

**THE · BULLETIN · OF
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Mrs. John W. Christensen
788 Ponus Ridge
New Canaan, Connecticut 06840



Fig. 1 Valenciennes flounce, Walters Art Gallery,
Baltimore (Walters 84.22). Magnification 2x.

**L'ÉTOILE EN CARRÉ DOUBLE: STAR IN A DOUBLE SQUARE
A RECENTLY REDISCOVERED LACE FILLING STITCH**

Aurelia L. Loveman

Lace, as everybody knows, is currently in fashion. If all that is contained in this statement is merely that lace collars, lace cuffs, lace placemats, etc., appear plastered all over the overpriced models in the mail-order catalogues, the idea is of minor interest; here today, gone tomorrow. But there is another sense in which lace is currently in fashion; and in this sense the idea is exciting: people are interested in lace *making*. Lace revivals have been with us before, mainly in the late eighteenth and nineteenth centuries, for a variety of good reasons: to give employment to starving villagers; to rescue a dying craft from oblivion; to raise artistic consciousness. Those efforts, praiseworthy in themselves, did indeed succeed in reviving lacemaking again and again, always for a while; and all, finding their final common pathway into collars, cuffs, placemats, etc., foundered on the rock of fickle fashion and subsided.

It is too early to say whether the lace revival that we are experiencing today will go the same way. It is, however, a revival in a much different sense from all the others that have appeared since the Industrial Revolution. What we are seeing now is an interest primarily in the structure of lace. It is the process, rather than the product, that is currently charming lacemakers by the thousands into joining guilds and taking classes. Oh, the occasional collar or handkerchief is still produced. But what is really being produced are notebooks full of sample pieces, produced for their own sake.

A harbinger of things to come appeared in 1920 in the shape of a quite remarkable volume by Gertrude Whiting, a founder of the Needle and Bobbin Club in New York in 1916. By now *A Lace Guide for Makers and Collectors* is a collector's item, increasingly hard to find. It is a collection, essentially, of stitch samples. Each page carries a photograph showing the overall effect of an inch or two of the stitch in question; plus a schematic diagram of it; plus a word or two of elucidation to help the student through the thickets. So fascinated was Miss Whiting with her structures that she tried inventing a few of her own, and these are included in the volume, identified as "Trude," along with famous old names like *Cinq Trous* and *Point de Paris*. The book was never forgotten, and continues to be coveted by lacemakers and others, in spite of the fact that it is not a beautiful book as that term is understood by bibliophiles.

Eleven years after the appearance of Gertrude Whiting's book, another book appeared whose point of view is even more involved in the study of lace structures. This remarkable book is far rarer than the Whiting book, and copies are not known to change hands: it is *The Art and Craft of Old Lace* by Alfred von Henneberg.

Henneberg seems to have been, surprisingly, an engineer by training, who became infatuated with lace. His draughtman's technical skills served him magnificently in his book, for (notwithstanding the many technically mediocre photographs of gorgeous pieces of lace) the emphasis and the glory of this work lie in the brilliant categorizations of clothwork techniques, and in the schemas of the thread pathways. No one who picks up this wonderful book (it can be found in specialized textile libraries, even if not at your nearest bookseller) can fail to be first astonished, then seduced, by the author's obvious and compelling passion for lace structures. I truly believe that, having once seen this book, the student of lace is never the same again, possessed by an Euclidean sense of having once looked at beauty bare.

Half a century passed while these two books slowly and quietly did their work. Fashion, in the collars-and-cuffs sense, was helpful, as was also the pervasive crafts movement. Lacemakers began to reappear --leisured persons whose fascination was and has continued to be with the intricacy of their craft. Inevitably a book appeared that embodied this altered vantage point, and thus we had *The Book of Bobbin Lace Stitches*, by Bridget Cook and Geraldine Stott which is a sort of amalgam of Whiting and Henneberg, lacking the almost childlike delight of the former, and the incredible passion of the latter, but nevertheless sturdy in its own right as a compendium of lace structures. It will not tell you how to make anything, but it will educate you and leave you with an enhanced sense of wonder as well. The book, at long last, is right for the times.

