

**A FURTHER LEGACY  
THREE PERSONAL LACE NOTEBOOKS OF MARIAN POWYS**

June Burns Bové

In the 1984 edition of this *Bulletin* (hereafter cited as *Bulletin 1984*), two notebooks prepared by the late Marian Powys for the Palisades, New York, Free Public Library and the Newark Museum were described. Shortly after publication of that article, Miss Powys' son, Peter Powys Grey, brought three additional notebooks to the Textile Study Room of the Metropolitan Museum of Art for examination. Since these notebooks are privately owned and will not be available for students and scholars, this article will contain a brief description of their contents.

Two of the notebooks were prepared by Miss Powys to contain outstanding samples from her collection, and one of these was subsequently presented to Miss Sue Fuller of Southampton, Long Island. The third notebook is Miss Powys' original lace notebook containing the first pieces she collected. Evidently she kept this notebook throughout her years of study, and at the end of her career employed it as a kind of resource from which she drew samples for exhibition.

For the purposes of this article these three notebooks will be referred to as "Grey," "Fuller," and "Original." The notebooks described in the previous article will be called "Palisades" and "Newark."

*The Grey Notebook*

The Grey notebook is a rectangular brown leatherette binder of the type often employed for snapshots, 12-3/8 by 10-3/8 inches, containing leaves of black construction paper. Except for page ninety, all the samples are mounted on the right hand side. The labels for each sample of lace are gummed paper written in ink in Miss Powys' handwriting. Depending upon the size, the laces are mounted one, two, or three to a page, and in two cases, four samples. The laces are affixed to the pages with pins. Loose between pages two and three is an envelope containing five samples of Armenian needle lace. Inside the front cover Miss Powys has inscribed, "THE STORY OF LACE: XVI CENTURY TO XX." Excluding the samples in the envelope, there are ninety-three pages containing eighty-two samples of lace. As nearly as can be determined, fourteen of these samples were cut from the same piece appearing in one or more of the other notebooks or in Miss Powys' published book, *Lace and Lace-making*<sup>1</sup>.

Miss Powys begins this notebook with Italian pieces from the sixteenth and seventeenth centuries of darned knotted filet (Plate 1) and *buratto*. She includes counted and drawn work on linen from Italy and Spain (Plate 2). From Italy there are pieces of *reticello* and *punto in aria*. On page 17 she includes a square of *punto in aria* (Plate 3) which she dates sixteenth or seventeenth century and notes that it is from Perugia. Similar but not identical pieces are included in the Palisades and

Newark notebooks and in the Fuller notebook, and Miss Powys notes that they are also from Perugia, in the case of the Newark example (*Bulletin 1984*, p.55), from the collection of the Countess Aruch [*sic*]. She includes *point de Venise* in several of its forms, *point plat*, *gros point*, *point de Venise à rose*, and samples of *fleurs volantes*.

Miss Powys inserts an example of *point de France* (Plate 4) to begin a section devoted to French needle laces such as *point de Sedan*, *point d'Argentan*, and *point d'Alençon*, in the last case giving examples to show the evolution of design through the Empire period. She then includes two samples of needle lace from Burano and two samples of twentieth-century needle lace from Brussels.

The last example of needle-made lace is a piece of Irish needle point, similar to examples of Youghal given in her published book and in the Palisades (*Bulletin 1984*, p. 75), Newark, and Fuller notebooks. Next are samples of nineteenth-century decorated nets, English and Irish applied muslin, and Italian and Irish darned nets (Plate 5).

The balance of the notebook is devoted to bobbin and mixed laces. Miss Powys begins with an early seventeenth-century sample of Genoese lace and a twentieth-century reproduction of a sixteenth-century pattern. She includes examples of Milanese (Plate 6) and Genoese laces, Spanish pillow lace, and a sample of seventeenth-century Flemish pillow lace resembling needlepoint "coraline" (Plate 7). Examples follow showing the development from bars to a mesh ground (Plate 8); on page seventy-one she gives three examples of Flemish bobbin lace of the early eighteenth century, mid-eighteenth century, and Brussels *point d'Angleterre*. Samples of Flemish lace follow (Plate 9), ending with an example of *point d'Angleterre* with a needle point ground, and further examples of Brussels pillow lace on a machine net ground.

English bobbin laces from Devonshire follow, including a fern motif probably made by Miss Powys herself. Page eighty-seven is devoted to four samples of Binche from the early eighteenth century, the topmost sample, folded, appearing to be a complete collar (Plate 10). The fourth example is Valenciennes of the nineteenth century. A page of four samples of Mechlin or Malines follows dated Louis XIV, Louis XV, Louis XVI, and twentieth century. In this last sample, the name of the maker and pattern are given, "by Bertha Virschairen - - 'Wild Roses' "(Plate 11).

The last pages are devoted to Spanish silver blonde, Dutch *potten kant*, Belgian Lille, and English Buckingham point.

#### *The Fuller Notebook*

The notebook presented to Miss Fuller is really a leatherette photograph album, brown in color, and stamped to look like embossed leather with a plain brown fabric lining of silk or rayon. There is no binding, but straps inside the cover.

It is 13 by 23 inches open, and 13 by approximately 11½ inches closed. The leaves are dark red silk damask with large stylized floral forms. There are thirteen leaves varying in size from 12½ by 21½ inches to 10¼ by 21 inches. The leaves are secured in the center by a cord passing over both the binding and the thirteen leaves. When the album is used, these thirteen leaves form twenty-six “pages” with fifty-two sides. Not every page has lace mounted on it. The lace samples are pinned down and labeled with pinned bits of paper or glued-down labels. Most of the labels are written in blue ink, though a few are typed. There are sixty-six samples of lace pinned mostly in groups of two, three and four, though one page contains five samples, and large examples receive a single page. This album is the richest of the three, the red silk background setting off the laces dramatically. Though seventeen examples appear in other albums or *Lace and Lace-making*, the samples are cut with greater care, and the variety is wider than in the Grey album.

Miss Powys keeps to the format she established for herself in the Grey notebook, the Palisades notebook, and possibly in the Newark notebook (where it is probable that the pages were rearranged). She begins with the sixteenth-century Italian *buratto*, darned knotted net (Plate 12), and drawn and embroidered linen. Next she gives early examples of *punto in aria*. A particularly beautiful example (Plate 13) is a sixteenth-century Italian *reticello* border edged in *punto in aria* in two colors. The Venetian needle point laces are represented by choice examples from the seventeenth century, the eighteenth century, and a nineteenth-century piece from Burano. Among these samples is a very beautiful piece (Plate 14) of *point de Venise à rose* that Miss Powys says is from the collection of Prince Gagarin of Russia.

French needle laces follow on a page devoted to “Point de France--Louis XIV, point d’Argentan--Louis XV (*Bulletin 1984*, p.62), and point d’Alençon--Louis XV.” Brussels needle point samples follow from the eighteenth (Plate 15), nineteenth, and twentieth centuries. Miss Powys ends her selection of needle laces with an eighteenth-century French sample (Plate 16), *point d’Alençon* of the nineteenth century, Irish Youghal of the nineteenth century (*Bulletin 1984*, p. 73), and a large, striking nineteenth century or early twentieth century Austrian design (Plate 17).

As in the Grey notebook, Miss Powys places the nineteenth-century decorated nets and muslin appliquéés, in this case all from Ireland, between the needle and bobbin laces (Plate 18).

Pillow laces begin with Italian sixteenth- and seventeenth-century examples (Plate 19). Plate 20 is an Italian pillow lace with a pictorial subject. Miss Powys proceeds with early Flemish examples, including another piece from the “coraline” pattern in the Grey notebook (Plate 7).

A very beautiful page consists of two handkerchief corners, *point d'Angleterre* of the nineteenth century and Flemish *duchesse* of the twentieth century. This is followed by examples of Flemish pillow lace labeled by Miss Powys as "point d'Angleterre" and "Brussels." Next come examples labeled "English Honiton -- Devon." An interesting page consists of a single large piece, a finished collar of Brussels lace motifs worked onto a machine net foundation with the center not yet cut out (Plate 21).

As in the Grey notebook, Miss Powys devoted a page each to Binche (Plate 22) and Valenciennes and another to Mechlin, choosing her samples to show the design development from early eighteenth through the nineteenth centuries.

A fine 5¾-inch square of silk Maltese lace, a sample of Spanish silk blonde with a silver thread of the eighteenth century, a Scandinavian border, two Buckingham point borders, and a crisp, clear French *torchon* sample complete all but the last page. The final motif is an oval design of nineteenth-century French Cluny lace, featuring prominently a little dog (Plate 23). It is characteristic of Miss Powys to have chosen this piece, for she found much of her own design inspiration in the flowers and animals in her garden.

It is interesting to note that although Miss Powys included black laces in both the Palisades and Newark albums, she chose only light-colored laces for the Grey notebook with black paper leaves and for the red silk of the Fuller notebook.

### *The Original*

The third notebook, called here the Original, is not at all organized in the manner of the Grey and the Fuller, designed to show choice excerpts from her collection, or the Palisades and the Newark, made for reference. It seems to have begun as a student's sample book. Miss Powys never stopped using it over the years. It was a clothbound scrapbook with grayish paper leaves which are now at the point of disintegration. The binding has long ago fallen away. This notebook presented many problems in examination and in photographing, as pieces of acid-free tissue had to be inserted with every turning of a page. Miss Powys had a habit of keeping a supply of pins pinned through the corners of several pages. Now rusty, these pins, sometimes as many as twelve or twenty, sometimes only one or two, held the pages so tightly that the paper in some cases stuck together. Thick or deformed pages were several times discovered to be not one page but two. From page six to page nineteen the notebook turns upside-down. As Miss Powys drew on the samples in this notebook for pieces for exhibition, she did not erase the captions on the blank pages, but sometimes she added new samples to these pages--with or without a new caption. Pieces for exhibition, sewn through colored tissue paper or fabric onto cardboard, were stuck randomly back between the leaves of the book when they were returned. Needless to say, many of these samples are wrinkled, discolored, or in poor condition. The handwriting, often in pencil directly on the page, is so dim as to be in some cases virtually undecipherable. There are fifty-five pages containing about one-hundred seventy-eight samples.



If the notebook is untidy, the mind that used it was not. There is an order within the seeming disorder. Laces of a certain type, either by virtue of their construction or their origin, tend to be grouped on a single page or in a section. For example, on page nineteen under a general caption for the page, "Vrai Valenciennes," are seven samples, one labeled "Dieppe" being 7¾ inches long and the others varying in size to one-inch snippets. The third sample on this page (Plate 24) is a narrow border, not quite three inches long, with a longer caption, "Point de Flandres (Miss L. Hansett)--Lived near [undecipherable] Cathedral Cloisters--House destroyed by bombs after her death." Another example is shown in Plate 25. The preceding page contains samples of Binche, usually additionally labeled by Miss Powys, "Fausse Valenciennes." Page 19A contains a sample labeled in that manner, and page 19B contains six examples of Valenciennes from very early designs to those of the late nineteenth century. This was obviously a study section, one of many in this notebook.

This album contains clues to Miss Powys' far-ranging interests as a designer as well as a student of lace. Two naturally skeletonized leaves (Plate 26) are labeled "Nature's Lace." There are a fragment of ancient textile; two samples of Coptic sprang, one in green and red; and fragments of three Coptic textiles. An extremely fine muslin of an open weave (Plate 27) is labeled "Fil lisé [*sic*] Louis XIV." The patterns of the stems are darned in, and the larger design areas are made in appliquéed muslin with a fine cord defining and outlining the design. Miss Powys includes a piece of German embroidery and quilting with drawn work of the seventeenth century. Towards the center of the book (Plate 28) is a five-inch motif labeled, "Mezzo Punto--Tape and Needlepoint--First lace made by Marian Powys."

Sometimes one rare or unusual example is inserted in the pages, such as a two-inch piece "Sardinia--Filet--Very Old--Polycrome." More usually, samples appear in groups on a single page or a group of pages, such as "Spanish Pillow Lace" (Plate 29); "Brussels Needle Point"; "French Needlepoint" (Plate 30); "Brussels Appliqué"; "Honiton" (Plate 31) and "Devon" motifs; "Old Flemish" and "Point d'Angleterre" (Plate 32); "Lille" and "Point de Paris."

Miss Powys was interested in pieces with a bit of history such as six inches of a five-inch deep white silk lace border labeled, "Point Passé sur soie 1820--1830--Musée Carnavalet sur la robe de Marie Louise." Miss Powys adds in pencil, "Needle-run lace (blonde)" (Plate 33).

Gifts are also carefully labeled, such as "Mechlin from Paliser<sup>2</sup> Collection given me by Miss Sellett of Stoke-[illegible]" (Plate 34). Miss Sellett is credited elsewhere as the donor of other samples, though it is not clear whether she gave "Spanish blonde with feathers from Spanish islands in the Pacific" (Plate 35). On this same page is a black sample from the Palliser collection with other machine-made laces, "Machine made--outlining by hand" (Plate 36).

