, demonstrations, local produce, fares and other activities in the church yard over the three days, with locals dressed in their heritage costumes.



Gaye Beswick introducing the Children to the intricacies of Lacemaking



Bethany Lutheran Church



Wearable Lace

By Jean Penrose

Another wonderful Bathurst Heritage Trades Trail was held in April. Once again Orange Lacemakers were a featured attraction amongst many other talented artisans. The two-day event was well attended; in fact it was the best Trail held so far. The days were beautiful and warm with the autumn colours adding that special touch for the visitors.

Our theme this year was wearable lace. The display showcased how lace can be used as special items on clothing or as stand-alone articles made completely of lace eg. scarves, hats and overlays.

Speaking of visitors, they were standing three deep waiting to talk to us. As per the norm at these kind of events, we could hardly talk by the end of the second day. Some people showed real interest in the craft but were from outside the local area. In this case, we were able to refer them to their local lace guild group. Let hope you hear from some of them.

I have to tell you of one of the nicest things that happened during the couple of days. Just about 3.30pm, when we were really starting to flag out, one of the organisers of the Trail would come around with a big basket of snacks; chocolates, bags of chips and the like, for us to choose from. It was such a nice gesture and much appreciated by all the exhibitors.

Orange Lacemakers will be at the Trail again next year, and we look forward to inspiring others to be future Lacemakers. Come and say hello if you are in the area.



Lace in the Wild



A Tie for the Business Man who took his own lunch



Connection 2



Lace heart at Janice Jones Uralla 2021



Lace In the Wild

by Lindy de Wijn

Many of you know me by now. The lace member who also has a Master's in Public Art and loves creating pieces that can be appreciated when placed outdoors. This article reflects on a few of my creations to plant the seed - that lace is durable and can be appreciated by all when it is shared. Do you wear your lace, display it in your home, carry it as a bookmark when reading on the train or hang it on your house?

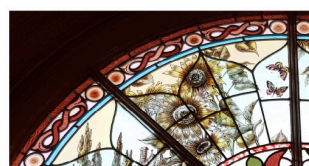
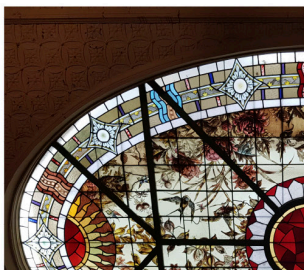
A sense of discovery

Originally, I created small works and placed them in spaces to be discovered. These small interventions and interruptions to people's day made them stop, think, ponder and enjoy. That was the role of *A Poppy For Remembrance*, and *A lace Tie For The Three 3 Businessmen Who Took Their Own Lunch*.

Experience taught me the more prominent the space, the shorter the lifespan of my lace in public. The lace tie placed on sculpture on a prominent intersection in Melbourne lasted hours, whereas a simple piece I placed high on a shopfront called *A Quirk of Fate* in Melbourne is still there 15 years on and has been painted over a couple of times so it now integrates with the ironwork! These smaller playful works bring me a great sense of joy and follow a movement of makers who create small things for outdoors to delight the curious and observant amongst us.



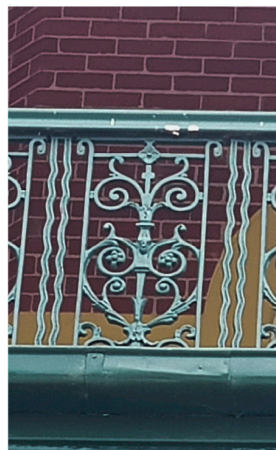
A poppy for Remembrance - close up



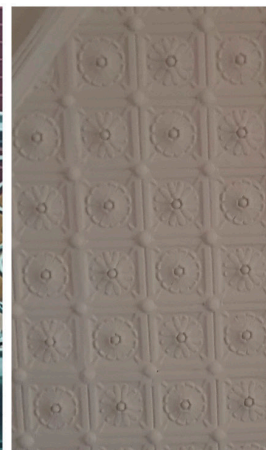
Detail of stained glass windows crafted by Augustine Fischer



Pyrography features on the internal stairs



Iron work features on the external facade



Gallery 1 ceiling by S Milson of North Fitzroy

Lace In the Wild

Think big

Public art can provide opportunities to fund temporary works. These are perfect for lace, a medium less likely to last in the elements. Over the years I have progressed from small works in copper wire to large scale rope works that echo the architectural form of a space. Small grants have given me the confidence to experiment, connect with space and community and express stories through the beauty of lace. Lace lends itself to the outdoors as it creates great shadows, its open weave withstands strong wind and it has stunning sculptural possibilities.

