



WADDESDON
Rothschild Collections

IMAGINE...
LACE AT
WADDESDON

26 March - 26 October 2014





Imagine...Lace at Waddesdon continues our contemporary programme, with lace-makers and selected artists invited to respond to the collection in innovative ways. It has been organised with the help of Lace 21.

During your visit you will see examples of historic lace acquired by Baroness Edmond de Rothschild (1853-1935) alongside accessories from the 17th to the 20th centuries belonging to various members of the Rothschild family. The 'new' lace works are inspired by aspects of the collection as diverse as architecture, automata, porcelain and panelling, as well as textiles. They are shown in the historic interiors, close to the items that have inspired them. The range of ideas, shapes, materials and techniques on display challenge the traditional concept of lace.



Waddesdon was created in the late 19th century as a place to entertain guests at Baron Ferdinand de Rothschild's famous 'Saturday to Monday' parties. They enjoyed wonderful food and all the modern comforts of running water, central heating and electricity, as well as visits to the gardens, Aviary and Dairy. Guests included politicians, literary and artistic figures and members of the Prince of Wales' social set.

Most of the lace on display picks up on the theme of entertaining, imagining guests arriving for a house party today, from the invitation and hat worn on arrival, to evening dresses and accessories. Each item in *Imagine...Lace at Waddesdon* has been made by an individual or by a lace-making group and the inspiration for each work is described in their words. You will find a glossary of technical terms at the end of this booklet.

If you want to know more about lace-making, or to have a go yourself, see the list of events and workshops at the end of this booklet or at www.waddesdon.org.uk

About Lace 21

Lace 21 is a contemporary lace-making group comprising members from the Lace Guild, the Lace Society and the Ring of Tatters. While traditional white lace is still popular for christenings and weddings, lace-makers today also use diverse, mixed techniques and materials not normally thought of as lace – wood, wire and plastic. Lace 21 has a multi-faceted approach to lace, seeing it as an art form for the 21st century.



GROUND FLOOR

Breakfast Room

Norfolk Lacemakers

Phantom

Individual shapes edged with lace mirror the glass and crystal droplets of the late 19th-century French chandelier, the largest in the house.

Conservatory

Diana Pickford

All of a Flutter

Inspired by the leaf-covered columns at the entrance to the house, the leaves around the column of the German organ clock in the Ante Room and by the ornamental Aviary in the grounds, the bird and leaves on this ornamental birdcage are made of bobbin lace. It celebrates the release of successfully-bred Rothschild Mynah birds into the wild, leaving their cage through a garland of leaves. You can see the real thing in the Aviary today.





Dining Room

Members of the Ring of Tatters

Waddesdon Roses

The roses are a joint project and have been worked by members of the Ring of Tatters from all over the world, as well as the UK. The rose head is worked in four rows, each with six petals which overlap and hide the beaded centre of the flower. They have been inspired by painted roses on a Sèvres dish from 1768. A pattern for a tatted rose is available in the shop.



West Gallery

Angela Brown and Judy Boothby

Light Up Leaves

A helix of white and metallic leaves mounted around a clear tube with a central light source. The spiral of leaves reflects designs in tapestry borders and gilt-bronze furniture mounts. The metallic thread colours are inspired by the 19th-century French lace designer, Jean Chaley . This piece has been made using simply wired half-stitch with bead adornments and bobbin lace Milanese braids.

Christine Cooper

Pheasant Fire Shield (on easel)

A decorative piece in the form of a round shield which combines the beauties of lace with fiery copper red and other colours of the male pheasant. Pheasant shooting would form part of some Victorian house parties (though not often at Waddesdon) during the shooting season (October to February). Torchon lace at an angle of 60 degrees (instead of the usual 45 degrees) has been used, incorporating several different Buckinghamshire filling stitches. The shield shape is inspired by the Savonnerie fire-screen in this room.

Baron's Room

Alison Witting

Intrigue

The six-leaf tapestry screen with its trellis pattern and other honeycomb-like shapes around the house inspired this table screen showing three different types of lace ground work, highlighted with red crystals.