There is a large section on Mechlin including "Rare early Mechlin from the city of Mechlin--June 1955" (Plate 37). This caption demonstrates the length of time that Miss Powys used this book.

There follows a large section of Italian bobbin laces labeled Milanese (Plate 38) and Genoese and obviously very early, with a sample of Burano in an old design "bought by me in Venice in 1926" (Plate 39). After some samples of Italian needle point from Venice, she includes Maltese and then Cluny lace.

Continuing with some samples of knitted lace and crocheted lace, Miss Powys has devoted a large number of pages to English laces. There are "English Thread Laces" (Plate 40); "Old English Thread--Bucks Baby Lace" (Plate 41); "Bedford Lace," including a beautiful barbe (Plate 42); "Buckinghampoint" (Plate 43); and "Bedfordshire Insertions" (Plate 44). There is a page devoted to "Black Bucks" (Plate 45).

The section on decorated nets contains some very beautiful examples from both the British Isles and the Continent, such as "Needlerun Devon" (Plate 46), "Lierre," "Breton," "Limerick," and "English," and even including a scrap from a fichu from Litchfield, Connecticut, of 1790 (Plate 47).

Miss Powys has collected some samples of very delicate white work (Plate 48), and finishes the notebook with a piece of machine filet and an obviously ancient piece of Spanish drawn work and *punto ivorio* (Plate 49).

#### *A Discovery*

As these notebooks were being examined, *Lace: A History* was published by Santina M. Levey<sup>3</sup> though it did not come into the hands of the author of this article until the Spring of 1984. In Figure 5 of her book Miss Levey gives a border of Italian whitework "with cutwork and needle-worked fillings. Italian, second half 16th century." This sample is from the Poldi-Pezzoli Museum, Milan. This is undoubtedly a piece of the same border that appears on page nine, bottom, of *Lace and Lace-making* and that is included in the Palisades (page 4), Newark (66.649.A66), and Fuller (page 6) notebooks. This piece was illustrated on page fifty-two in the previous article on Miss Powys' notebooks in the 1984 *Bulletin*, and is Plate 50 in this article.

Less certain is whether other samples from Miss Powys' collection appear in Miss Levey's book. For example, in *Lace: A History*, in Figure 209 at the top, is a border of bobbin lace from Milan, first half of the eighteenth century. It is from the Church Museum, Gandino. In the Fuller notebook, page thirty-nine (Plate 19 of this article) and in the Original notebook, page thirty-three (Plate 38 of this article), are samples that are remarkably similar. Because the photograph in Miss Levey's book does not contain a complete design repeat, and because designs of this type did not always repeat with exact precision in the period, it cannot be said that this is also a piece of the same lace. The similarity of this and other examples in Miss Powys' notebooks to the skillfully chosen, elegant examples in Miss Levey's book are, however, a testament to the quality of Miss Powys' work and to the value of the legacy that her scholarship is to us.

## NOTES

1. Marian Powys, *Lace and Lace-Making* (Boston: Charles T. Branford Co., 1953).
2. Throughout her notebooks Miss Powys refers to Mrs. Bury Palliser, author of *A History of Lace* (first published in 1865), as "Paliser."
3. Santina M. Levey, *Lace: A History* (London: Victoria and Albert Museum in association with W.S. Maney & Son, Leeds, 1983).

Photographs by the author. Miss Powys' captions are in italics and are directly transcribed from her notebooks.

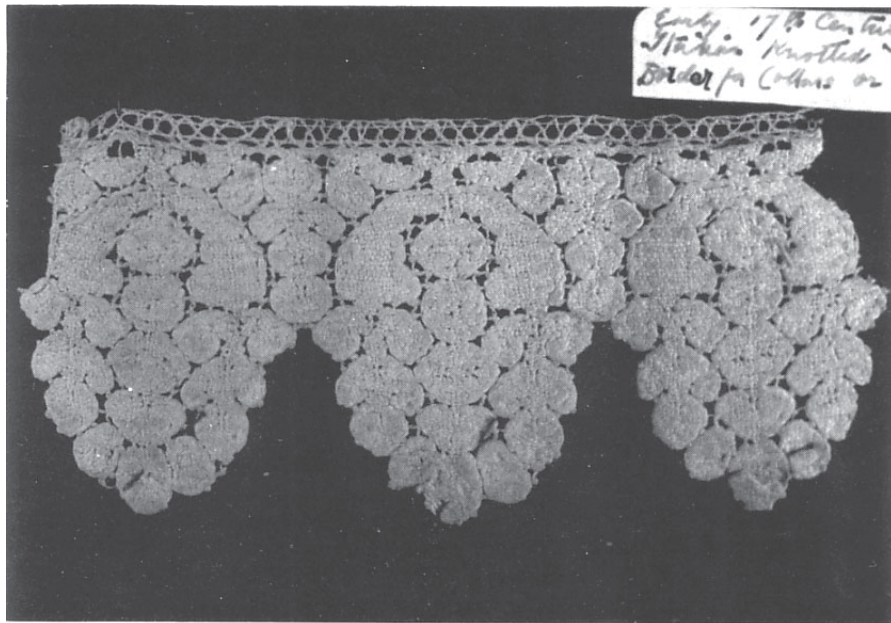


Plate 1 Grey

*Early 17th Century  
Italian Knotted Filet  
Border for Collars or Covers*

6½" long by 3" deep.

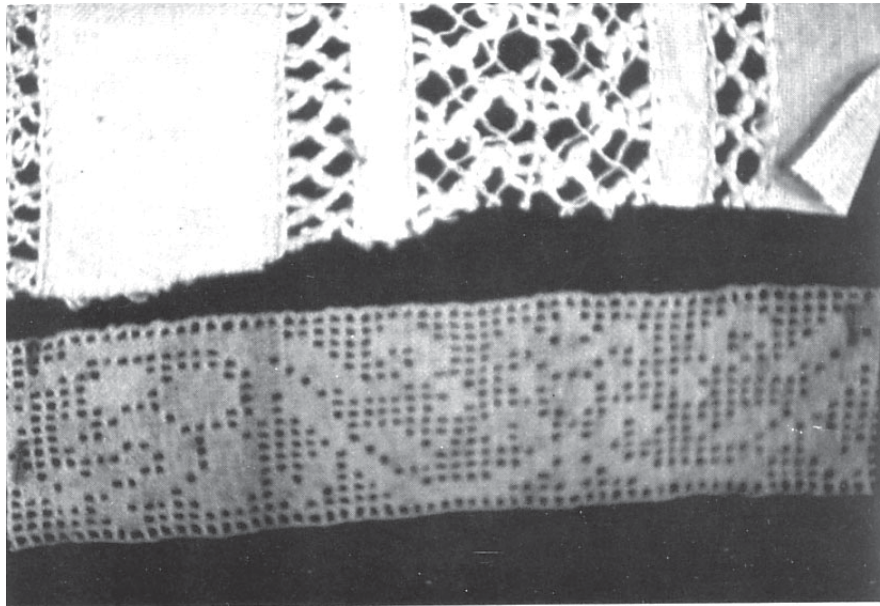


Plate 2 Grey

*Top: Spanish drawn thread work  
Headed with punto avorio (not in photograph)  
Part of an altar cloth – early (Detail)  
6¼” wide by 5½” deep (entire sample).*

*Bottom: Italian Early  
Punto Avorio  
Needle Point worked largely  
in knots for seams  
5½” long by 1¼” wide.*



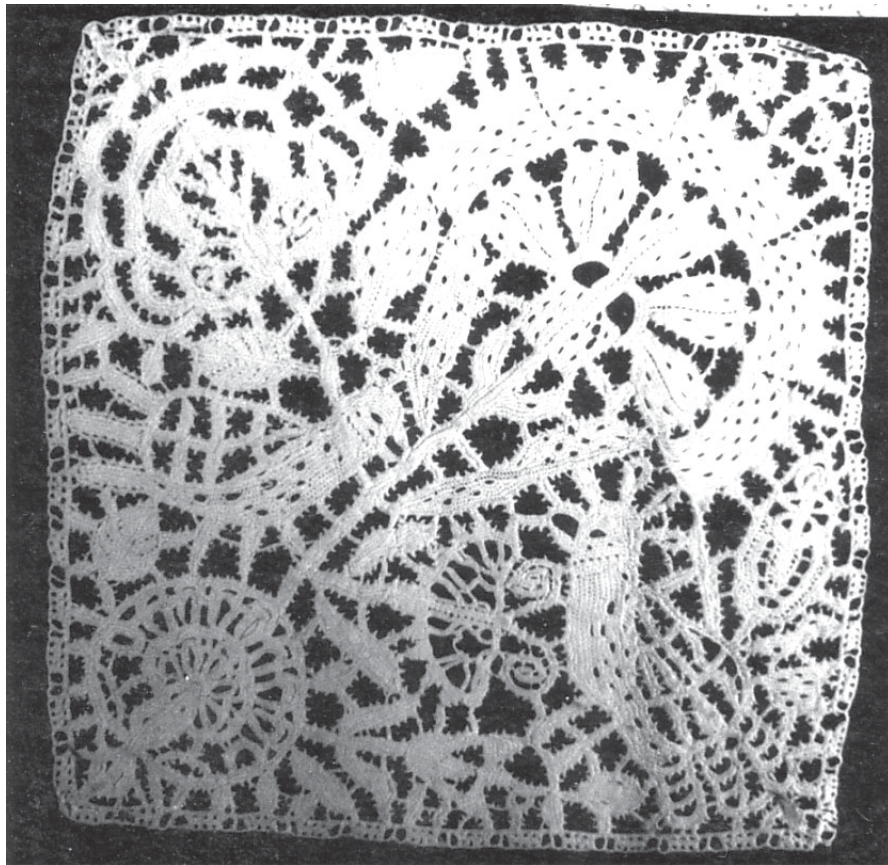


Plate 3 Grey

*Italian Needle Point*  
*16th or 17th C. Punto in Aria*  
*Point Plat de Venise*  
*Birds & Carnations – from Perugia*  
7¼" square.



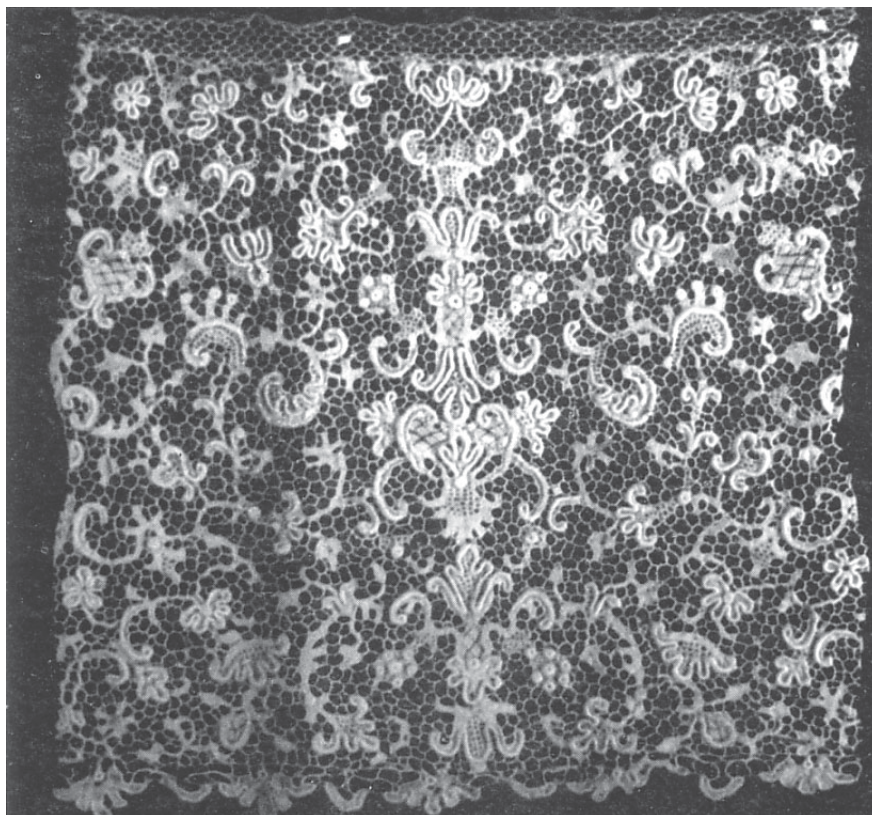


Plate 4 Grey

*French Needle Point*  
*Louis XIV Period. Pt de*  
*France – Brides Picotées ground –*  
*Gaze [word unclear], Quadrille & Mignon*  
7" long by 7" deep.

This same 7-inch border appears in the Palisades and Newark albums,  
and a very similar piece in the Fuller notebook.