Both *Connection* and *Connection 2* were pieces that reflected the architectural features of heritage listed buildings in public space. They both invited viewers to observe pattern and form and to be curious about what is happening in the space around them. The open weave of lace in *Connection* echoed the ironwork of Bundoora Homestead. In contrast the geometric pattern of the lace in *Connection 2* contrasted with the organic form of the giant fig trees at Laurell Lodge, while mirroring the architectural form of the balustrade of the lodge behind.

Elements of connection have also had a second life. From being hung on the side of my home in the pandemic in 2020, to the launch of the Jannice Jones Collection in Uralla in 2021, to its current location on an old water tower leading to the banks of the Yarra river and is fondly nicknamed – ‘the owl’ by locals.

Storytelling and connection

Creating works for public space also allows the opportunity to work in collaboration with others. Sometimes it is with other lacemakers as the scale of work needs many hands to make it a reality. This was the case for the piece made for the facade of Gallery 76 for *Festival of Lace* in 2021.

In 2017 stories collected inspired a temporary installation for the *The Lace Project*, one of four projects of the Nillumbik Living in the Landscape Public Art Incubator. The project used the art of lace making to connect community and space. The bush surrounding Hurstbridge Community Hub was explored with kids and adults from the community and from this, a series of temporary lace installations were designed to adorn the Hub. Parts of the lace were made in the space and with community.

In 2022 a grant with my local council enabled me to make lace from the comfort of my home inspired by the locals that walk by to access the Yarra river. *Peace-Place-Lace* directly explored the relationship of nature and creativity to wellbeing. During this time, I created contemporary lace to place on the fence of my property that borders a public access path to the Yarra. Each week a new element was created inspired by the interactions with those walking past.

I do hope this article inspires readers to create lace to share with the public. Whether it be small scale interruptions for the curious or large scale pieces to adorn buildings. Whether it be independent works or collaborations I encourage you to share your lace with your communities. You, like me, might be surprised how well it is received and be delighted in the interest and conversation it sparks about the lace, its history and its future.

www.lindydewijn.com.au

Instagram – lindy de Wijn



Aussie Lockdown Bookmark

Aussie Lockdown

designed by Jenny Brandis

Requirements

- 28 pairs

Elements Suggested

- Winkie pin cloth stitch (CTC) start
- cloth stitch (CTC) spider
- cloth stitch (CTC) curved and half spider headside
- Compound spider
- weaving the threads back at the end

Pattern is 1/10 inch diagonal so any thread that is between 28-40 wpc will work

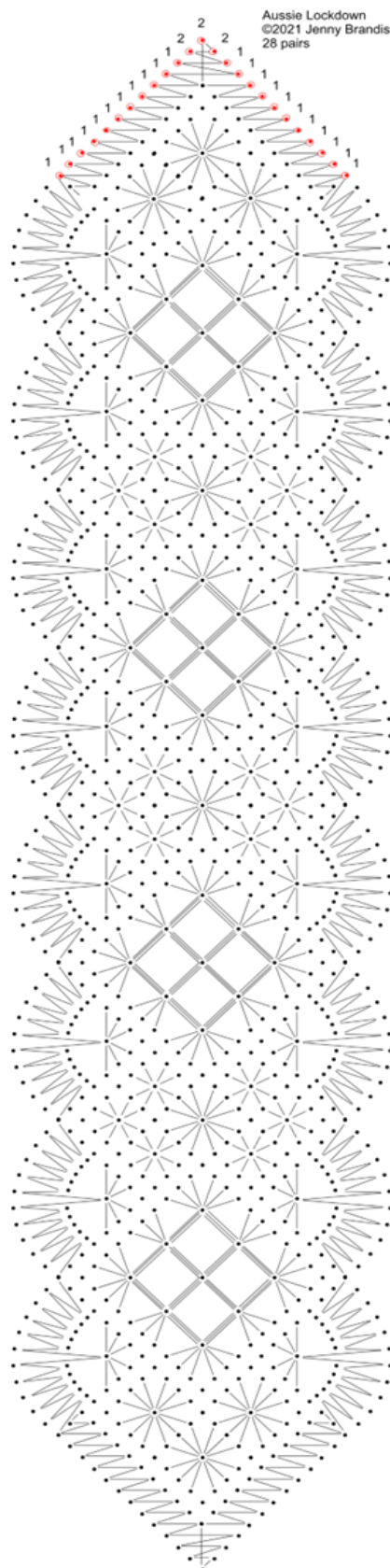
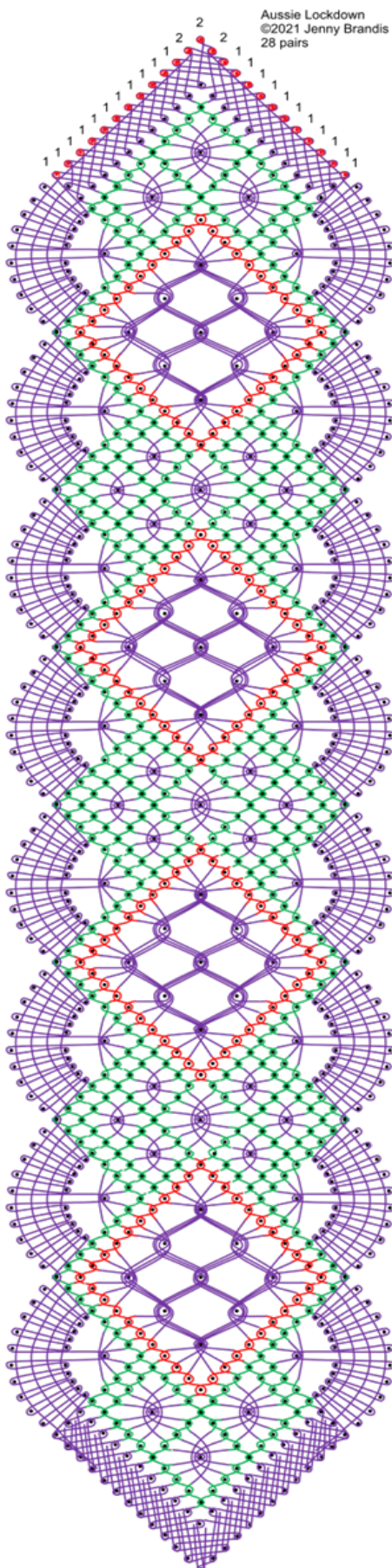
Suggested threads include:

Presencia Finca Bolillos 50 (34 wpc)

Presencia Finca Bolillos 40 (29 wpc)

DMC Broder Machine 20 (28 wpc)

DMC Special Dentelles 80 (30 wpc)



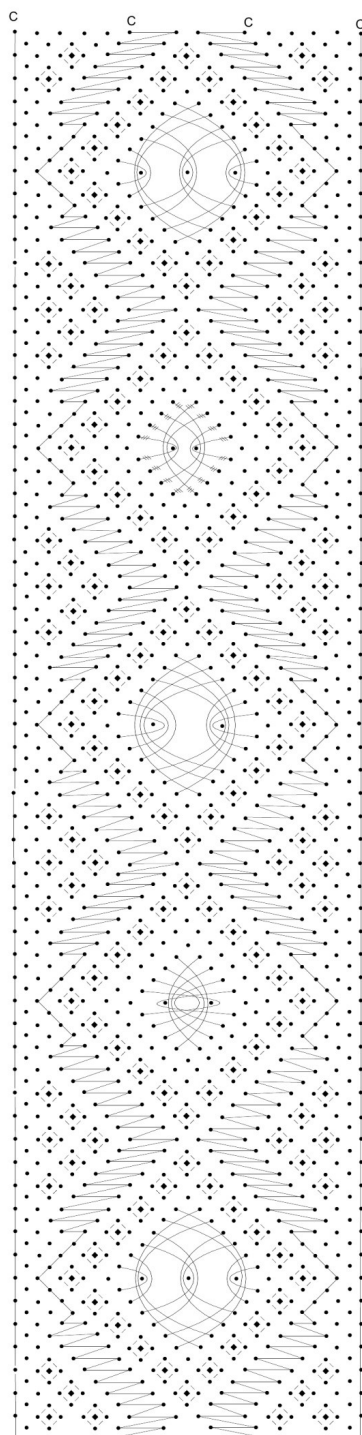
Use this pricking with threads that have a Wrap Per Centimetre of between 28 and 40

JennyBrandisLace.etsy.com



Purple Scarf

By Tina Clogg



16cm wide by 1.25m long

30 pairs 8 ply yarn of the main colour

4 pairs 8 ply yarn of the contrast.

My grid was 8mm on the straight and this pattern would need to be enlarged to at least that if you use 8 ply.

Hang contrast colour on pins marked C.

To keep the contrast pairs together the chevrons were worked in cloth stitch. The side contrast pair worked as passives with a cloth stitch winky pin edge. I changed the 12-legged spiders but this detail is really lost in the finished scarf.

The second 14-legged spider at the end of the pricking is the centre of the scarf.



Do your own ...

By Nicole Gammie

Samples, experiments, those bits that didn't work and other small pieces of lace that currently reside in plastic sleeves, drawers or on shelves? They have served their purpose of learning a new technique or stitch. Are those places getting a little full or do you spend more time looking through them for what you need than you would like? Ever thought to make an artist book where these pieces could be displayed with notes or just as something nice to look at. These books are not new they are also be referred to as artists book or fabric books.

These books can be themed or simply a collection of unrelated items made through your lacemaking journey. Over the years I have made numerous books and it all started with a fabric book class where the aim was to present photos in a similar way to scrapbooking instead using fabric. I didn't have too many photos at the time but had a lot of bookmarks that had recently been completed that didn't have a home besides the plastic sleeve in a folder.