Tower Drawing Room

Mary Coleman

Masque

The carved and gilded panelling and the colours of the Sèvres porcelain inspired this wall hanging in mixed fibres, wool, silk and copper wire, supported on silk paper.

Morning Room

Catherine Brown

Shades of Depth

A trio of three-dimensional needle-lace structures each highlighting one of the different block shapes from the exterior wall of the Morning Room. Open spaces and variation in stitch density and colour create light and airy structures which attempt to capture the beauty of the magnificent carved stone wall.



FIRST FLOOR

State Dressing Room Lobby

1. Jane Atkinson

Made to Fade

Many of the treasures at Waddesdon come from the collections of the French kings, but even art created for the 'Sun King' cannot avoid damage from its rays. This piece in natural linen celebrates the antique *boiseries* (panelling) acquired by Baron Ferdinand for Waddesdon and the historic lace in the collection. It will bleach in daylight, gradually growing in definition, offering a reflection on the family's enduring influence while the grandeur fades.



2. Carol Quarini

Whisperings

This net curtain with bobbin lace trim and embroidered words represents a formal house party that eventually degenerates into a babble of voices. The threads leave their rigid pattern, becoming snippets of overheard conversations. The net curtain seemingly acts as a sieve, trapping words, past and present, and revealing hidden secrets.

For more information on Carol's work see www.carolquarini.com

3. Deborah Robinson

La Reinette

Inspired by François Boucher's oil sketch for a portrait of Madame de Pompadour (c 1750), the background of this contemporary hanging is calico with trapunto head, body and upper arms. Her hair is hairpin crochet in grey silk; the choker, armlets and bodice decoration are bobbin lace; the corsage is Irish crochet. Her outfit (bodice and trousers) is tamboured over merino squiggles. The hanging is framed with Normandy patchwork lace.



4. Nicole Valsesia-Lair

Skyline

Living in France, I was not able to explore the richness of Waddesdon's collections in person.

My inspiration came from the many different images I could find on the internet and what struck me the most was the Manor's skyline. As a personal touch, I included my very own 'bonhommes' ('good-natured fellows'). Made in bobbin lace.

5. Leslie Sercombe

In Progress (in display case left of doors)

The baby cap is Austrian or South German (1750 to 1800) and was acquired by Baroness Edmond de Rothschild. It has been embroidered with coloured silks and silver thread in long-and-short and stem stitches, with fillings of couched metal purl (coiled wire) and strip, embellished with spangles and silver bobbin lace (acc. no. 995). The metal lace has been recreated here, worked on a pillow as a length of lace in progress.

State Dressing Room

Gill Bird

Tiara Sail Trumpets (on washstand)

The sails and rigging on the covers of the three Sèvres ship *pot-pourri* vases metamorphose into flower trumpets. Bobbin, needle lace, wire, handmade felt and various threads have been worked to produce a large three-dimensional trumpet tiara/felt snake necklace.



Gwen Comfort

Fan on Fans (on washstand)

An array of fan leaves, stiffened, folded and displayed without fan sticks. Traditional Buckinghamshire, Bedfordshire and Torchon patterns by Jane Lewis, Christine Springett and one unknown have been used. The threads are a mixture of cotton, silk and metal with colours inspired by the collection of Sèvres porcelain and fans from the collection. Lace fans belonging to members of the Rothschild family are displayed in this room.



Margaret Goode

Awaiting Prince Charming

This light, airy evening stole in pastel shades (displayed draped on bed) would protect a lady at a house party from draughts. The stole uses a range of textured yarns with added sparkle provided by the metallic threads running through the design. The inspiration and colours have been taken from the *Sleeping Beauty* panels by Léon Bakst.