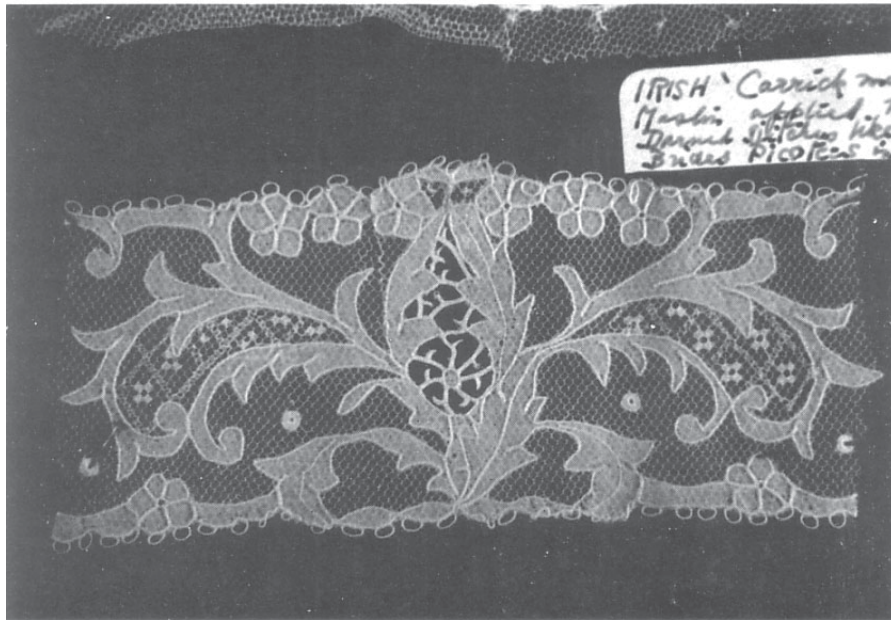


Plate 5 Grey

*IRISH 'Carrickmacross'*  
*Muslin applied to net*  
*Darned stitches like Limerick*  
*Brides Picotées in center*  
5¾" long by 2½" deep.

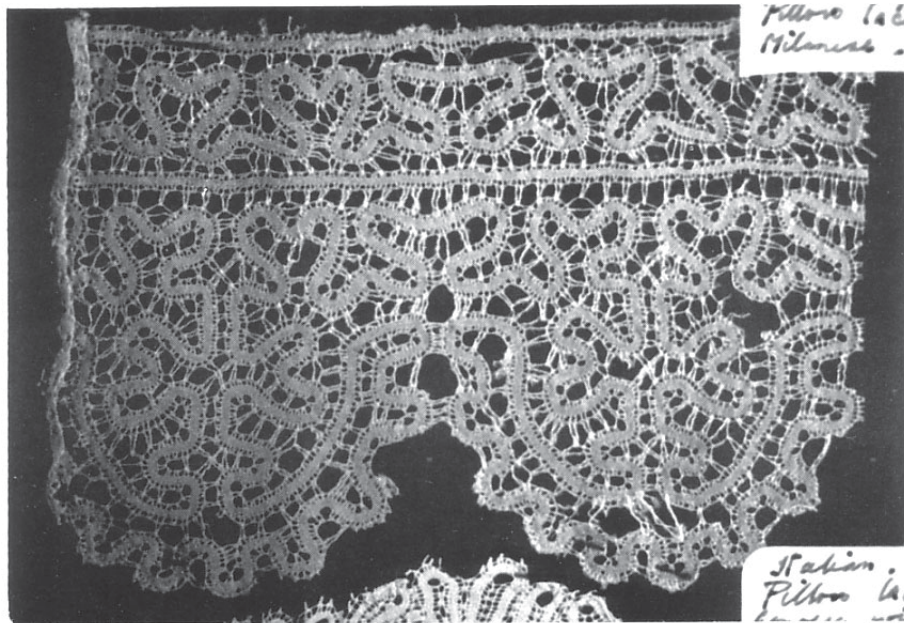


Plate 6 Grey

*Italian 17th Century*

*Pillow lace*

*Milanese*

5¾" long by 4" deep.



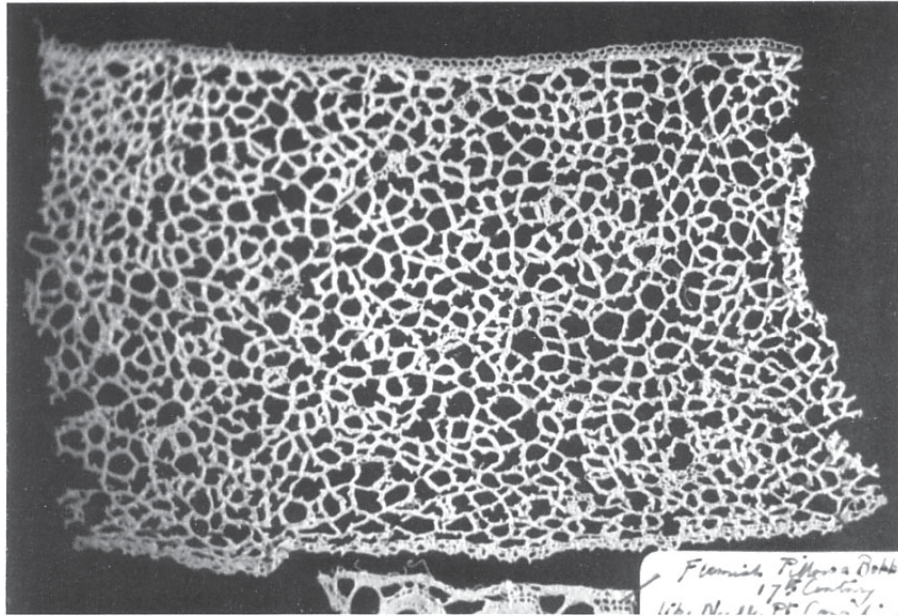


Plate 7 Grey

*Flemish Pillow or Bobbin*  
*17th Century*  
*Like Needle Pt. Coraline*

8" long by 5" deep.

Another sample of this lace is in the Fuller album.

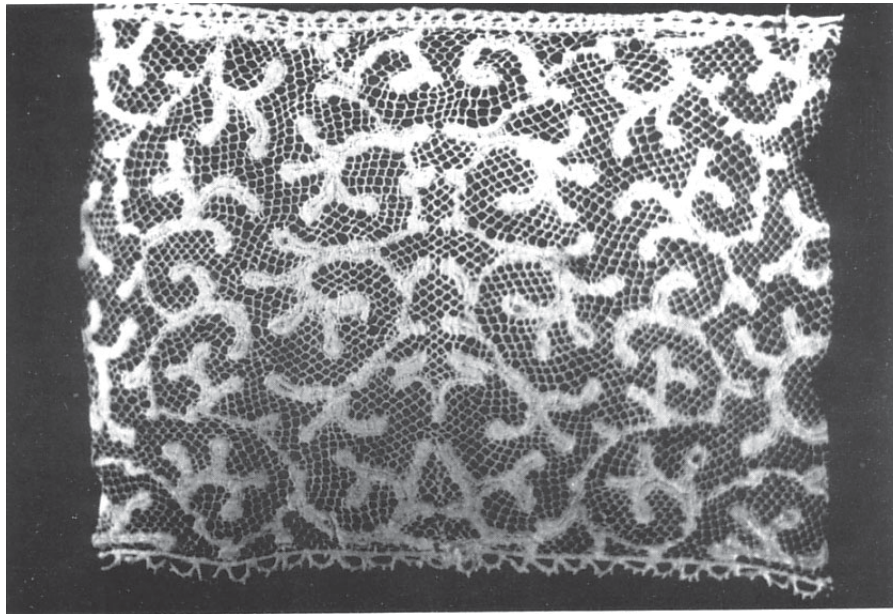


Plate 8 Grey

*Italian Bobbin or Pillow Lace*  
*18th Century*  
*Milanese – typical Milan Ground*  
*Made like VAL “vrai réseau”*  
8¼” long by 6” deep.

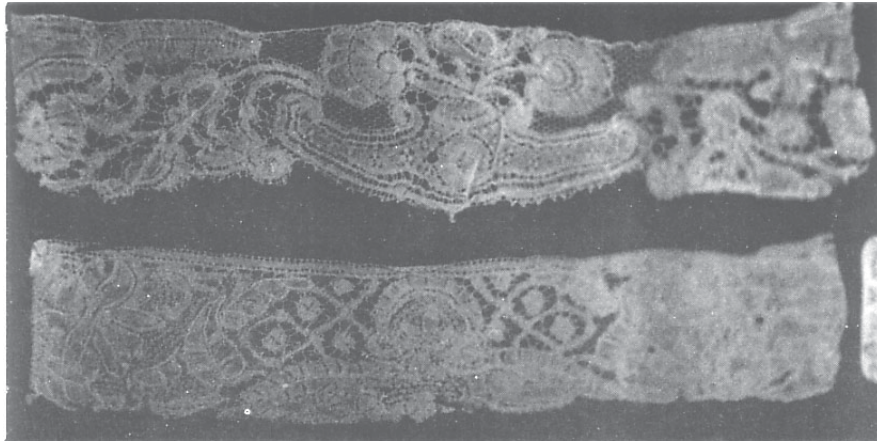


Plate 9 Grey

Top: *Flemish Pillow Lace*  
*18th Century*  
*In relief – ground vrai drochel*  
*& Pearl Bars*

8½" long by 1½" deep.

Bottom: *Brussels*  
*Pt. d'Angleterre*  
*In relief with*  
*'Fond de Neige'*

8" long by 1½" deep.





Plate 10 Grey

Top: Caption confusing: See comment below.

Folded: 1¼" wide; length of piece about 16", appears to be a complete collar.

Middle: *Binche or Fausse Valenciennes*  
*Early 18th Century*  
*With fond Armure*  
*Lovely, rare floral patterns*

8" long by 2" deep.

Bottom: *Binche or Fausse Valenciennes*  
*Early 18th cent.*  
*Lozenge Fillings – Fond de Neige*

8½" long by 1¾" deep.

The fourth lace sample on this page, Valenciennes of the 19th century, is not shown.

The caption for the top piece reads, *Binche early 18th century/Fond de Neige & Armelle/3 horsemen gallop by/ Is it an angel above?* This caption seems to apply only to a sample of Binche on page 47 of the Fuller book (Plate 22). Moreover, this collar is not Binche but Mechlin. It would seem that Miss Powys changed these samples without changing her captions.

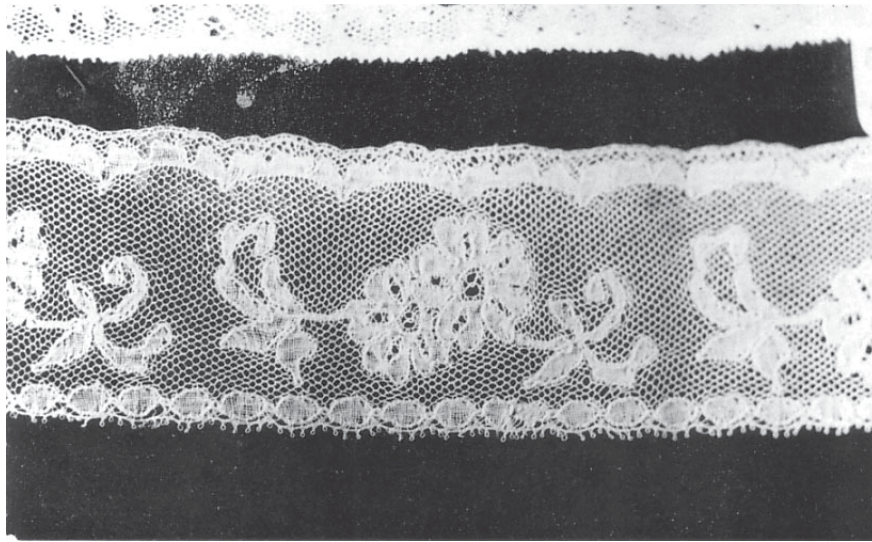


Plate 11 Grey

*MECHLIN Made in Malines*  
*Period 20th Century*  
*by Bertha Virschairen –*  
*“Wild Roses”*

9¼” long by 1¾” deep.

