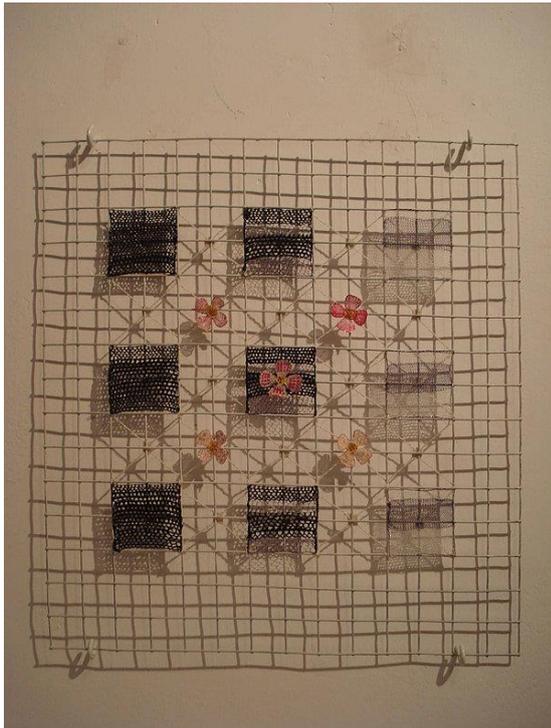




**A tree for all seasons**  
by Ann Collier

A tree from winter to autumn in bobbin lace using textured and coloured threads for the snow and undergrowth. H43cm, W49cm.



**Blossom tiles**  
by Susan Bradshaw

Needlelace tiles made from black raffia and clear fishing line with needlelace 'blossom' flowers. A deviation of a Honiton lace filling called 'Blossom'. Approx 30cm square.



**Cover cloth**  
by Gail Baxter

Archaeological excavations at Christ Church, Spitalfields, resulted in the discovery of almost 1,000 coffins, many of which still had the remnants of their wollen coverings. The quality of these coverings and the ornate coffin furniture were a statement of the wealth and status of the families who interred their departed within the church vaults. H200cm, W40cm.



### Divergence of techniques

by Anne Dyer

Moving in stages from conventional Torchon through variations of style and technique; adding experimental tatting, dye, foiling and embroidery. H70cm, W15cm.



### Divergence through life

by Sue Willoughby

Life passes through different phases shown pictorially, using Russian tape lace and incorporating different materials. H90cm, W38cm.



### Diversion

by Anne Dyer

You are driving peacefully along a road far from home and come to a 'Road Closed'. At the next junction, there is no sign, you twist and turn guessing a likely route, the sun is in, the minor roads are not on your map. You are lost!. 30cm x 30cm x 30cm. You are driving peacefully along a road far from home and come to a 'Road Closed'. At the next junction, there is no sign, you twist and turn guessing a likely route, the sun is in, the minor roads are not on your map. You are lost!



### Grain to grain I

by Veronica Main

The harvest fields roll down to the sea where old boats rot, their wood splitting in slow decay. These wheat stems mimic the splitting wood, moving apart but rejoining as plaited lace that fails to conform to traditional expectations. H45cm, W30cm.



**Grain to grain II**

by Veronica Main

Stems of wheat straw have been split and twisted to produce two-ply threads that create a flexible lace forming patterns inspired by decomposing wood.



**Family portrait**

by Gail Baxter

Research into the excavations at Christ Church, Spitalfields, has revealed many codes used to record the lives and deaths of the interred. The lace is based on the archaeological identification codes of the Mesman family who were laid to rest in the Upper East vault in the late 1700's. H 27cm, W45cm.



**Full fathom five**

by Anne Dyer

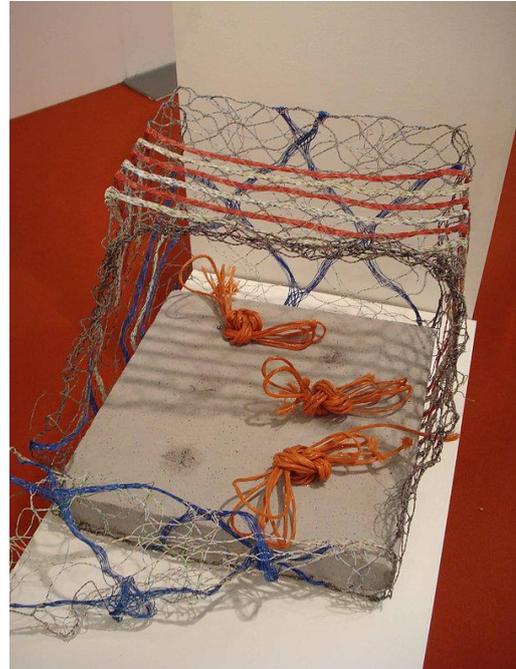
'Of his eyes are pearls made' inspired this interpretation of two pages from the sketchbook. H46cm, W152cm.