A nice thing about the books is there are many ways they can be made from having turned page edges with decoration to frayed and embellished pages to the lace simply being attached. Below are some photos of pages from a book. Also, it is possible to play with the binding of the book from decorative book binding to relatively simple eyelets and cords. What will you create with your pieces?

A Colour Challenge

By Nicole Gammie and Kate Gentili

During Kate Gentili's workshop 'Playing with Colour' with the Victorian Branch, Kate commented that she had seen a pattern which used only two colours separating neatly down each side of the finished lace.

After contemplating this, I took up the challenge. On a piece of graph paper, I plotted and worked a long strip of lace using the various stitches which were being used in other workshop patterns. These included, rose ground, honeycomb, snowflake, triangle and cane grounds as well as various spiders. While working the different stitches I had to be careful that the threads returned to their correct side in order to maintain the colour separation. Cloth stitch blocks that stretch across the two colours were the most challenging and care was needed with worker selection for the block. It will create a checker board effect on one side where the contrasting colour is used as the worker.

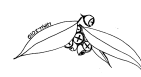
I thank Kate for the challenge, it was interesting to experiment with the various torchon stitches to see what is really possible and what might need to be done where the pairs don't quite go where you want them to, given the parameter of keeping the colours split at the end of the section. I didn't cover the graph paper so was able to continually draw elements onto it to be worked, allowing spontaneous experimentation when a new idea arose. The pattern requires 18 pairs cotton 30 in two colours.

Nicole Gammie

I also decided to take on this challenge, and have done the same with my pattern. It includes triangle and rose grounds in the centre of the design. In order to maintain the colour separation, I have worked a whole stitch CTCT pin CTCT down the centre of the pattern. My pattern requires 22 pairs cotton 30 in two colours.

Kate Gentili

Pictures inside back cover



Do your own...