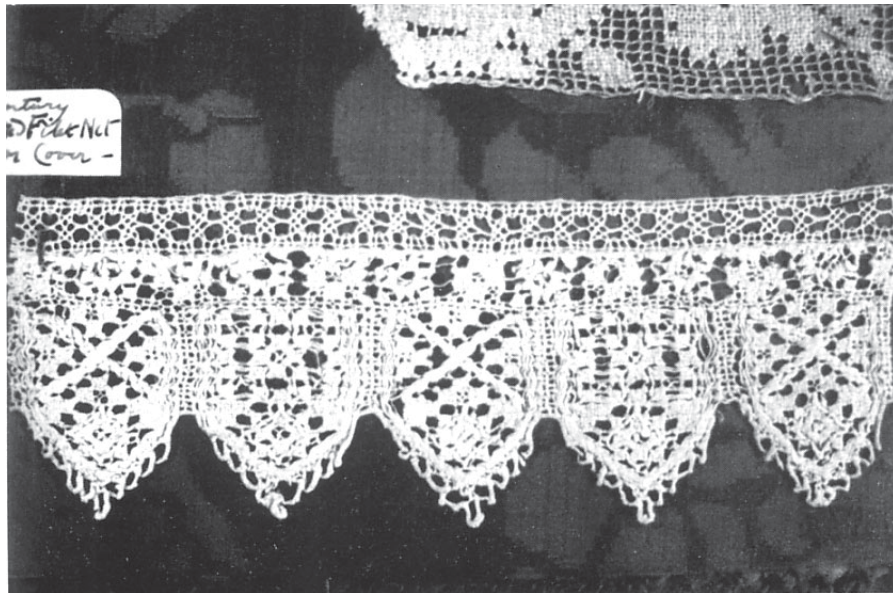


Plate 12 Fuller

*Italian – 16th Century*  
*Pattern darned on knotted filet net*  
*Pointed border for collar or Cover*  
7¼" long by 2<sup>7</sup>/<sub>8</sub>" greatest depth.

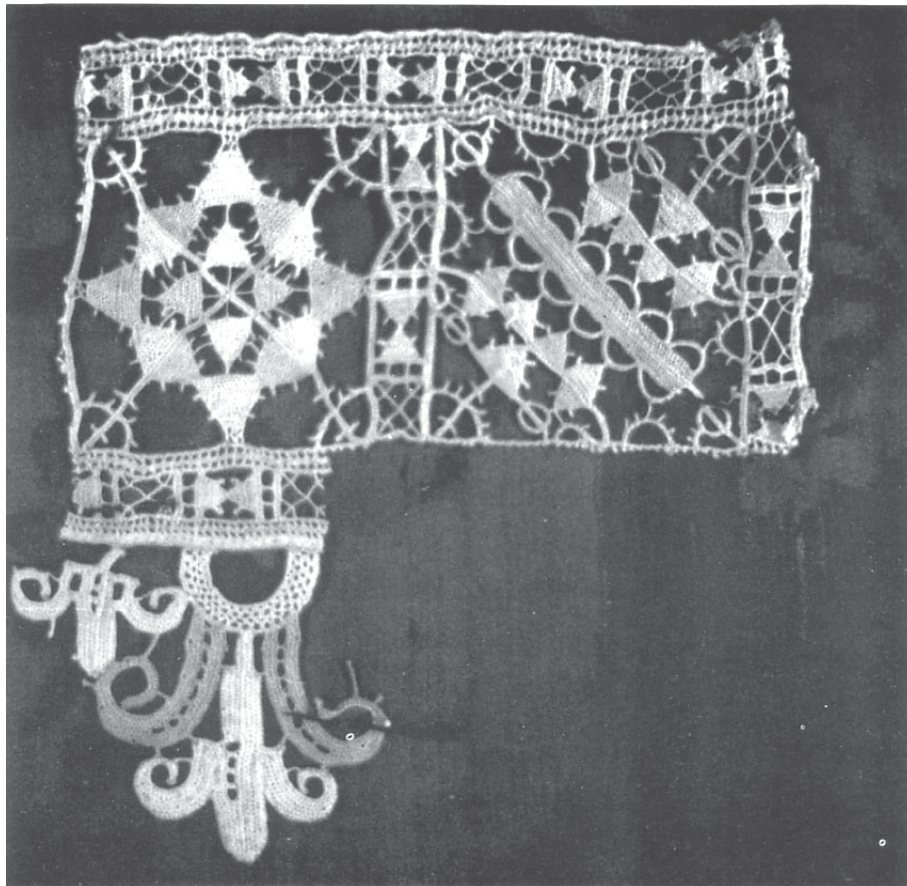


Plate 13 Fuller

*Italian Needle Pt. 16th Century*

*Reticello & Punto in Aria*

*In two coloured thread*

*Fine and rare.*

3¾" long at top of reticello border by 4¼" at greatest depth.





Plate 14 Fuller

*Italian Needlepoint*  
*Pt. de Venise à Rose – In relief*  
*Rare Stitches – Sleeve matching Alb*  
*Prince Gagarin Collection – see Lace Book*

9¾” long by 3” deep.

See page 58 of the Bulletin 1984 article for a piece of this lace in the Palisades notebook. In *Lace and Lace-Making* Miss Powys gives a small photograph of what appears to be the front of this alb. She spells his name “Gagarine,” though in both notebooks, the “e” is clearly omitted.



Plate 15 Fuller

*Belgian Needle Pt. 18th Century  
Early Lace from Brussels –  
Floral pattern with Finest Fillings  
4½" long by 2½" deep.*





Plate 16 Fuller

*French Needle Pt. 18th Cent./Louis XVI*  
*Reseau Ordinaire 'Somé de Larmes'*  
*MIGNON in flowers –*

Excluding joined net: 4 $\frac{1}{8}$ " long by 4 $\frac{1}{4}$ " greatest depth.

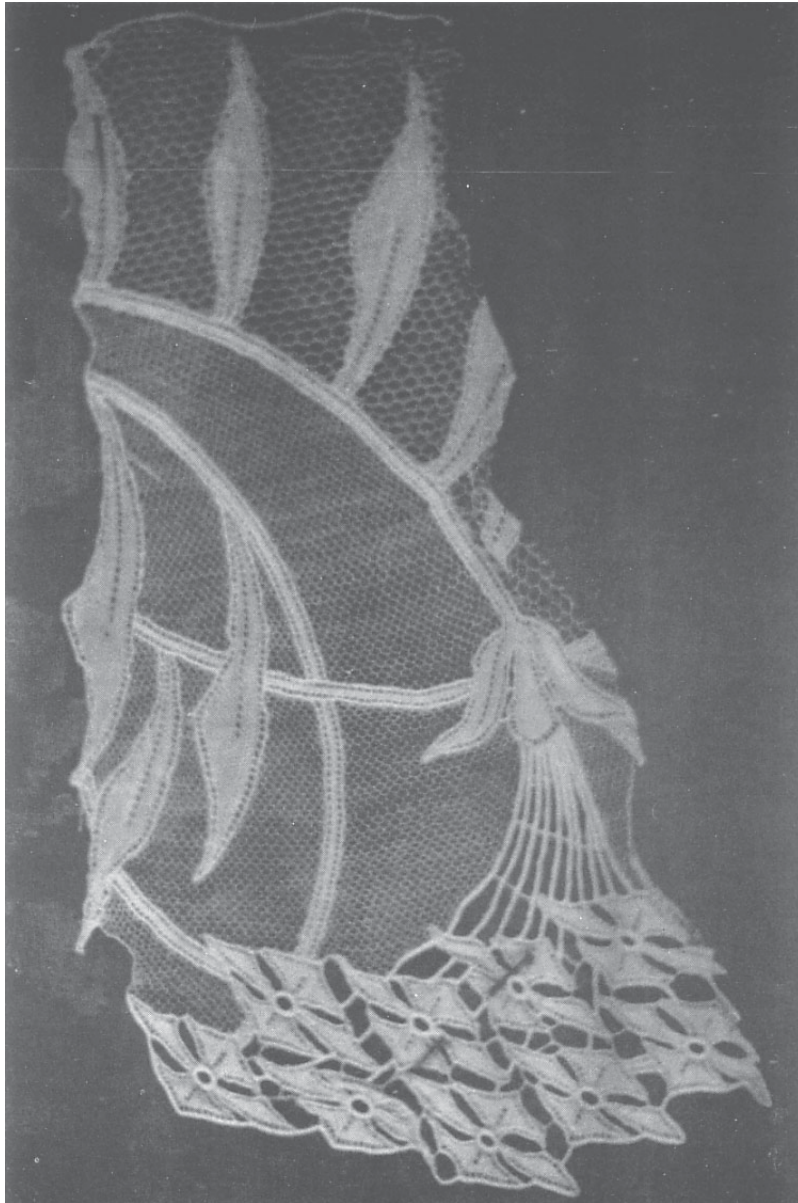


Plate 17 Fuller

*Austrian Needle Pt.*

*19th cent. or early 20th*

*Pt. de Gaze – Modern Design*

2¾" greatest width of irregular sample by 6¼" deep.



Plate 18 Fuller

Top: *IRISH Cut Work XIX C.*  
*Carrickmacross Guipure (Detail)*

Complete sample 4½" long by 5½" deep: only the lower portion is shown.

Bottom: *Irish Decorated Net*  
*Carrickmacross Appliqué*

8" long by 5½" cut edge at right.





Plate 19 Fuller

*ITALIAN PILLOW*  
*18th Century Milanese*  
*Typical Ground*

8½" long by 7½" deep.

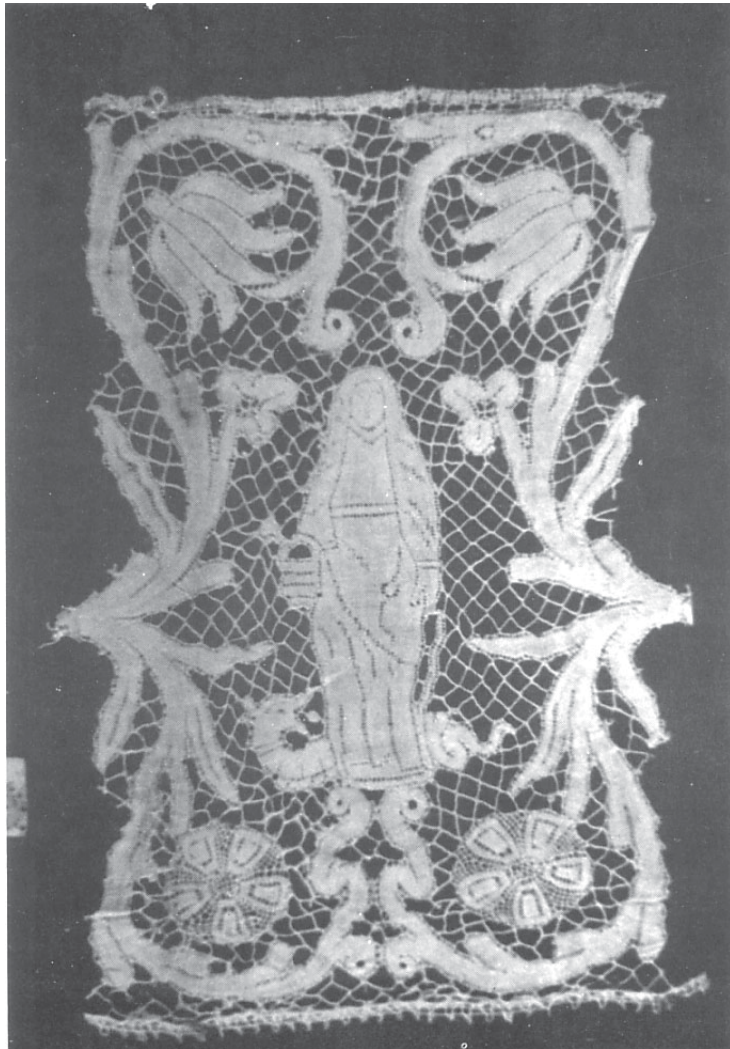


Plate 20 Fuller

*ITALIAN PILLOW*

*17th Century Milanese*

*Design Classic "Christian (?)"*

*Sr Margaret & Cupid*

5" long by 7 $\frac{1}{8}$ " deep.

The ink on this caption has run with moisture, making it blotted and difficult to read.

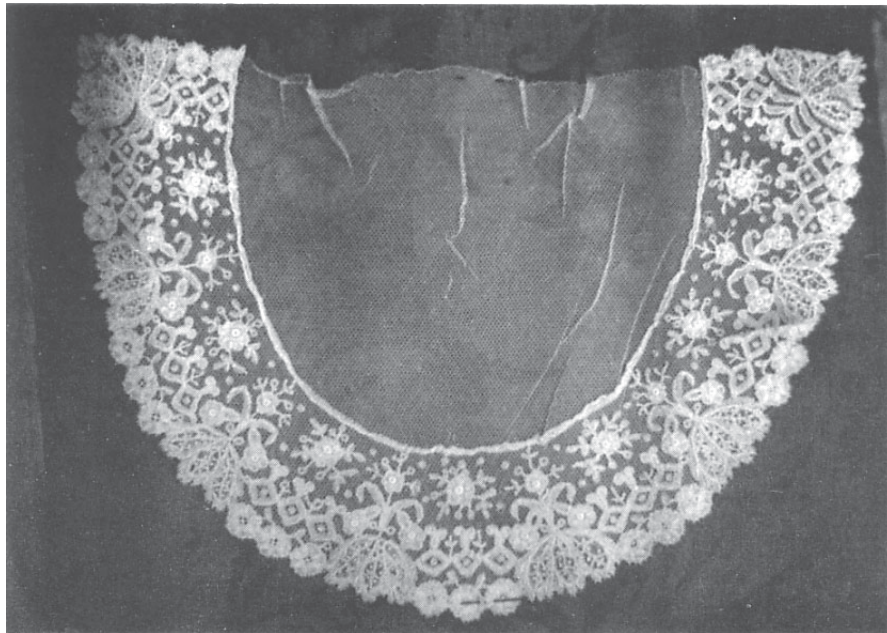


Plate 21 Fuller

Penciled caption, loose in binding: *Decorated Net*  
*A collar worked on net – with the center not yet cut out.*

Inked caption on gummed paper: *Flemish Pillow Collar*  
*Brussels appliqué*  
*Centers & Filling of*  
*Needlepoint – Apprx. 1840*

The inked caption is confusing. The last two lines as transcribed above are reversed and there are two colors of ink. Apparently Miss Powys added to this caption after she had completed the page.