**Ghost- breath of air**

by Ann Brammer

Fighting for a breath of air. The diverging ghostly structures of lungs and trees. Bobbin lace and fill gap cord. H36cm, diameter 53cm.



**Guantanamo- opened reluctantly**

by Kitty Mason

A statement of disapproval of this place which operates outside international law, dehumanises people and immediately loses any moral high ground in the fight against terrorism. The work develops as this place is grudgingly opened up. 43cm x 32cm x 35cm.

5



**Graffiti necklace**

by Sue McLaggan

Graffiti neckpiece takes its bold lines (and applied heart) from modern rail-tracks with their graffitied sidings. Its shape derives from the wide-shouldered dress of the 1830s, when railways were in their infancy. Bobbin lace in linen and metallic threads. H24cm, W44cm



**Kenya deviation**

by Sue Willoughby

During a holiday in Kenya I noticed various types of roadway, tarmac, rough roads and animal tracks. Then I saw the notice – End of deviation. H36cm, W26cm.



**Lace in a frame**  
by Joan Davis

The history of lace has resulted in the development of many diverse styles. Over the centuries the changes in style and techniques have helped to ensure its survival. The piece contains examples of bobbin and needle laces from the 18th – 20th centuries from Italy, Belgium, France, England, Ireland, Malta and China. Minor laces include tatting, fillet, Irish crochet, knitting, Tenerife, netting and tambour, while the final section shows contemporary lace using mixed media. 182x182cm



**Light lace**  
by Ann Allison

In collaboration with Jane Allison Tracing the hand movements of bobbin lacemaking. 81cm x 81 cm.



**Memories are made of this**  
by Carol Quarini

The three panels depict the degeneration of memory. The first depicts the nerve cells of the brain, the second has fragments of the nerves suspended in a cloud of silk paper and the third contains only the cloudy silk paper with the few threads of memory that remain. Each panel, H210cm, W40cm.



**Moving apart**  
by Pamela Layzell

Divergence means moving apart. Simple Torchon patterns have been cut up and moved apart to make interesting designs. Hung as a mobile these pieces continually move apart from each other. Plastic (vegetable bags) and acrylic rods. H 160cm.



**Not the Galapagos, I**  
by Gil Dye

Tortoises on the Galapagos Islands helped Charles Darwin formulate his ideas of Divergence of characteristics; working this collection of tortoises has allowed me to explore a divergent range of shapes, materials and techniques. 45cm x 45cm.



**Not the Galapagos Isles (Charlie)**  
by Gil Dye  
90cm x 60cm.



**Not the Galapagos, II**  
by Gil Dye  
45cm x 45cm.



**(They have put my world) out of kilter**  
by Kitty Mason  
A cowboy belt (from Texas) and a Bin Laden headdress, the forces that have changed the shape of our world and knocked it out of kilter. H 60cm (approx).



**Pavo crisatus and pavo muticus**  
by Deborah Robinson



**Scenes from England**  
by Ann Collier

English trees and a Tudor Public House typical of Newtown, my own area. Set as three cartouches in a ground of Bedfordshire lace. H51cm, W91cm.



**Scenes from New Zealand**  
by Ann Collier

Sea scene with Pohatakawa trees which grow on the sea shore. In December they have red blooms and are known as 'the New Zealand Christmas tree'. H51cm, W91cm.



**String with pearls**  
by Joan Davis

Lace as we know it today has its origins in the early development of textiles. My head piece represents the string revolution of twenty thousand years ago.



**Undulating form**  
by Ann Wheeler

Using the stubble fields of Hampshire to inform the shape and texture of a piece of bobbin lace worked in a variety of paper and textile yarns. H220cm, W43cm.