

Hybrid Lace Conference programme

	Title and Abstract	
Session 1		9.30-11.00
Jacqui Hayes , Limerick Archives	Welcome Address by the Mayor of LCCC	9.30-9.40
Dr Matthew Potter , Historian, Limerick Archives	The place of Limerick in Irish and world lace. A brief overview of the important role of Limerick lace, nationally and internationally.	9.40-9.50
Giordana Giache Lace-maker and lecturer at Limerick School of Art and Design	Hybrid: the identity of liminal lace. The social-economic history of lace and its once pure entity is continuously transforming and recombining in its use of materials, execution and consumption. The liminal space exists between tradition and new practice; it is an area where different rules apply and the creativity of multiple influences generates a new identity.	9.50-10.00
Veronica Stuart Lace-maker and chairperson of the Traditional Lace Makers of Ireland.	Irish Laces Veronica Stuart has been instrumental in the revival of Youghal Lace and the establishment of the West Cork Lace Trail. She is an expert in Irish laces and has been teaching lace for over thirty years. Veronica will share her journey from when she first became interested in lace and will also share her knowledge of the Irish laces, how they are made and the current status of these laces	10.00-10.20
Róisín de Buitléar Ireland's best known glass artist and educator	'Creating Allure' <i>Traditional lace as a source for exploring material culture through light and shadow.</i> Lace is a captured drawn line on a complex layered matrix. Its structure appears fragile yet is durable. It is made of thousands of repetitive gestures that record skill and history in every loop. It is made to be admired, to adorn, the ultimate in ornate luxury. Like lace, glass can be transcendent and alchemical. By using an interplay of light and form on glass, a delicate magnificence of material and hand is revealed.	10.20-10.40
Questions/Discussion		10.40-11.00
	Tea Break	11-00-11.30
Session 2		11.30-1.00

<p>Shazia Boucher Deputy Director, International Centre of Lace and Fashion, Calais</p>	<p>Museum and industrial dynamism: The example of the Calais Museum of Lace and Fashion Text by Anne-Claire Laronde, Director - Calais Museum of Lace and Fashion Presentation by Shazia Boucher, Deputy Director – Calais Museum of Lace and Fashion</p> <p>The Calais Museum of Lace and Fashion is designated as the French National Museum for "Dentelle de Calais®": the woven lace still produced today on historic Leavers weaving looms. Opened seven short years ago within a former lace factory, the vocation of the Museum of Lace and Fashion is to be a modern museum, possessing all the amenities necessary to make it – at one and the same time - a tourist site, a resources centre and a cultural institution within its territory. So many intentions declared from the outset which, although common to many modern museums, remain complex and their implementation calls for the adoption of novel professional practices. The problems specific to this industrial lace have brought to the fore a wide range of practices which are new or drawn from varied museum cultures. The presentation will develop around the following problematics : 1) A feature specific to industrial museums: bringing machinery into operation, 2. Reconciling two museum traditions: a museum of fashion housed within an industrial site, 3) The scientific collect of information: inventing new practices.</p>	<p>11.30-11.50</p>
<p>Dr Amanda-Briggs Goode Head of Fashion Knitwear & Textile Design, School of Art and Design, Nottingham Trent University Nottingham Trent University With Dr Gail Baxter and Dr Rebecca Coles</p>	<p>Art and industry: Nottingham’s lace design pedagogy in the early 20th century</p> <p>In 1843 the Nottingham Government School of Design opened its doors ensure the city of Nottingham was supplied with appropriately educated lace designers to ensure the success of the local lace industry. Initially the school was directed to follow the ‘metropolitan curriculum’ of teaching which dictated the use of specified texts to develop drawing and designing skills. However, it is clear that the tutors began to develop their own lace design pedagogy during the first half of the twentieth century. By exploring teaching aids and student work collected in the Nottingham Trent University</p>	<p>11.50-12.10</p>