The entire sample as shown measures 10½” by 7¼”.



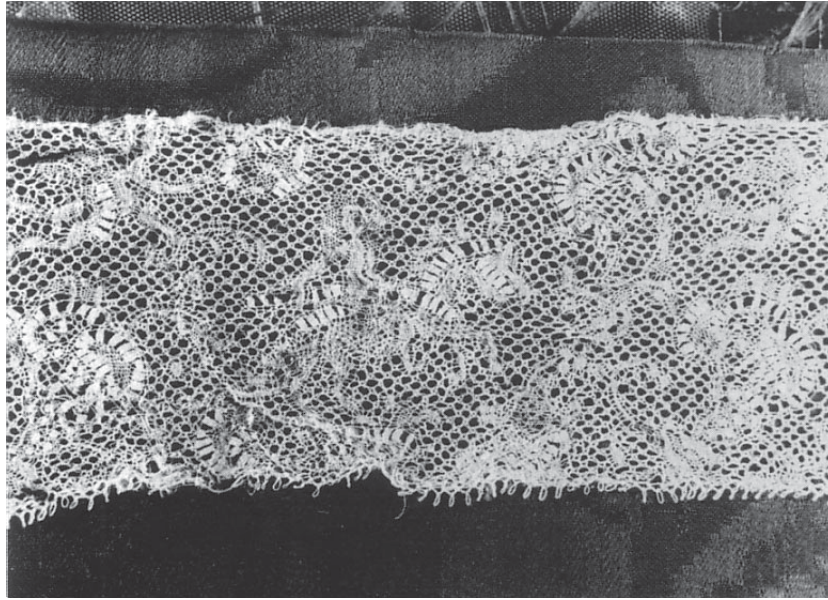


Plate 22 Fuller

*Binche – Fausses Valenciennes*  
*Fond à la Vierge XVIII early*  
*Hunting Scene – Guardian Angel*  
7½” long by 2” deep.

See explanatory note for Plate 10.

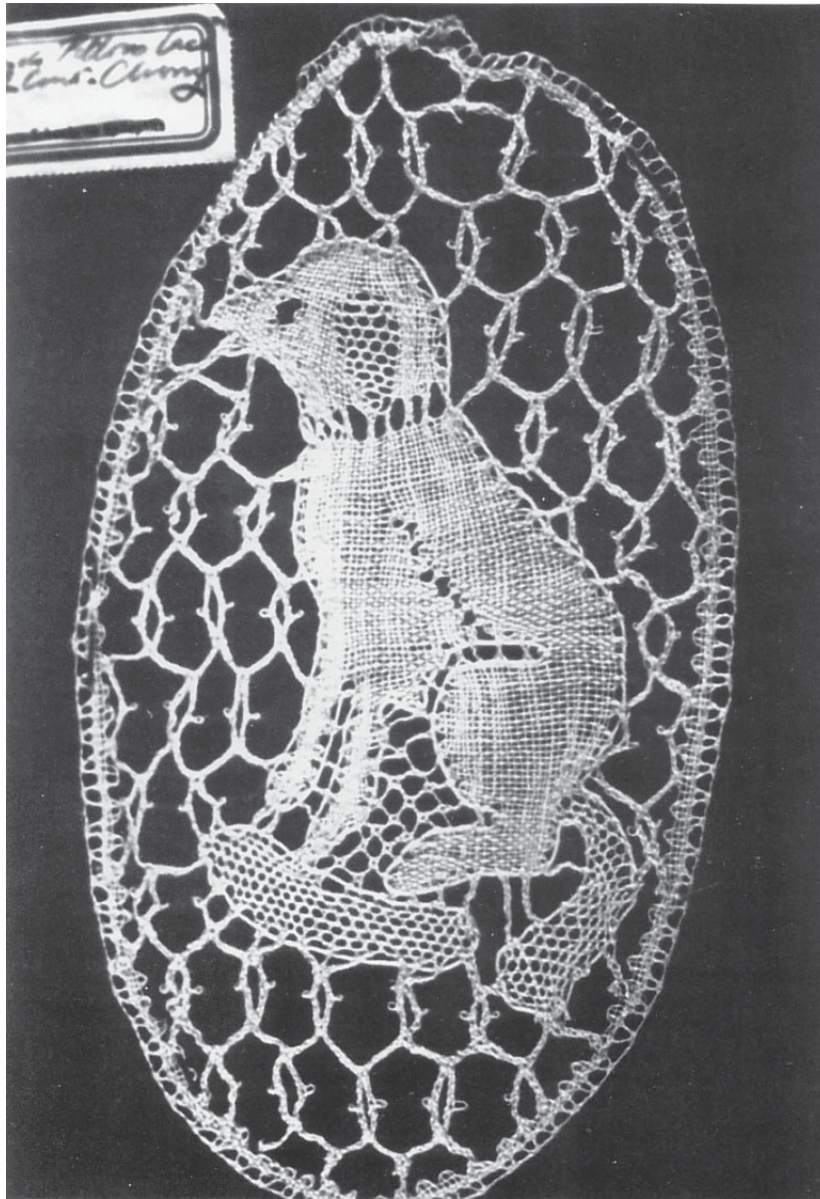


Plate 23 Fuller

*French Pillow Lace*  
*XIX Cent. Cluny*

4½" across figure by 8" deep.

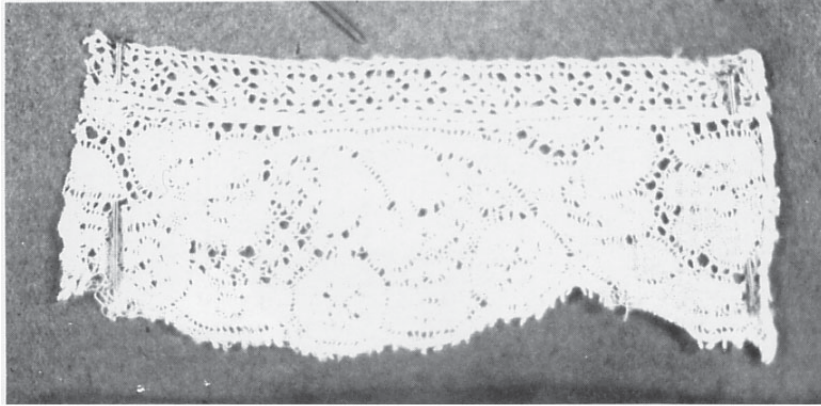


Plate 25 Original  
*Vrai Valenciennes*  
5¼" long by 2¼" deep.





Plate 26 Original

*Nature's Lace*

Overall: 4½" by 6"



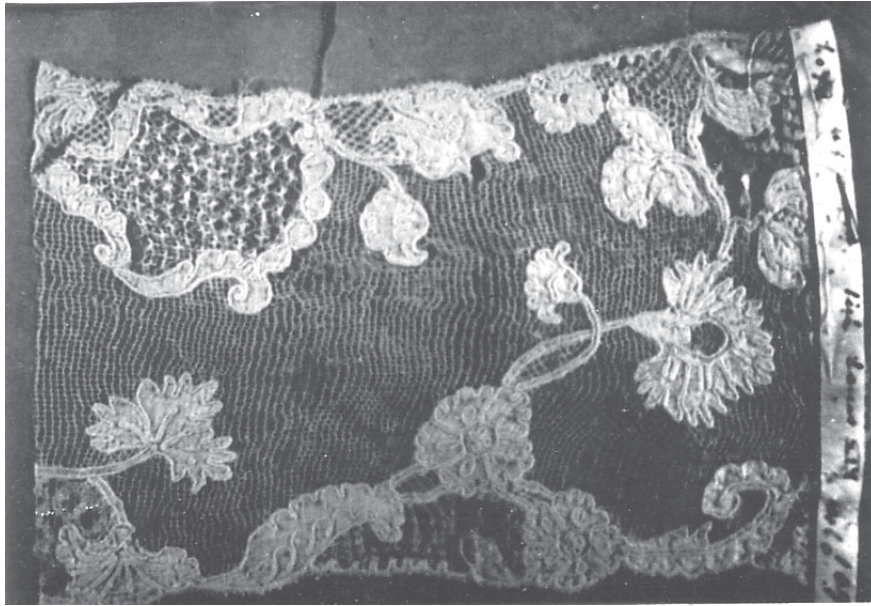


Plate 27 Original

*Fil lisé Louis XIV*

Cut edge to paper border 6" by 3¾".

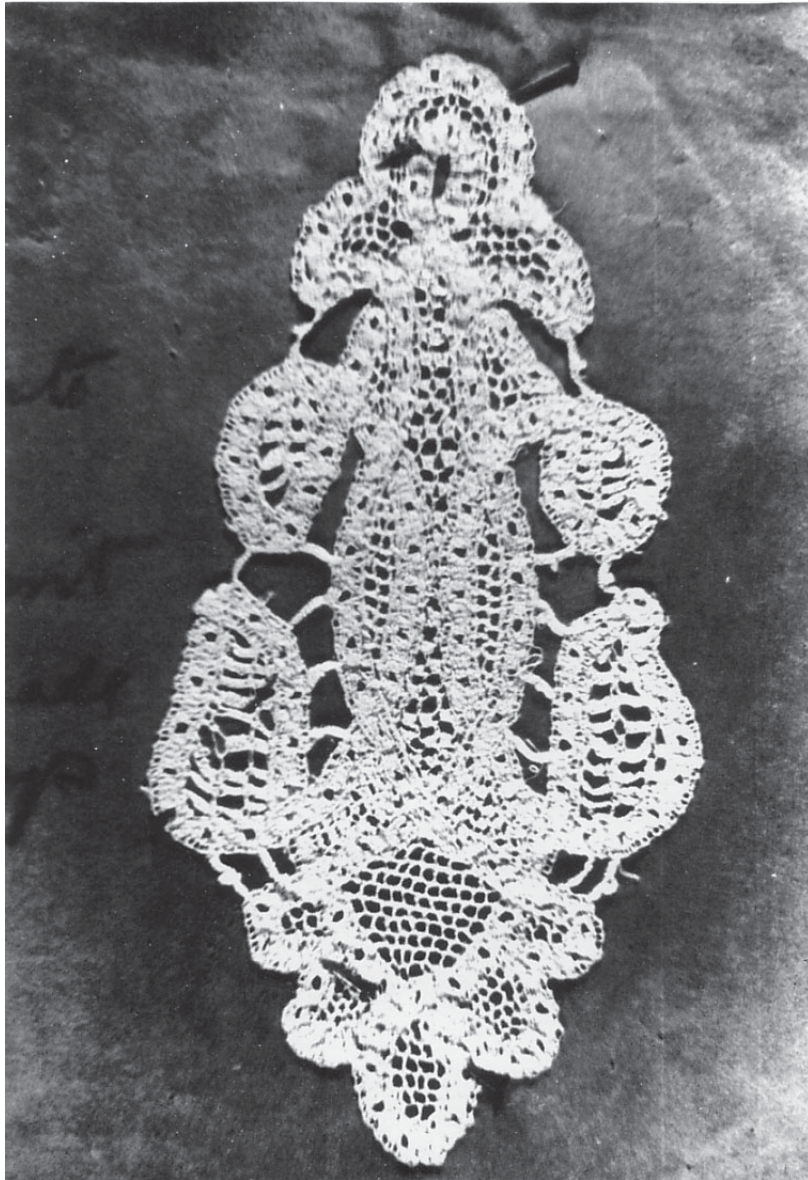


Plate 28 Original

*Mezzo Punto  
Tape and Needlepoint  
First lace made  
by Marian Powys  
2½" by 5".*

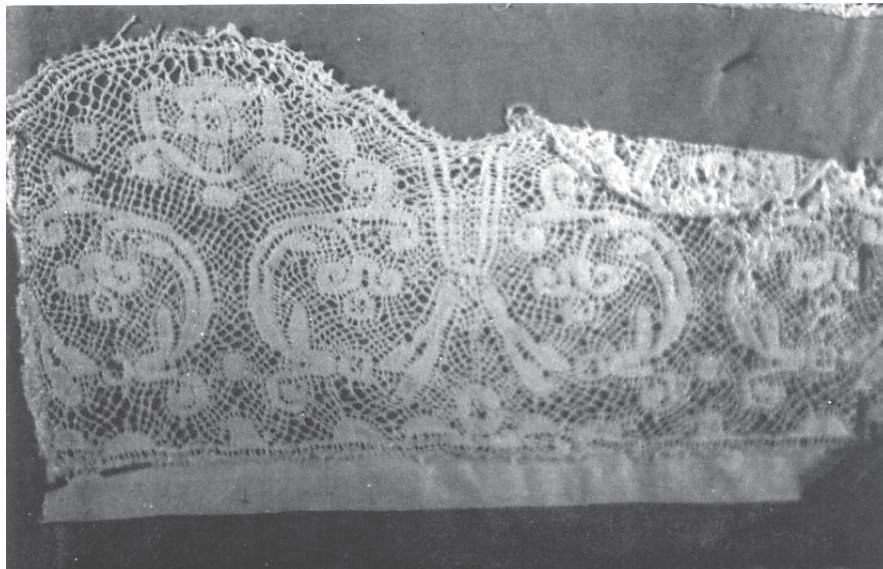


Plate 29 Original

*Spanish Pillow lace XVII C.*

7" long by 3¼" deep excluding linen heading.