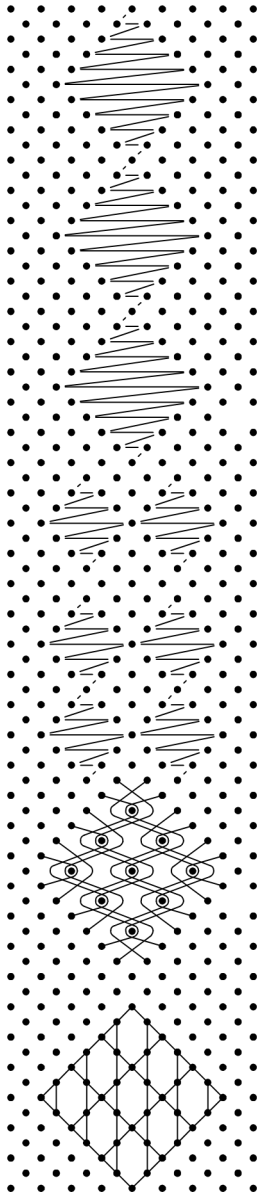
By Nicole Gammie



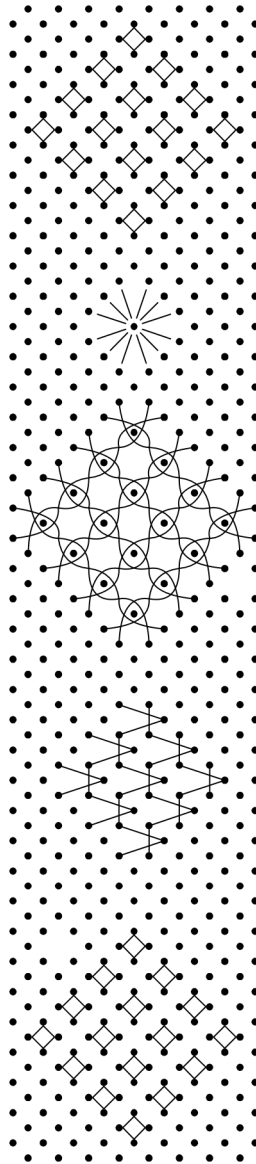
Colour Challenge

By Nicole Gammie

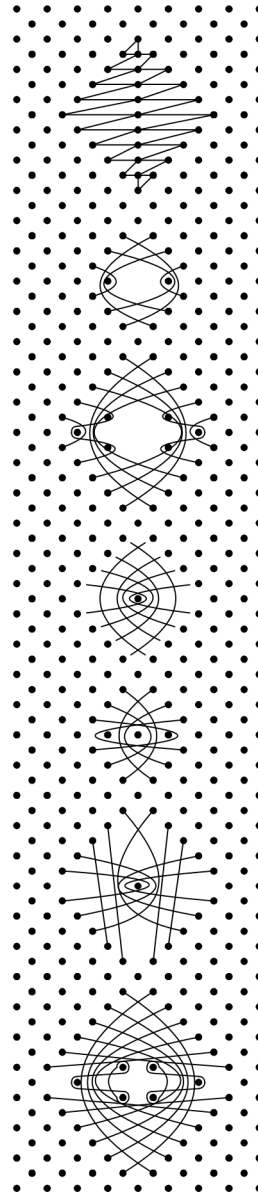
Pattern part 1



Pattern part 2