	<p>Lace Archive alongside text books and other materials we can identify how the learning process was influenced both by a national education system and the local lace industry. The tensions between the educational process and commercial demands are evident through the student exploration of developing design principles, technical skills and the ability to create designs for mass production and consumption. The paper will illuminate some of these tensions and show how this contributed to a unique pedagogy for lace design in Nottingham.</p>	
<p>Alex Ward Curator of Dress and Textiles, Art and Industrial Division, National Museum of Ireland, Collins Barracks.</p>	<p>Irish laces in the world of fashion</p> <p>This illustrated paper will look at the international fashion for Irish laces and crochet during the late nineteenth and early twentieth centuries and will showcase examples from the lace collection at the National Museum of Ireland.</p>	12.10-12.30
Questions/Discussion		12.30-1.00
	Lunch	1.00-2.00
Session 3		2.00-4.00
<p>Dr Gail Baxter - Lace-maker and researcher, Lace Research Network, University for the Creative Arts</p>	<p>Plain Net: A Much Embellished Story</p> <p>Plain net is a much-overlooked material. This paper will consider plain net both as a material in its own right and as a base for decorative embellishment. A brief overview of the history of nets and how they were made will lead up to Heathcoat's invention of a machine which could make twisted net in imitation of bobbin lace: a pivotal point in the development of lace. Archival material and historic papers will be used to examine the 19th century plain net trade including its darker aspects of smuggling and child labour. Some of the more 'invisible' facets of the 20th century industry will be discussed including its contribution to war efforts. An exploration of fine laces and embroideries that rely on plain net as a base for their embellishments will ultimately bring the story of plain net into the 21st century.</p>	2.00-2.20
Dr Carol Quarini -	Tambour lace: recording domestic secrets	2.20-2.40

<p>Lace-maker and researcher, Lace Research Network, University for the Creative Arts</p>	<p>This research brings together traditional tambour lace, feminism, fiction and fine art. Tambour lace on handmade net curtains is used to tell a tale and reveal domestic secrets. This series of work developed from research into nineteenth century gothic fiction that critiqued the Victorian idealised home and the role of women within it. Net curtains were chosen to represent these women as they were conflated with their homes and furnishings, and the net curtain lying in the liminal space between the homely and the unhomely embodies Freud's definition of the uncanny. The net curtains with their tambour lace trims are considered to be acting as silent witnesses in the home, recording what they have seen and heard. Tambour lace is used to record overheard snippets of conversation on nine net curtains. When exhibited in groups the curtains can be seen to be revealing different aspects of the domestic story, in much the same way that the original gothic novels revealed their tales piece by piece. This paper will describe the research behind the practice, as well as showing how the tambour lace was made and used in a fine art setting.</p>	
<p>Dr Maura Cronin lecturer in History in Mary Immaculate College Mary Immaculate College</p>	<p>'Tossing bobbins at her own fireside': Lacemaking and the relief of poverty in post-famine Ireland. This paper explores elite patronage of lacemaking and other domestic crafts among women of the poor classes between the famine and 1860. It looks at the geographical distribution of such patronage, the dominance of landed ladies and members of religious orders in the organisation of the movement, and the practical difficulties they and their clients faced.</p>	<p>2.40-3.00</p>
<p>Toni O'Malley Lace-maker</p>	<p>What's in a Name. What is the difference between an artist and a craftsperson? Toni O'Malley's paper seeks to answer this question. It compares and contrasts the two, especially in relation to the value put on their work.</p>	<p>3.00-3.20</p>
<p>Veronica Rowe Dublin-based lace-maker and author on Limerick</p>	<p>Florence Vere O'Brien and the revival of Limerick lace.</p>	<p>3.20-3.40</p>

lace. She is custodian of a major collection of Limerick lace.	This paper will deal with Florence's arrival in Limerick and her subsequent involvement in the setting up of the Limerick Lace School. it will also examine the value of good design in a competitive market and her actual marketing of Limerick lace.	
Questions/Discussion		3.40-4.00

Lace Classes

Toni O'Malley Toni O'Malley is a Limerick-based lace-maker and artist	Limerick Lace for Beginners This workshop aims to teach the participants at least five of the basic stitches of Limerick lace, enabling them to use them afterwards in making their own pieces. max 12	9.30-1.00
Róisín de Buitléar Roisin de Buitlear is Irelands best known glass artist and educator	'Lace as a Delicious Enigma' <i>Lace as adornment, is a rich source for contemporary practice. Chaotic or structured, organic or inorganic, revealing and concealing, fragile and robust, masculine or feminine.. lace can be about how we live.</i> This workshop is an investigative project examining how lace can be used to reinterpret objects and explore the potential of lace as a source for construction and adornment. Participants will work on developing sketch ideas in 2 and 3D, in various materials with a view to creating a series of proposals for objects to be realised in a variety of materials and scale. A basis in design is an advantage to participating in this workshop. Workshop is open to: designers	2.00-5.00

	<p>of all disciplines, students, and practicing artists working in 3 dimensions. No prior knowledge of lace is necessary but lace experts will be welcomed.</p> <p>max 10</p>	
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