Plate 30 Original

Four of the six samples on Page 9:

*French Needlepoints*

Two small samples at the top: *Pt. d'Alençon*; On bits of paper under the lace: *Point d'Alençon; XVII Cent. Style of Louis XIV; Net renewed at later date.*

Cardboard label pinned to folded-under end of large sample: *Point d'Argentan.*

Bottom Sample: No Caption.

Left top: 1" by  $3\frac{3}{8}$ " deep.

Right top:  $4\frac{3}{4}$ " long by  $1\frac{1}{2}$ " deep.

Center:  $11\frac{1}{4}$ " unfolded by  $2\frac{7}{8}$ " deep.

Bottom:  $6\frac{1}{2}$ " long by  $1\frac{3}{4}$ " deep.

This page is a good example of the way Miss Powys grouped related samples. It also demonstrates the difficulties in studying this notebook. Small labels are loose under bits of tissue paper that underlie the samples, and the penciled captions are nearly impossible to read.



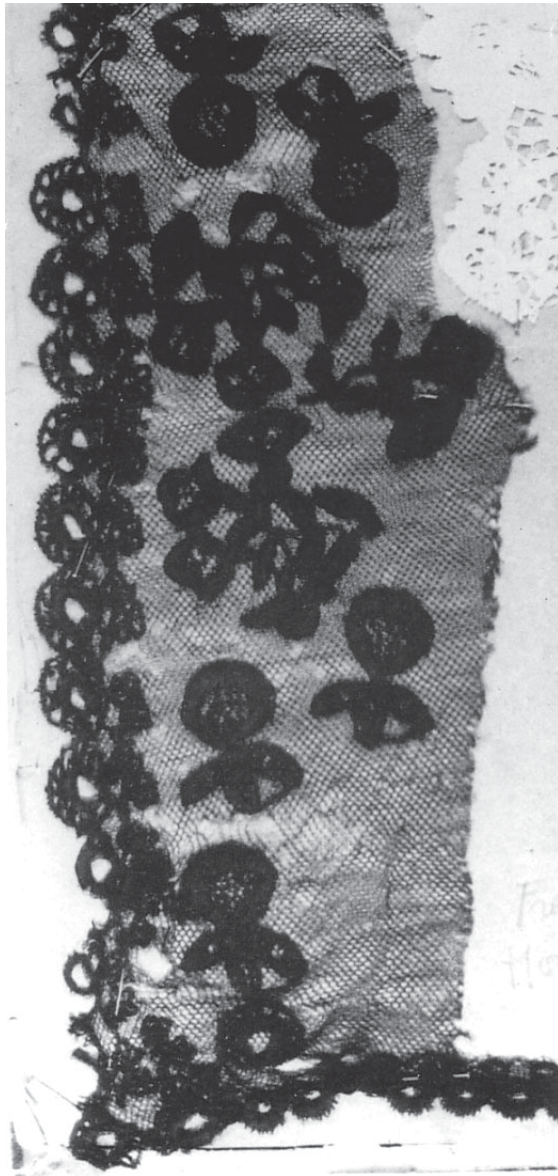


Plate 31 Original

*Fragment of a Honiton Lace Veil*

7½" across bottom by 12" at left edge.

One of many samples of black English lace.



Plate 32 Original

*Pt. d'Angleterre 18 C.*

4½" long by 4" deep.

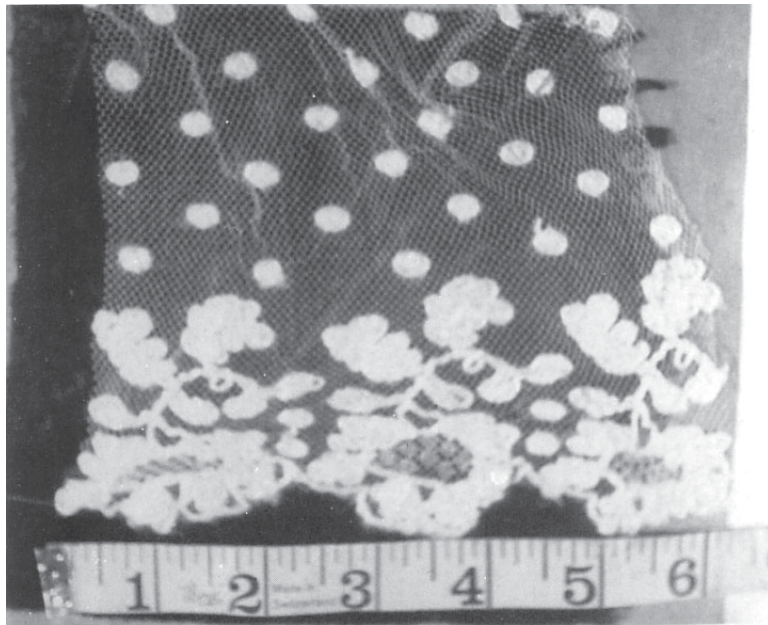


Plate 33 Original

Inked label: *Point Passé sur soie*  
1820 – 1830  
*Musée Carnavalet sur la*  
*robe de Marie Louise*

Penciled notation: *Needlerun lace (Blonde)*  
6" long by 5" deep.

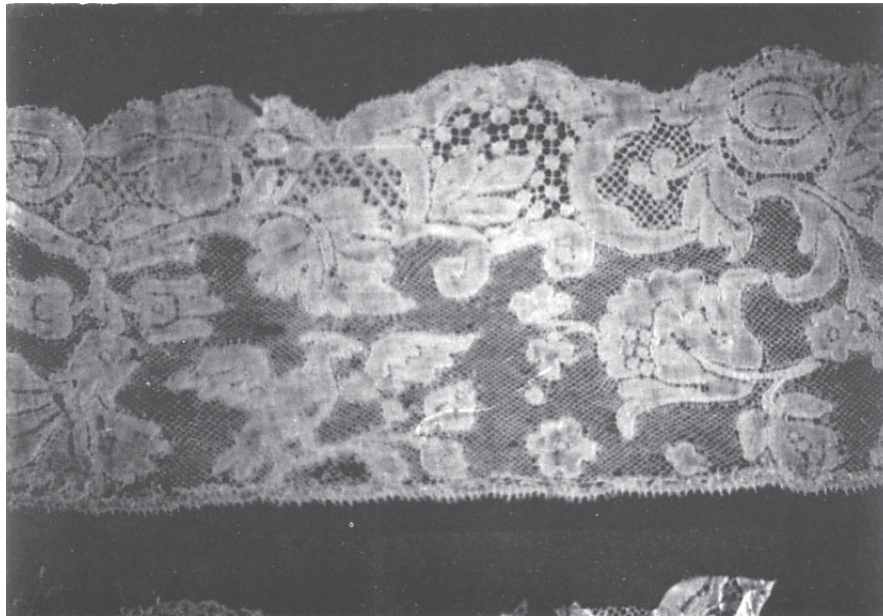


Plate 34 Original

*Mechlin from Paliser Collection given me by Miss Sellett  
of Stoke S-----[unclear].*

7" long by 2 $\frac{3}{4}$ " deep.

Mounted in book on red paper.



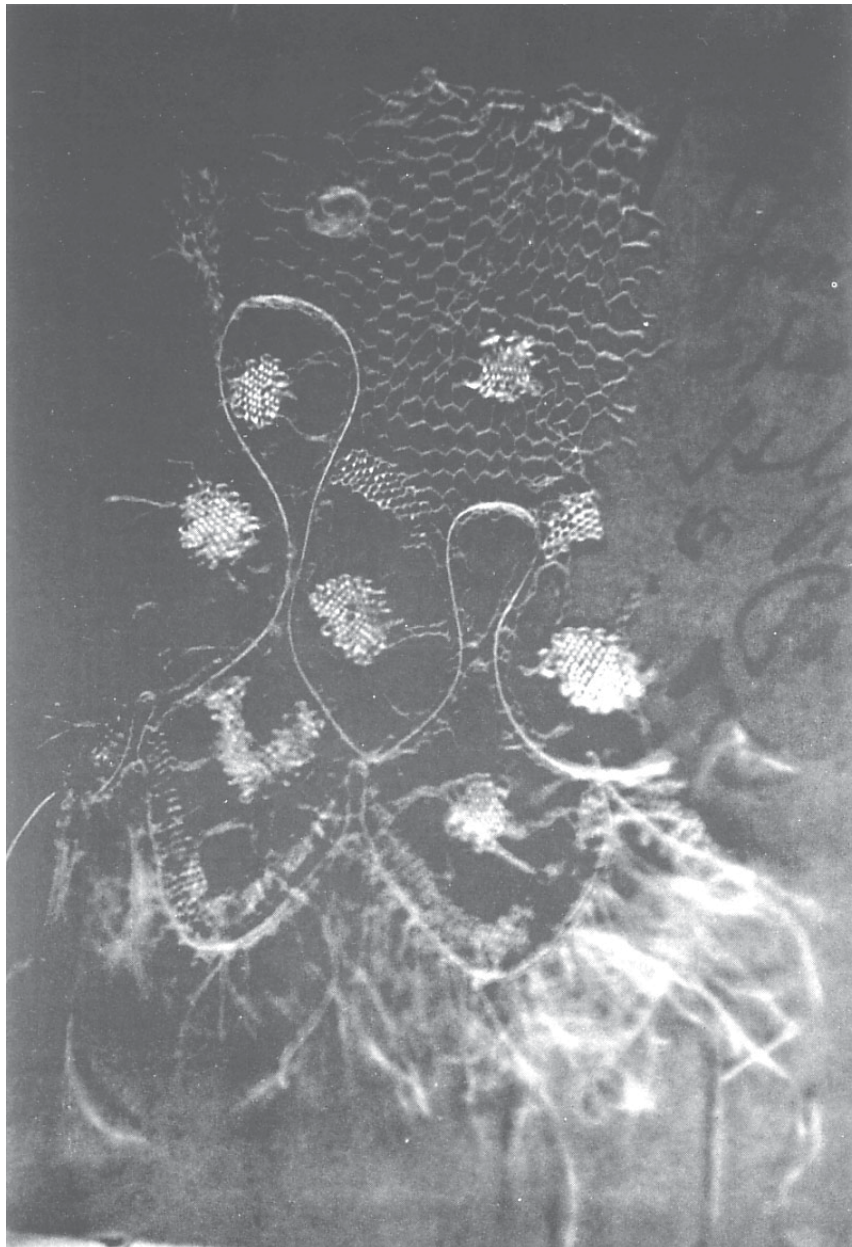


Plate 35 Original

*Spanish Blonde with feathers from Spanish islands in the Pacific*  
1½" (Irregular) by 3¾" deep.