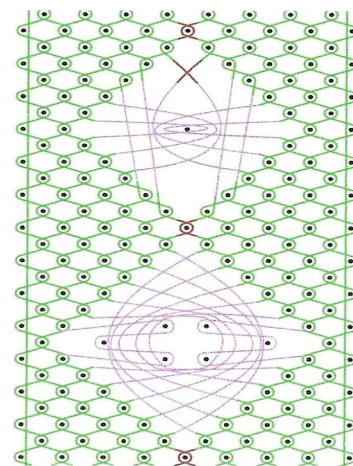
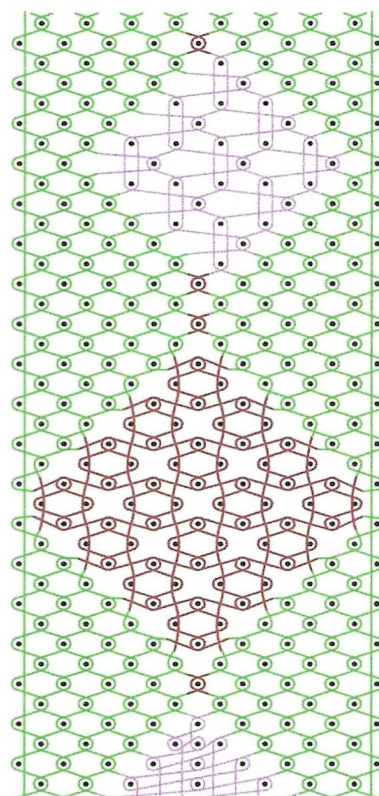
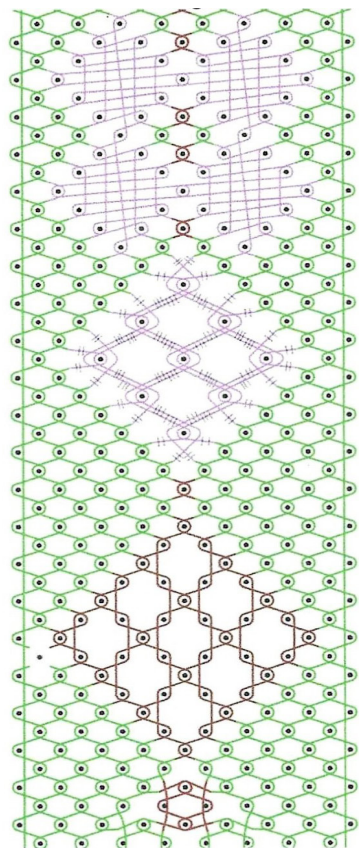
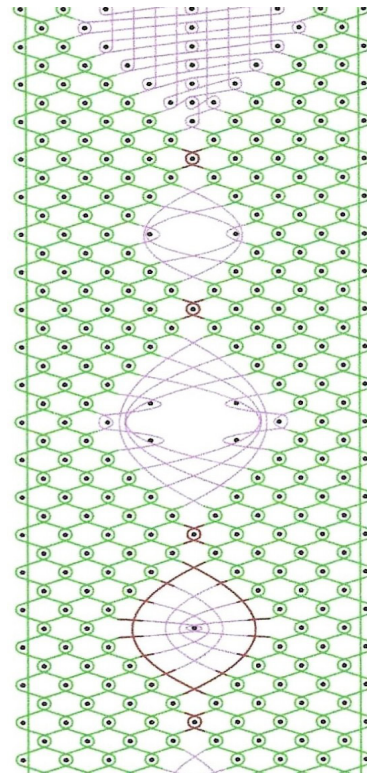
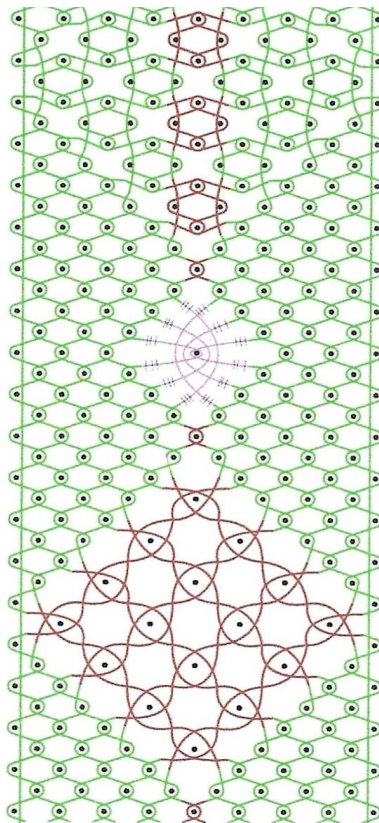
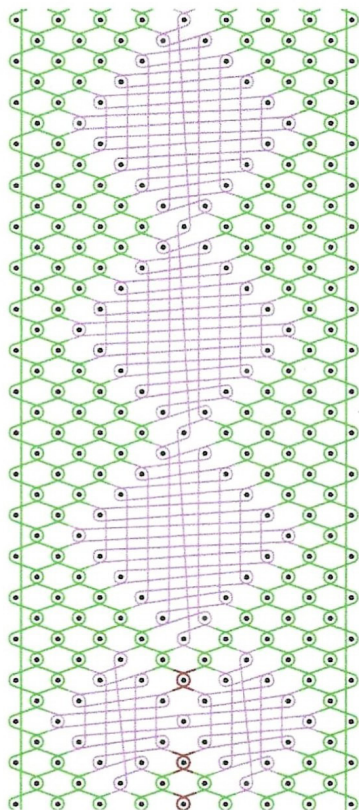