Cook and Stott, *mutatis mutandis*, in a few respects cover the same ground as Henneberg, notably in their treatment of the *étoile* variety of clothwork. It would seem that the student of, for instance, early Valenciennes, who may be trying to lay bare the structures of what Jourdain calls the *neigeux* grounds of early Valenciennes, early Mechlin, or Binche,¹ should be able to find in the one or the other book the solution to every possible problem. So it was that, coming upon an odd bit of *neigeux* ground (Fig. 1) embodied in an exquisite, a breathtakingly beautiful flounce of early Valenciennes in the collection of the Walters Art Gallery of Baltimore (Walters 84.22),² I turned to both these books for help in understanding what I was looking at.

One glance under the microscope (as critical a tool for the lace student as thread for the lacemaker) ruled out either the haloed stars³ or the framed stars.⁴ Cousins, possibly, or even siblings, but certainly not identical. Henneberg, whom normally nothing escaped, is mute on the subject.

A new stitch! Columbus, Balboa, Cortez - - brothers mine - - in the ecstasy of discovery. A new lace stitch is a new world, if only in microcosm, and deserves its own name. *Étoile* it would be, of course, because its fundamental structure is that of the *étoile*; and some reference must be made to the little square within which the stitch is articulated - - hence the *carré*; and to the peculiar squarish encirclement of the star within that *carré* - - hence the *double*; and French it must all be too, since are not *panache* and *cachet* French? So *l'Étoile en Carré Double* it is, and the flag is planted.

The basic type of *étoile* we have here can be found in Henneberg,⁵ or in Cook and Stott.⁶ It is not an unusual way to treat the cloth spots of the various *fonds de neige*.

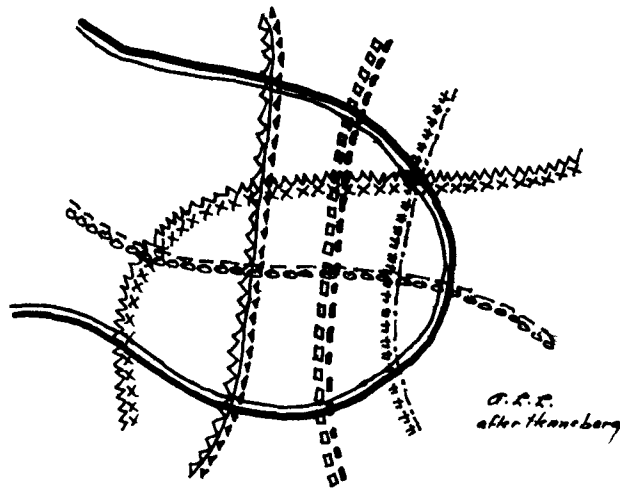


Fig. 2 Basic *étoile*, A.L.L. after Henneberg (reproduced with permission of the publishers).

The star has six rays (six pairs of threads) coming into it, three and three, from left and right, of which the second on the left acts as weaver, its two threads making a complete circuit left to right and returning, while the other five rays act as passives (this is a fundamental difference between the star and the familiar spider, in which each pair gets the chance to act as weaver).

Nor is the square diamond of the *carré* remarkable (see, for instance, Cook and Stott)⁷ and more will be said about this below. What is special is the inner square frame, the *double*. It is neither halo (as, for instance, Cook and Stott's "haloed spider",⁸ or Whiting's *arraignées [sic] rondes*.⁹) nor frame,¹⁰ but has something of both. Although it is clearly a descendant of the "ring" pair found in Flanders lace,¹¹ it does not have the same function, i.e., outlining the clothwork, nor is it made the same way as the ring, though there are decided echoes in its use of half stitch.

This *double*, as I am calling the two pairs coming in through the *carré*, one from the left and one from the right, begins up at the top (Figure 3 below), like the Flanders ring, with a cloth stitch and a twist, thereby sending the right pair D out to the left, and the left pair D' out to the right. Pair D, now on the left, encounters the first ray of the star, R-1, which has just entered with cloth stitches through the *carré*, and with which D now makes a half stitch (whereas the usual Flanders or

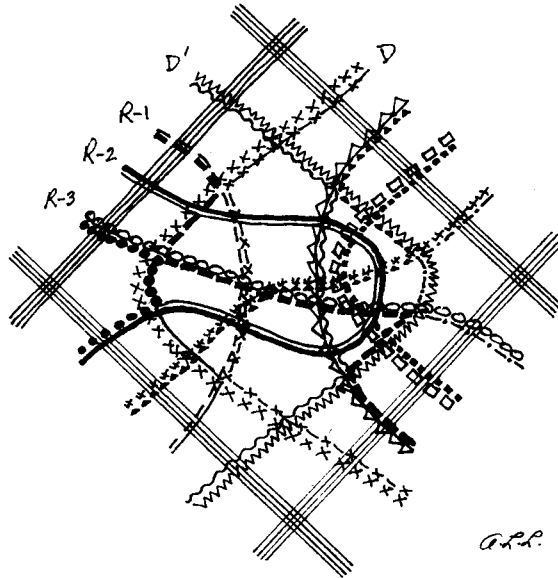


Fig. 3 Schematic diagram of *étoile en carre double*, enlarged (drawn by A.L.L.).