Sue McLaggan

Ottoline Body-Piece (on mannequin)

This work is named after Ottoline Morrell (1873-1938), society hostess and friend of Léon Bakst (1866-1924), the Russian artist and designer who produced the *Sleeping Beauty* panels for James de Rothschild, displayed nearby in the Bakst Room. Ottoline visited Waddesdon in 1909. She loved Orientalism and

embraced the excitement of the Ballet Russes, for which Bakst designed sets and costumes. Reflecting the qualities of Bakst's costume designs, this is a body-piece for a modern woman made using bobbin lace in paper yarn with flecks of gold and gold leather.



Lace Guild Young Lacemakers

Curly Stole (over screen)

A gossamer stole with applied motifs inspired by French 18th-century buttons acquired by Baroness Edmond de Rothschild and displayed nearby. Each motif has been made by a member of the Lace Guild Young Lacemakers.

Lace Guild Museum Volunteers

All Dressed Up (on mannequin)

A 1920s-style dress, choker and necklace, made using a mixture of hand- and machine-made edgings and insertions, inspired by the architecture of the house itself.

Carol Lee

Five Arrows Evening Bag
(on washstand)

The bag depicts the feathers of the metal arrows on the day-bed (displayed on the Goodwood Landing) as chevrons with arrow shafts representing the five Rothschild brothers, ending in an arrow-head clasp.



Jane Rowton-Lee

Looking Forward - Glancing Back (on washstand)

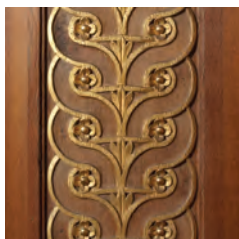
A rigid hand-held fan representing contemporary use of traditional lace stitches. Mounted on cream silk, the inclusion of beads, couronnes, three-dimensional and raised work, silk and metallic threads gives unique depth and richness – suitable for evening use at a house party!

In display case:

1. Judith Connors

Hail the May Queen!

A lacey, floral tiara to crown the May Queen and celebrate at a house party. Inspired by the arch-shaped decoration on the large Sèvres *pot-pourri* vase displayed in the Red Drawing Room, this piece is shuttle tatted throughout, with added pearls, wire and ribbons.



2. Claire Critchley

Crepuscular Illusion

A necklace based on the gilded panelling in the Tower Drawing Room. It is mostly made in bobbin lace braids in soft metallic threads with enamelled copper wire.

3. Janine Fearn

Five Arrows

The design is inspired by Mayer Amschel Rothschild's five sons (The Five Arrows). The cuff bracelet is based on 'fives', using soft copper wire to form a two layer piece of wire lace, with five coils for each wire attachment and five arrows and beads as decoration using Torchon bobbin lace techniques.

4. Madeleine Harvey

Twists and Turns

A matching necklace and bracelet made from half-stitch bobbin lace, taking the form of two intertwined snakes inspired by the gilt-bronze mounts on the pair of lacquer vases in the Low White Drawing Room. Beads and threads of gold, silver and shades of yellow and red have been used.



5. Sally Herd

A Cocktail Fandangle

A fandangle is a decorative ornament. Inspired by the collection of 18th-century buttons, leaves of Dieppe stitch are encircled with a strip of stretched cloth stitch, intermingled with 'lace tallies'. They are all made of silver-plated or coloured copper wire and attached to a silver hair comb.

6. Pam Ripley

Tribute Martinet

A necklace for a house party inspired by the 18th-century elephant automaton in the East Gallery. The elephant was famously wound to entertain the Shah of Persia who attended a house party at Waddesdon in 1889.

7. Denise Smith

Torchon Tantalum

Inspired by the glass and crystal chandeliers at Waddesdon, the earrings emulate a chandelier droplet. Torchon lace techniques are used to in-fill a silver wire frame with tantalum (chemical element, atomic number 73, often used for capacitors. Denise has a reel of the wire given by her father!) wire, thread and beads.



8. Lauran Sundin

Garden Party

This copper wire bobbin lace replica neckpiece with crystals (the original version is made with gold and diamonds) emulates the ribbon border and entwining flowers of the carpet in Baron Ferdinand's private sitting room. The symbolism incorporated into the neckpiece represents Waddesdon's opulent, comfortable charm,



Queen Victoria's mourning jewellery, the celebratory nature of her visit to Waddesdon in May 1890, and the grief felt by both the Queen and the Baron in mourning the loss of their spouses.