Pattern part 3



See page 18

Colour Challenge

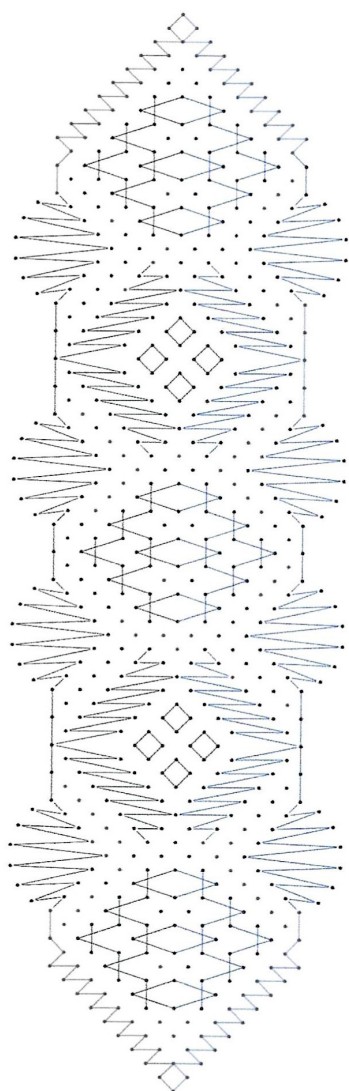


Working diagram by
Nicole Gammie

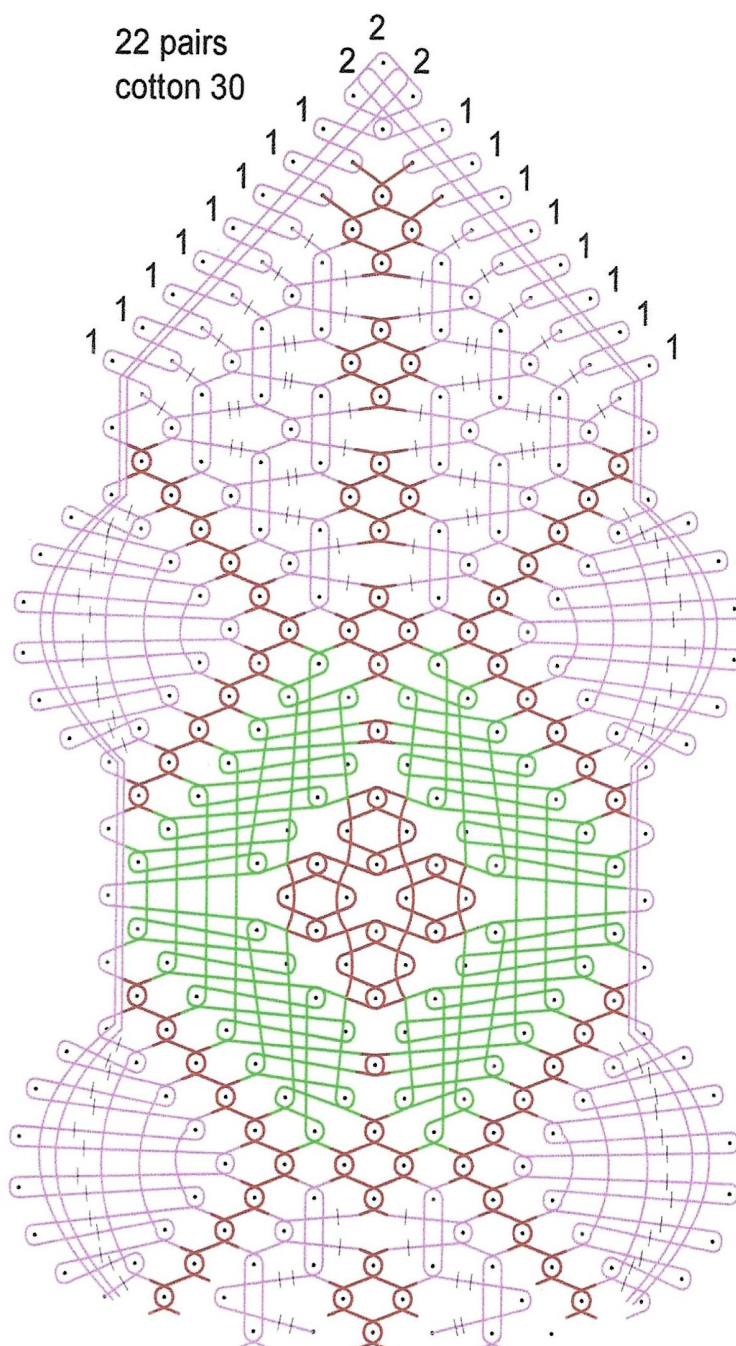


Colour Challenge

By Kate Gentili



See page 18



Book Reviews

Book review Bulletin Vol 44. No 3. Spring 2024

Presidents report, vice president, nominating committee report, Memorials all lead the magazine, with what and where and book reviews. 2024 I.O.L.I Lace Contest Rules.

Articles :-

Paintings Inspired by the Past.

Susan Paterson, Canada

Inspired by her grandparent's house full of old treasures. These treasures inspired her to paint them. We can all walk back in time through her paintings. (3 pages)

Museo di Palazzo Davanzati: A Lace Gem in Florence.

By Debra Jenny, North Carolina.

She shares a trip to Florence. The outside of the building do not give away any secrets as to what is on the inside. With the textile collection. Debra over 3 pages of excellent photos shares the treasures behind the brick walls.

Veronese Crochet Lace

By Susan Lowman, Arizona.

This type of crochet lace has a published book from 1912. This crochet lace has a large range of styles, flowers, and shapes from which you can be very creative.

The Man behind Slovakia's World Lace Festival.

By Dagmar Beckel-Machyckova, Wisconsin.

Introducing Matej Pisca who was behind the Slovakia lace festival over 2 pages.

The Minnesota Lace Society Guild Wall Exhibition

By Renee Schroeder, Minnesota.

Held in the Textile Centre was held the most formal exhibit they have had. Look through the 5 pages.

Collars from the Jean Leader Collection, Part 3.

Jean Leader, United Kingdom.

Opening this article is the Bedfordshire style, moving onto Honiton with machine net. Then Honiton Collar. Such beautiful work.

Patterns: -

June Watermelon Earrings 2019

K. Dales Pomeroy, Utah.

One page full of instructions and photo (tatting)

Errata

Vol 46 No 3.

Front Cover: From "Schneeberger Kloeppelmotive" by Brigitte Bellon, made by Brigitta Keane. This piece is an example only and will not be offered at the workshop.

Page 3 List of pictures: Apologies to Di Kirchener, who appears as Si Kirchener.

Page 21: "Contemporary Lace" workshop should read "Lacemaking off the grid". This workshop has since been cancelled by the tutor.





Glenora Weaving & Wool

Melinda Binkins – Ph 0424 868 200

P.O. Box 61 Berry NSW 2535

Email: glenoraweaving@gmail.com

www.glenoraweaving.com.au



Bockens Swedish Threads & Yarn.

Linen & Cotton



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

Cottons and Bobbins Lacemaking Supplies

by Rochelle Sutherland

For all your lacemaking needs

Also Stocking

- Linen, silk, cotton, rayon and metallic threads
- A wide range of styles of bobbins
- Bobbin winders, pins, patterns, books and our ever popular "Shop-in-a-Box" delivered to you

Join our monthly newsletter list
Be the first to hear about new arrivals,
special events and exclusive offers.

Website: lacemakingsupplies.com.au

Phone: 02 6374 2696

Email:

cottonsandbobbins@lacemakingsupplies.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.



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 for 2025 have now closed. Applications will reopne in January 2026 and close on Friday 20 February 2026.

Folios need to be submitted to the Proficiency Coordinator by Friday 17 April 2026 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.

Applicants are requested to include appropriate postage and packaging to enable the return of their proficiency folios.

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 available on the Guild's website at

<https://australianlaceguild.com.au/membership/proficiency/>

or from the Proficiency Coordinator

proficiency@australianlaceguild.com.au

Please ensure that you have the latest version of proficiency requirements before submitting your folios.