Valenciennes ring would have had a whole stitch). It is this unexpected use of the half stitch that gives the *double* its salience as an inner frame: the two threads of D and of R-1 separate and recombine to form two new pairs, each of which contains one D thread and one R thread. This maneuver pulls one of the entering R-1 threads back out towards the left, instead of allowing it to enter the *étoile* as it would normally have done; and this is what creates the foundation of the squarish frame-like look of the *double*.

This newly-created *double* pair next encounters the second entering ray of the *étoile*, R-2. R-2 is the pair that functions as the primary weaver for the entire star. It intersects with the downward-moving reconstituted *double*, by means of a whole stitch. Thus, no pairs separate their threads, R-2 continues intact into the star, and the *double* continues on down to encounter the third entering ray, R-3. This ray gets the same treatment as did R-1: it makes a half-stitch with the *double*, and again one of the entering R-3 threads is pulled away from what would have been its normal entry into the *étoile*. This deflected thread, one of the pair of threads of R-3, joins with one of the threads of the *double* to become the by-now-twice-altered *double*; and the discarded thread of the *double* that had been acquired from R-1 originally, now joins with the discarded thread of R-3, and both enter the *étoile* together.

A somewhat similar routine now occurs on the right side of the *étoile*: the pair D' of the *double* makes a half-stitch with the first and the third rays entering through the *carré* from the right, and a whole stitch with the second ray. This second ray on the right remains a passive throughout. The four half-stitches, two on the left and two on the right, firmly set the character of the *double* as an inner square diamond, and not a ring or a halo, as would have been the more usual feature.

The reconstituted rays, meanwhile, enter the *étoile*. R-2 cloth-stitches its way, left to right, through four passive pairs, and rests. The third ray on the right, reconstituted with one thread from the *double* and one thread of its own, cloth-stitches, right to left, through the resting R-2 pair and the three passive pairs lying to its left, and then it rests. The reconstituted third ray on the left cloth-stitches, left to right, through four pairs; and finally the original R-2, still unreconstructed, has the last word on the *étoile*. It cloth-stitches its way, right to left, through four pairs. Encountering the *double*, however, in R-2's new position as the first of the three lower left rays, it makes a half-stitch, thus losing one of its threads and assuming one from the *double* (the one that came from R-3); and now, giving itself a single twist, it cloth-stitches through the two pairs of the *carré*, twists once more and becomes the new D pair for the next little *Étoile en Carré Double* lying diagonally left and downward from the one just made. Whereupon, back within the original frame in which we have been working, the remaining passive pairs intersect with the *double* as before, i.e., the second ray makes a whole stitch with the *double*, the third ray a half-stitch. The *double* pairs D and D' , by now composed, after so many metamorphoses, of their original threads reunited, repeat their initial maneuver, crossing through each other by means of a whole stitch (cross twist, cross twist), and out, by means of cloth stitches, through the *carré*. Each of these *double* pairs will become the third ray in neighboring frames.

L'Étoile en Carré Double is one among several varieties of *fond de neige*, a beautiful and intricate form most infrequently met with. It is exceptionally time-consuming to do, which may be a reason for its scarce appearances in the examples of lace quoted in the literature (see TABLE below), and to my knowledge has not been previously described. It is an unusually bold stitch, and as can be seen both from the example existing in the Walters Art Gallery and the photograph in Earnshaw,¹² functioned as a bit of striking accent, relieving large snowy areas of the otherwise monotony of *fond de neige*.

A search for our stitch in some especially distinguished volumes on the general subject yields the following frequencies of appearance:

TABLE

Author	Frequency
Earnshaw *	1 ¹³
Fouriscot	0 ¹⁴
Henneberg	0 ¹⁵
Jourdain	0 ¹⁶
Lefébure	0 ¹⁷
Levey	0 ¹⁸
Lowes	0 ¹⁹
Palliser	0 ²⁰
Powys	0 ²¹
Schuette #1	0 ²²
Schuette #2	0 ²³
Sharp	0 ²⁴

* On p. 85, at lower right, the photograph is not sharp enough for the viewer to extract the technique, nor is it entirely clear that the snowflakes are made like *étoiles* and not like spiders; still, the effect is strikingly like that of our stitch.