For more information
on Lauran's work

see www.lauransundin.com

9. Jenny Thurgood

Waddesdon Rose

A miniature box in Bucks Point lace inspired by the collection of enamel snuff boxes collected by Baron Ferdinand and his sister Alice de Rothschild, the roses on the carpets and the pink 'Miss Alice' rose in the garden.



10. Denise Watts

Red Steps

An ethereal three-dimensional necklace made from black and red horsehair bobbin lace showing lace through lace. Construction threads remain to show the magic of the stitches. The necklace reflects the sensual curves and the welcoming first stairs of the staircases that appear to hold out their arms, encouraging you to step upon them.



11. Jennifer Williams

Purity and Innocence

This necklace is beaded using white and silver seed beads. The centrepiece has roses (purity) and Marguerite daisies (innocence), both tatted in white thread. To add contrast to the texture of the roses and daisies the leaves are bead-worked in silver seed beads. It is inspired by the flowers on the Sèvres porcelain service displayed in the Starhemberg Room and the gilt bronze floral swag on the candle stands in that room.

For more information on Jennifer's work see www.cariad-tatting.co.uk

STATE BEDROOM

Howard and Angela Brown

Invitation to a Saturday to Monday Party (on chest of drawers)

This large invitation has the Five Arrows applied in high-relief using turned 'bobbins' with feathers for the arrows, and cotton with metallic thread and wires for the holding ribbon. The lace ribbon has been worked with an 'Oval' Milanese braid.

Angela Brown

Hats Off (table by day-bed)

A guest has arrived for the weekend wearing her hat. The hat has been given a new lease of life by adjusting the brim, adding lace leaves, beads and feathers. The materials used are silk, wire and metallic threads worked in beginner's half- and whole-stitch with added twists.

Isis Lacemakers

Elephant on a Casket of Summer Lace Flowers

(on chest of drawers)

A silk casket containing summer lace flowers supports a petrol-blue silk elephant adorned with specially-designed lace. Mughal-inspired windows edged with lace offer a view into the casket, which features the Rothschild family emblem of five arrows. Laces include Buckinghamshire, Bedfordshire, Torchon, free lace and a tatted motif. The work is based on the magnificent elephant automaton in the East Gallery and the gilt-bronze clocks mounted with porcelain flowers in this room and the Green Boudoir next door.



The Lace Society Members' Project

Every Lady Needs a Black Dress (on mannequin)

Using colours and leaf shapes from 18th-century mother-of-pearl buttons and expanding and embellishing the designs, members of the Lace Society have contributed individual bobbin lace leaves which have been mounted onto this evening dress.

Members of the Ring of Tatters

Dressing for Dinner (on mannequin)

This royal blue dress is embellished with tatted medallions based on 18th-century mother-of-pearl buttons using thread to match the colour of the dress. Some of the 'buttons' incorporate white, pearl and silver beads. They were all made by members of the Ring of Tatters.

Anne Weston

Matinee Bag (on day-bed)

A small bag inspired by the carved decoration on the north exterior wall of the Morning Room and flowers on the painted and gilded leather in the Bachelors' Wing.

Green Boudoir

Ann Allison

Fleur (on desk)

A gift for the host of the house party, this sculptural flower basket is worked in silver-plated wire – a 21st-century interpretation of an 18th-century lace motif.



Gail Baxter

Gilded Cage (draped on sofa)

Evening stole with bobbin lace panel, inspired by the doors of a Meissen bird cage and worked in materials echoing the plumage of Waddesdon's exotic Aviary birds. Did the birds dream of flying free? Did the ladies ever feel the same way or were they content in their gilded cages?