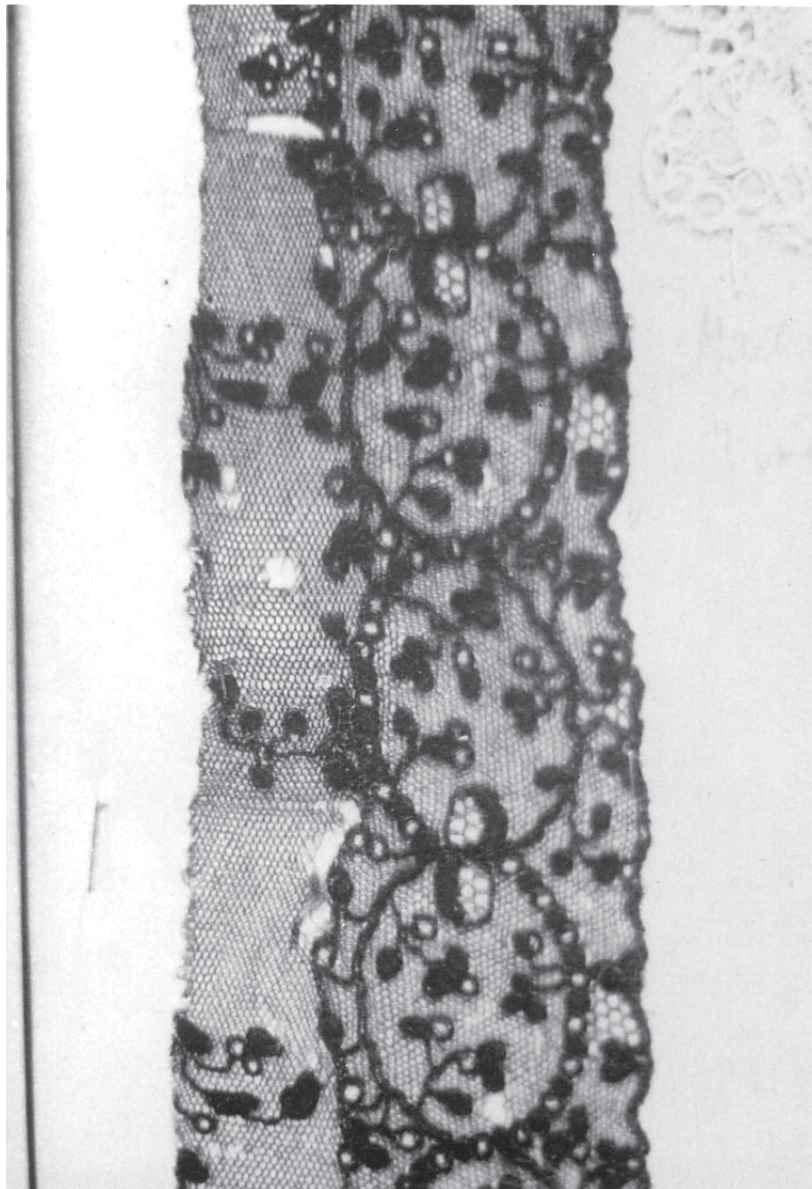


Plate 36 Original

*Machine Made – outlining  
by hand – from  
Paliser Collection (Detail)*  
9" long by 3" deep (to cut edge).

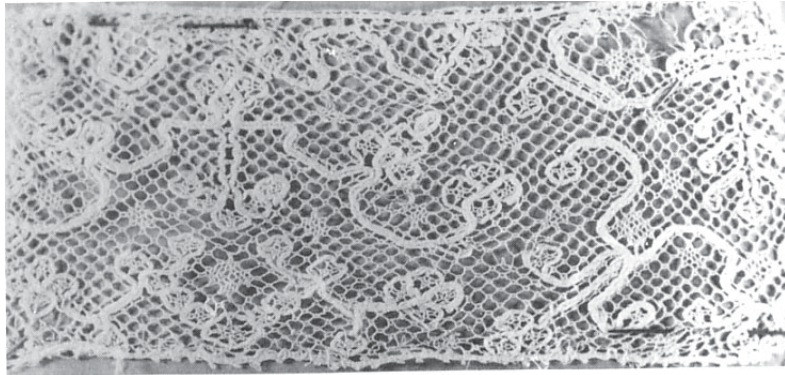


Plate 37 Original

*Rare early Mechlin  
from the city of  
Mechlin June 1955*

4" long by 2¼" deep.





Plate 38 Original

*Milanese*

8" along finished edge by 2½" greatest depth.



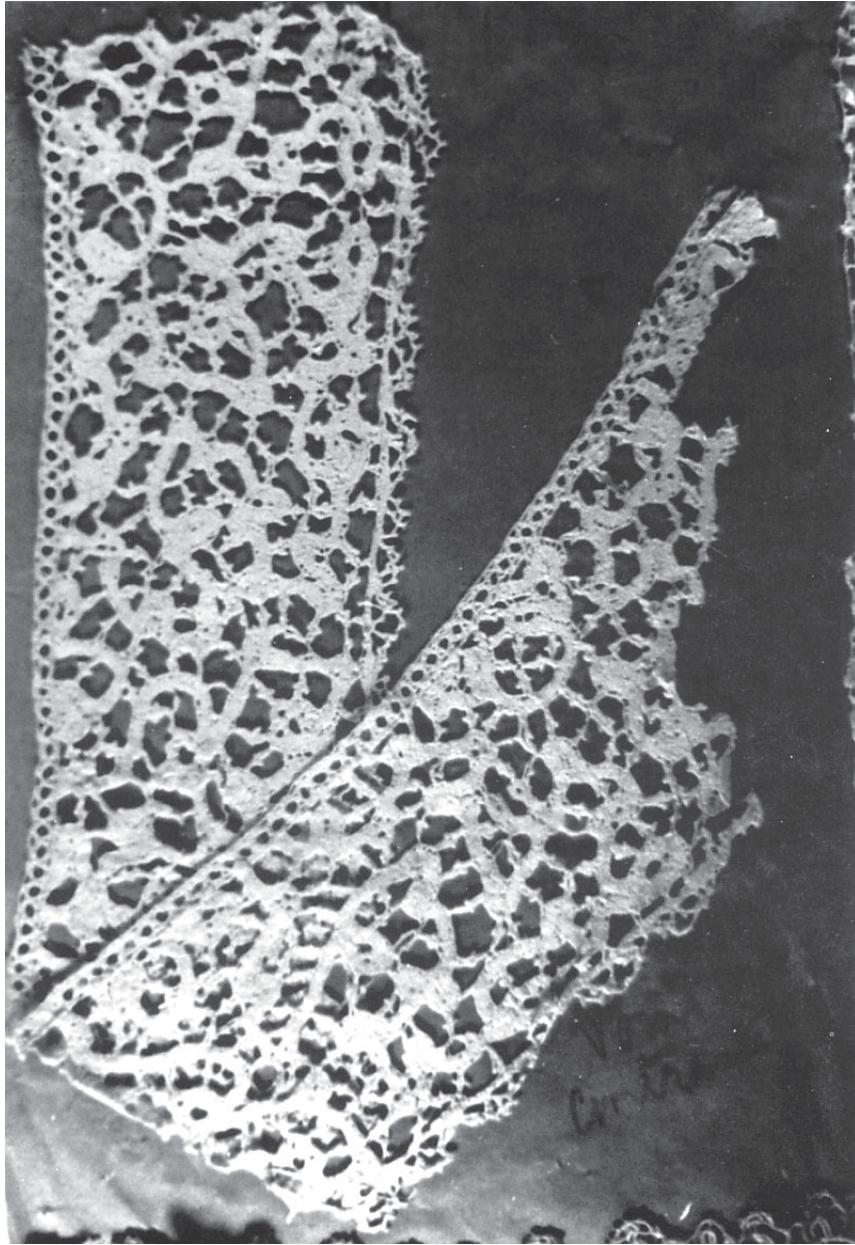
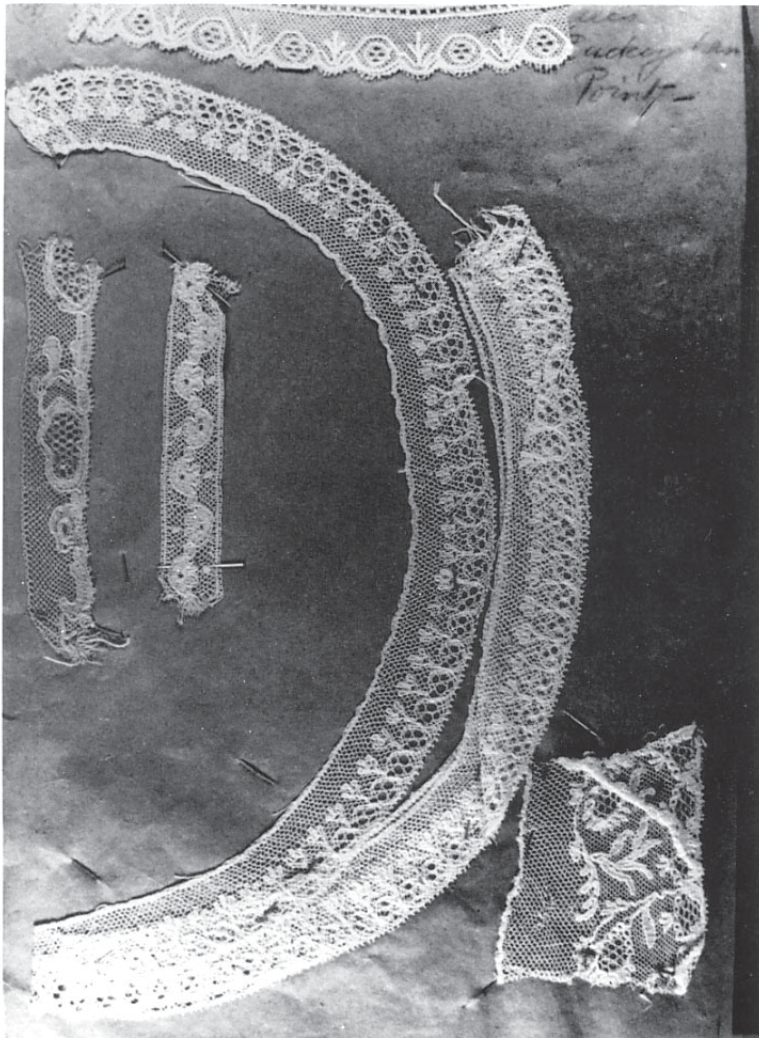


Plate 39 Original

*Burano – bought by me in Venice 1926*

Approximately 16" long by 3" deep.



*English Thread Laces*  
*Buckingham Point*

Top Sample:  $5\frac{3}{4}$ " long by  $\frac{7}{8}$ " deep.

Far Left:  $4\frac{1}{2}$ " long (mounted vertically) by  $\frac{3}{4}$ " deep.

Second from Left:  $3\frac{3}{4}$ " long (mounted vertically) by  $\frac{3}{4}$ " deep.

Large folded sample: Approximately 46" (much folded under and pinned) by  $\frac{7}{8}$ " deep.

Lower Right Corner:  $2\frac{1}{2}$ " length of sample by  $2\frac{1}{4}$ " deep.

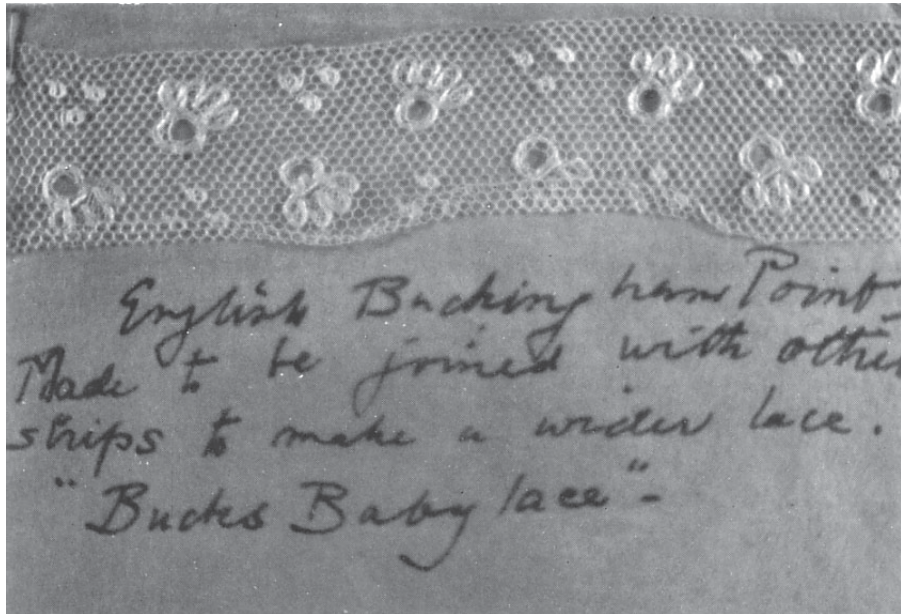


Plate 41 Original

*English Buckingham Point*  
*Made to be joined with other*  
*strips to make a wider lace.*  
*"Bucks Baby lace -" (Detail)*

4¼" long by ¾" wide.

There are five samples of this lace in this notebook.





Plate 42 Original

Pencil on Page: *Bedford Barbe*

Pinned Paper: *Buckingham Point*  
*Early XVIII Cent.*

16½' length of barbe; 2¼" width of end motif.