Proficiency assessments are available for the following laces:

Crochet

Knitted laces

Needlelace

Bobbin laces:

Point Ground (Bucks Point, Lille and Tonder)

Torchon

Plaited (Bedfordshire, Cluny and Maltese)

Braid/Tape

Honiton

Tatting

Knotted laces:

Armenian

Filet & Netting

Teneriffe

Nanduti

Net based laces:

Limerick

Carrickmacross

Tambour

Address enquiries to: Bev Blackwell

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

Advertising Rates

1/8 page \$40.00 per issue

1/4 page \$70.00 per issue

1/2 page \$130.00 per issue

Full page \$250.00 per issue

10% discount for 4 issues





Published by
AUSTRALIAN LACE GUILD
ABN 79 296 727 561
National Library of Australia
ISSN 0814-6373

Printed by:



Gungahlin ACT
Editor: Christine Hancock

editor@australianlaceguild.com.au

**Australian Lace
Publication Deadline for material:**

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

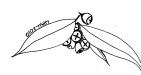
If you do not wish parts of any article or pattern you submit to Australian Lace to be published electronically, please inform the Editor.

Note re Copyright

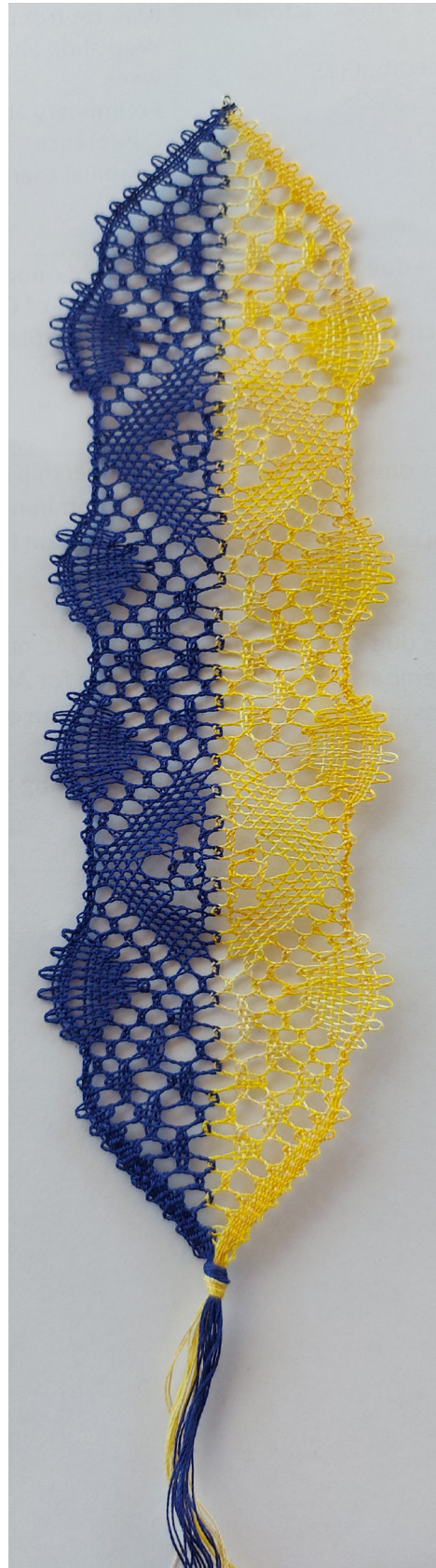
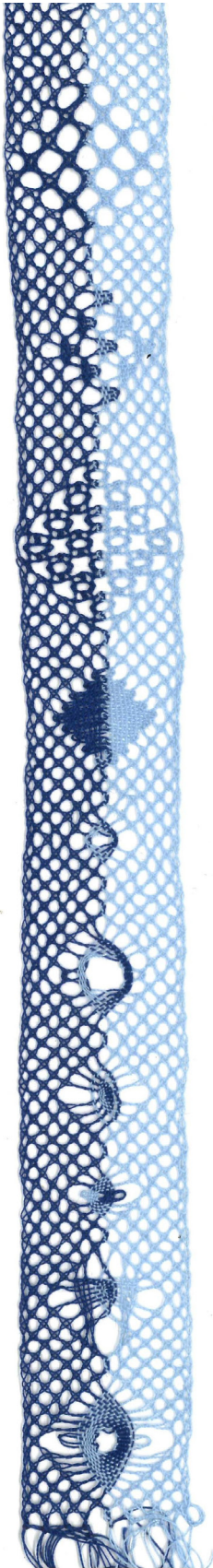
The Australian Lace Guild 1984-2025

This publication is copyright. Apart from any fair dealing for the purpose of private study, research, criticism or review, as permitted under the Copyright Act, no part may be reproduced by any process without written permission.

The Editors and the Australian Lace Guild accept no responsibility for the opinions, proprietorship or originality of prickings, patterns, photos and articles submitted by contributors.



Colour Challenge



Designed and made by Nicole Gammie

Designed and made by Kate Gentelli