For more information on Gail's work
see www.ghosttreestudio.co.uk

Rosemary Green

Dancing Flowers Cocktail Dress (on mannequin)

Evening Jacket (on chair)

Floral Necklace (on mannequin)

Inspired by the ground colours of Sèvres porcelain, this dark blue silk dupion cocktail dress has a detachable overskirt in green/blue silk organza, decorated with streamers of needle lace flowers. It is worn with a necklace of needle lace flowers in a range of jewel-coloured threads, embellished with beads and shisha glass. The jade green silk dupion jacket, decorated with double headed Bucks Point bobbin lace, replaces the overskirt and necklace to provide a second outfit.

Jennie Starbuck

Light and Shade (on desk)

Inspired by a pierced, enamelled metal lamp from the collection, this table lamp in sycamore and brass has been turned and pierced to allow a play of light through the shade. The pierced design is from a parasol cover from 1850-1875 in *point de gaze* Brussels needle lace.

For more information on Jennie's work see www.artycraftywoodturning.com

Bedroom Corridor

Tamara Goulding

Indoors Outdoors (under west mezzanine stairs)

The metal lanterns on the stone stairs by the Goodwood Room inspired the triptych shape of this work. The three-dimensional design of late 17th-century Venetian *gros point* lace and the mown stripes on the lawn either side of the avenue inspired the colours and needle lace techniques used to create the sculptural lace which fills the triptych.

Vicki Taylor

Emus Coming to the Party

(under east mezzanine stairs)

As an Australian lace-maker, I relied on inspirational images from the Waddesdon website. Baron Ferdinand's Aviary (built in 1889) resonated and I imagined a family of iconic emus coming to a 'House Party'. Being immensely curious, they would be agog at their surroundings. The design includes linen and raffia threads in half stitch in a contemporary bobbin lace form supported by metal framing.



BACHELORS' WING

(open Wednesdays to Fridays)

Low White Drawing Room

Jacqui Barber

In the Manner of Savonnerie

(on table on Savonnerie carpet)

The name Savonnerie refers to carpets made at the French royal manufactory founded on the outskirts of Paris in 1664. Bringing together all the elements of the late 17th-century Savonnerie carpet in this room (which may have been a table carpet), and tweaking them for the 21st century, has resulted in a bobbin lace table-covering in my own individual style.

Smoking Room



Laura Marsden

A 21st-Century Ruff in White Eternal Lace

(on table by windows)

A three-dimensional ruff created using waste white plastic bags. The technique is secret, but the result is a stiff yet pliable material. The lace created is a take on pillow lace, and is achieved by hand using small needles.

It has been inspired by the painting *A Lady in White* by an artist in the circle of Etienne Dumonstier (c 1605), not on display, but of a similar period to the Renaissance collections displayed in this room.

For more information on Laura's work see www.lauramarsden.com

Jennifer Williams

Amber (in central display case)

Inspired by the patterns on the inlaid octagonal table in this room, the pendant and earrings have an amber-coloured Swarovski crystal pendant bead as the central element of each piece. The colours of semi-precious amber gemstones are picked up in the gold and honey bronze seed beads and brought together with dark brown thread using the techniques of tatted lace.



WINE CELLARS

(included with grounds entry ticket)

Vanessa Krushner

Sculpture of a Bottle

(inside vault)

This piece is based on the famous Rothschild wines and, in particular, the annual labels designed by famous artists. The lace is created with bobbins in wire and threads of different colours to emulate the colourful labels. It has a strong Czech influence and the front panel is a Czech mixed ground.

GLOSSARY OF BASIC TECHNIQUES & TERMS

Bobbin Lace - a textile made by twisting lengths of thread, wound on bobbins to manage them. The weaving is held in place with pins, the placement of the pins being usually determined by a pattern or 'pricking' pinned on the pillow. Also known as Pillow Lace.

Bedfordshire - an English lace which first appeared in the 1850s. A continuous lace, recognisable by the inclusion of plaits and woven leaves, it was quicker to work to help counter the effects of mechanisation.

Bucks Point - also a continuous lace, a style of English lace drafted using different angles, noted for its light and airy appearance and flowery design.