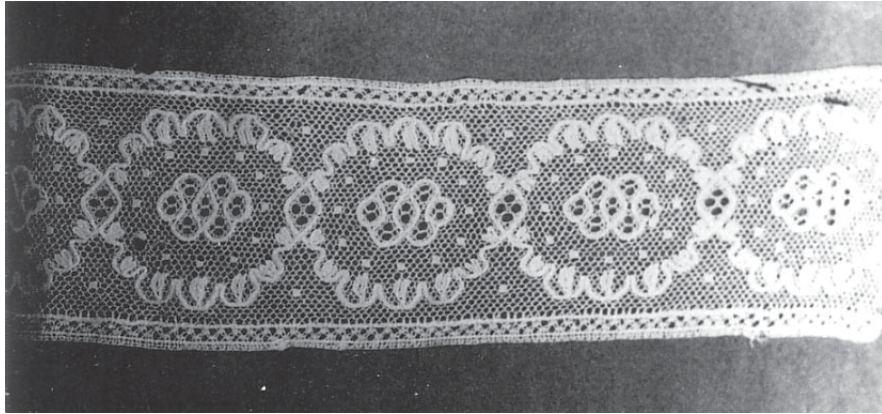


Plate 43 Original

*Buckingham*

6½" long by 1⅞" wide.

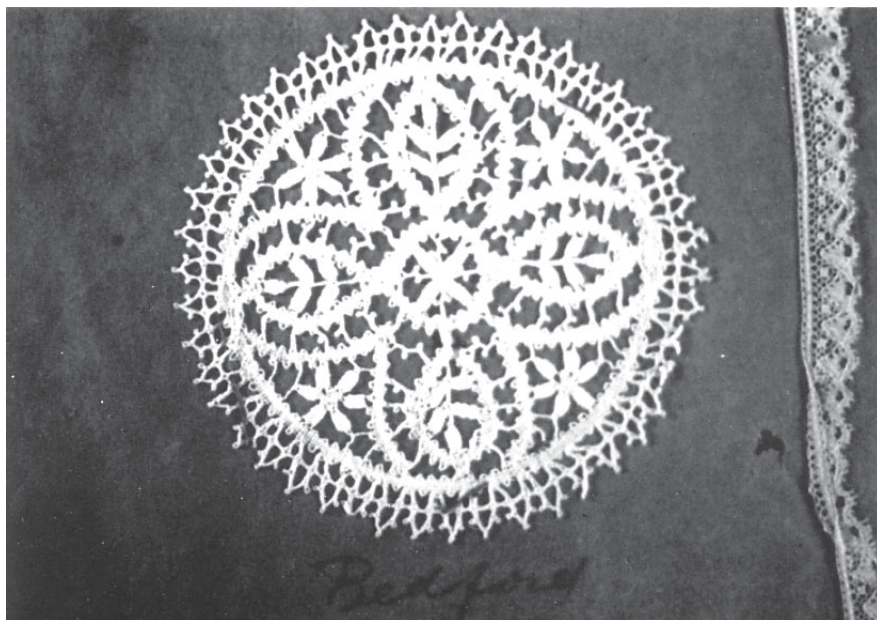


Plate 44 Original

*Bedford Motif*

Circular: 4" diameter.

Sample on right: *Bucks Baby Lace*

16" long by ½" wide.



Plate 45 Original

*Black Bucks*

Large sample folded at bottom: Approximately 24" long by 3¼" wide.

Small piece at top: This fragment is seamed: 13" of a 5/8" wide border attached to 4½" of a 2"-wide piece.

Long piece at right: 10" long by 1 1/8" deep.

Extreme lower right: 2½" long by 3½" deep.

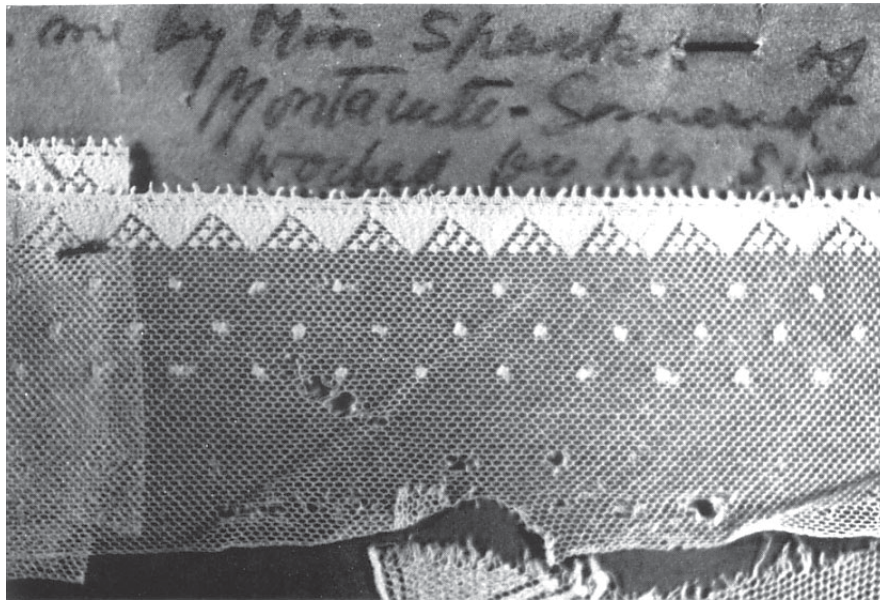


Plate 46 Original

Ink on pinned paper: *Needlerun Devon 19th Cent. (Detail)*

Pencil on Page: *Given me by Miss Sparks of  
Montainte [?] – Somerset  
Worked by her sister*

8" long as photographed (a large amount folded under was not measured because of the condition of the pins) by 1 ¼" deep.



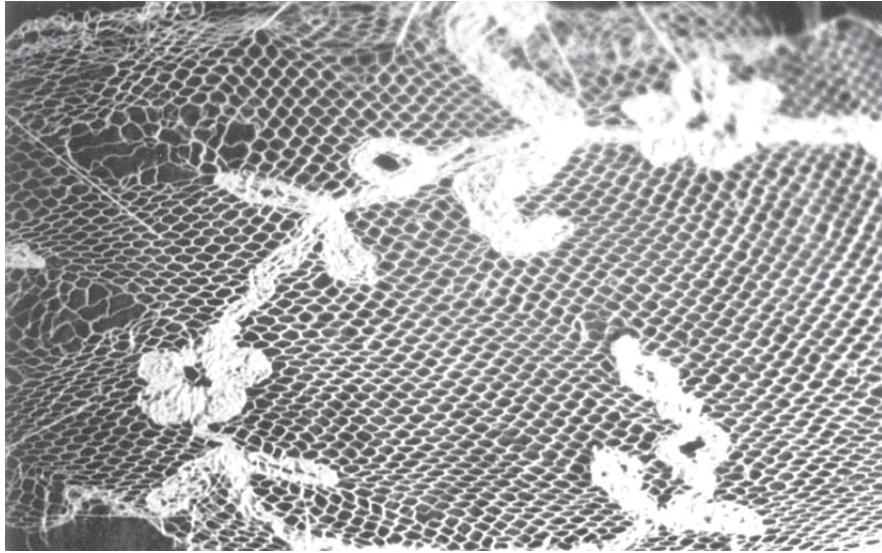


Plate 47 Original

*Run lace made by my great grandmother  
Rhoda Marsh of Litchfield Conn  
in the year 1790 and worn as a fischu  
(Detail)*

Irregular: 6¼" by 2¾".

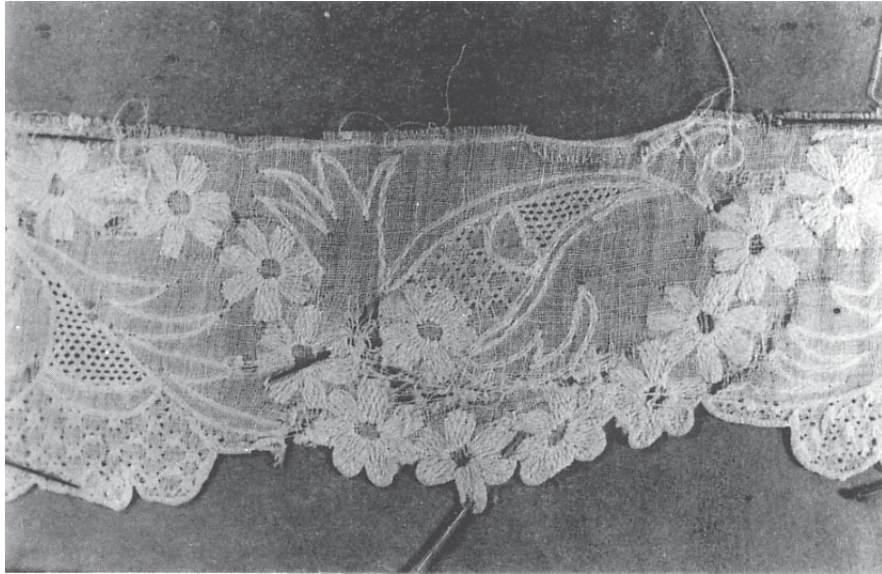


Plate 48 Original

No Caption. (Detail)

6¼" long by 2" wide.

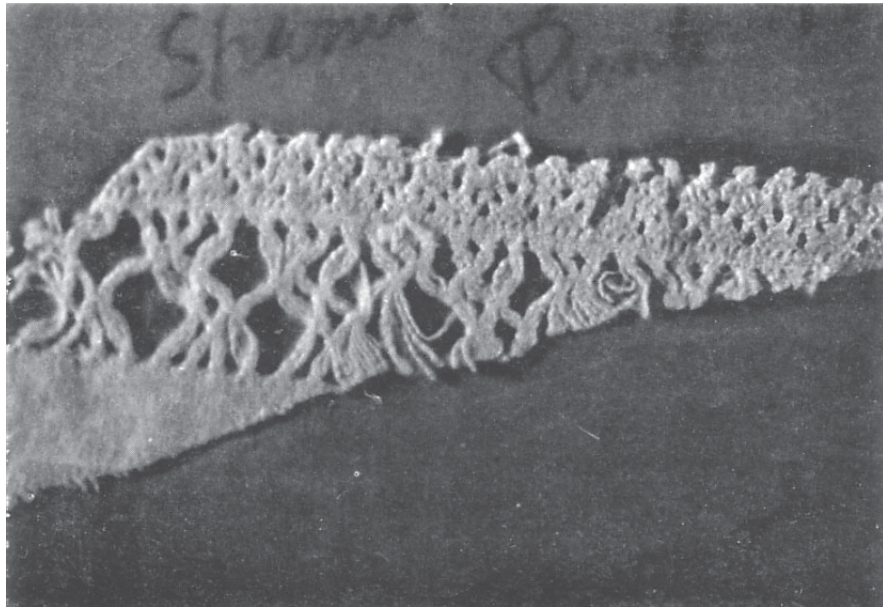


Plate 49 Original

*Spanish drawn work and Punto IVORIO*

Greatest length of sample: 7". Depth of decorated edge: 1 <sup>1</sup>/<sub>8</sub>".

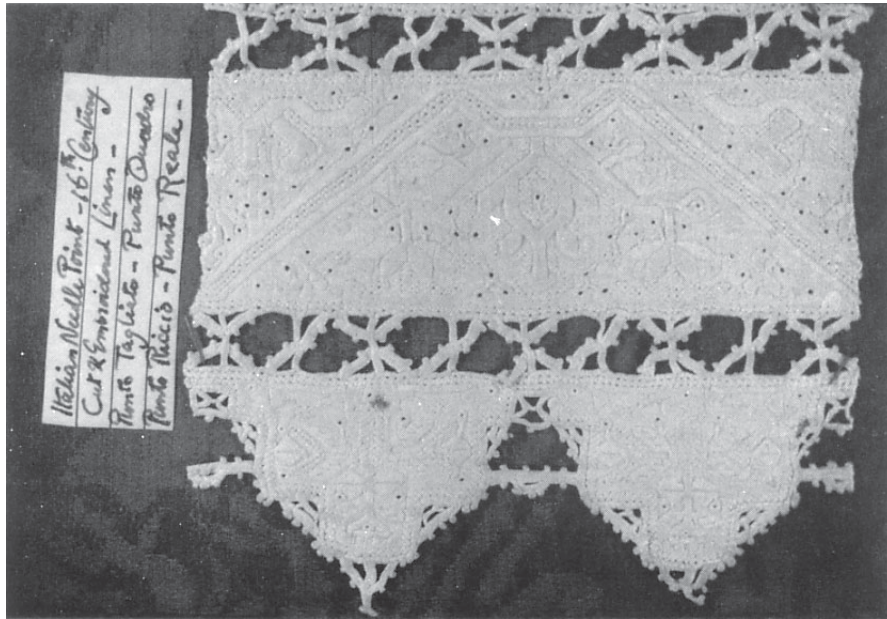


Plate 50 Fuller

*Italian Needle Point – 16th Century*  
*Cut & Embroidered Linen –*  
*Punto Tagliato – Punto Quadro*  
*Punto Riccio – Punto Reale*

5¾" long by 5⅜" deep.

Miss Powys includes further samples of this border in *Lace and Lace-Making*, page 9 bottom; Palisades, page 4; and Newark 66.649.A66.