Ground - the open 'net like' areas between more solid areas of the design.

Half Stitch and Whole Stitch – the two lace ‘stitches’ with which all lace is formed.

Needle Lace - a type of lace created using a sewing needle and thread. In its purest form the only equipment and materials used are a needle, thread and scissors.

Tatting - a knotted lace consisting of ‘rings’ and ‘chains’ which are joined together to form a design. Traditionally it is worked using a shuttle, but some tatters prefer to use a different technique and tat using a needle. The techniques of traditional tatting and needle tatting are completely different but the end results look very similar.

Torchon – a continuous bobbin lace all made at the same time. Noted for being coarse and strong, as well as its simple geometric patterns and straight lines, it is usually worked on a 45° grid.

Trapunto - means ‘to embroider’ and is a type of Italian quilting.

IMAGINE...LACE AT WADDESDON EVENTS

Lace Demonstrations in the House Drop-in Lace Workshops

28 March, 3 May, 12 June, 23 July, 29 August, 16 October
12.00 – 3.30 (weekdays)
11.00 – 3.30 (weekends)

A chance for visitors to see how needle, bobbin and tatting lace is made. Demonstrations will take place throughout the season in the Starhemberg Room. If you are interested in learning more on the day, visit a drop-in workshop at the Power House to have a go at lace-making.

All materials will be provided so just turn up between 11.00 or 12.00 and 3.30. Included in House admission price (drop-in sessions included in Gardens admission price)

Lace Workshops

Wednesday 28 May (The Lace Guild)

Saturday 2 August (The Ring of Tatters)

Thursday 25 September (The Lace Society)

11.00 – 1.00, 2.00 – 4.00

Come and learn how to make lace, improve your skills or learn a new technique. The three lace organisations who have submitted work for *Imagine...Lace at Waddesdon* will lead morning and afternoon sessions in the Stables Education and Learning Room. Make the most of your day with a workshop in the morning and a visit to the house in the afternoon to see the lace on show, or spend the whole day making lace by booking both sessions.

Children are welcome but must be aged seven or above and should be accompanied by an adult.

Individual lace workshop information (workshop prices include cost of materials and take-home kits):

The Lace Guild

Wednesday 28 May

11.00 – 1.00, 2.00 – 4.00

A taster workshop to learn the basics of bobbin lace-making. Everyone will complete at least one item, a necklace, bracelet, key fob, or butterfly hair slide.

£17.50. Just bring along your enthusiasm and enjoy being creative! www.laceguild.org

The Ring of Tatters

Saturday 2 August

11.00 – 1.00, 2.00 – 4.00

Beginners' Workshop

Come and learn the art of 'turning the stitch' and create flower motifs to decorate a card to take home with you. Students will also be shown how to read a tatting pattern. £27.

Jewellery Workshop

Learn to make a tatted pendant, with beads added to give the tatting an extra dimension. A pattern for matching earrings will be available to take home. Students will also be shown some of the different methods used for adding beads to their tatting.

£27. www.ringoftatters.org.uk

The Lace Society

Thursday 25 September

11.00 – 1.00, 2.00 – 4.00

Have you ever wanted to try your hand at making bobbin lace? This workshop is not only for beginners, but also for lace-makers who want to try a new technique, have forgotten the best way to start or finish a pattern, or want to conquer their fears. For the young - come and make a fish bookmark or a pin-style brooch. Or, if you are already a lace-maker, come and work in a lovely environment, knowing that a tutor is on hand should you have a problem. We can assist with all the workshop equipment for new lace-makers.

£15. www.thelacesociety.org.uk



Photography by: John Bigelow Taylor, East and Macdonald, Mike Fear, Hugh Palmer, The Public Catalogue Foundation. © The National Trust, Waddesdon Manor.

Right: Detail of edging, Italian (Venice) gros point, 1675-1725; accession number 893.1995; Waddesdon, The Rothschild Collection (Rothschild Family Trust).