As noted above, there are quite a few varieties of *fond de neige*, in which can be seen the separate ingredients of frame, halo and spot, variously executed and variously combined. The particular form of *étoile* in our piece is done in such a manner as to produce a solid spot. There are other ways to produce these snowflakes,²⁵ many of them having a pronounced central hole.²⁶ Again, the halo is quite often met with; our piece is exceptional in that the halo is square, not round. Finally, it is not hard to find the snowflake set into a frame. A twisted two-thread frame is usual;²⁷ the four-thread frame in our piece is far less usual, but can be seen elsewhere.²⁸ What makes our particular snowflake distinctive enough to warrant giving it its own name is the simultaneous inclusion of the three features: the four-thread frame, the most unusual halo squared by means of half-stitches, and the solid *étoile*.

This writer would welcome communications from other students of lace who encounter examples of the stitch in their own study of the Binche, Valenciennes and Mechlin laces.

NOTES

1. Margaret Jourdain, *Old Lace* (London: B.T. Batsford, 1909), p. 56 (hereafter cited as *Jourdain*).
2. Walters Art Gallery #84.22 is a strip of Valenciennes lace of overall length 142¾ inches. In width, all but 24¾ inches of it is 2¾ inches wide; but for those 24¾ inches, it is only 2¼ inches. It is not a single length of one piece, but has been put together in its present form from eight strips seamed together magnificently and all but invisibly. To find the seams that I knew were there, I had either to hold it up to the light, or shut my eyes and feel for the seams with my fingers. The eight strips, A through H, are as follows:

A	2¼ inches
B	22 inches
C	11½ inches
D	4½ inches
E	27½ inches
F	31½ inches
G	32 inches
H	11½ inches

A and B are 2¼ inches wide; the rest are 2¾ inches. The fact that two of the pieces are 11½ inches suggests that originally the pieces C through H, which are all of the same pattern, may have been a set of lace made for the same costume, of which pieces C and H were sleeve ruffles. A and B are a very similar Valenciennes but of a totally different pattern! However, the thread, the fineness, the density are so similar that it came as a surprise, after some acquaintance with the piece, to discover that 24¾ inches of it didn't really belong. To make A and B fit in width with the rest, they were given a doubled engrelure, whereas C through H have only the single width. It is A and B which contain the *étoile en carré double*; the remaining lengths show a variety of early Valenciennes grounds, but not the one which is the subject of this article.

3. Bridget M. Cook and Geraldine Stott, *The Book of Bobbin Lace Stitches* (Watertown [Mass.]: Charles T. Branford Co., 1980). p. 242 (hereafter cited as *Cook and Stott*).
4. *Ibid.*, pp. 241, 243.
5. Alfred von Henneberg, *The Art & Craft of Old Lace* (London: B.T. Batsford Ltd, 1931), Plate 53, # 110c (hereafter cited as *Henneberg*).
6. Cook and Stott, p. 243, stitch diagram.
7. *Ibid.*, pp. 102, 243.
8. *Ibid.*, p. 210.
9. Gertrude Whiting, *A Lace Guide for Makers and Collectors* (New York: E.P. Dutton, 1920), p. 199.
10. Henneberg, Plate 58, #122.

11. Vera Cockuyt, *The Technique of Flanders* (Privately printed, 1983), p. 37.
12. Pat Earnshaw, *The Identification of Lace* (Aylesbury [England]: Shire Publications Ltd.), p. 85.
13. Ibid.
14. M. Fouriscot, *La France en Dentelles* (Paris: Diff-Edit, 1979) (hereafter cited as *Fouriscot*).
15. Henneberg.
16. Jourdain.
17. Ernest Lefébure, *Embroidery and Lace* (London: H. Grevel and Co., 1888).
18. Santina M. Levey, *Lace: A History* (London: Victoria and Albert Museum in association with W. S. Maney & Son, Leeds, 1983.) (hereafter cited as *Levey*).
19. Emily Leigh Lowes, *Chats on Old Lace and Needlework* (London: T. Fisher Unwin, 1908).
20. Fanny Bury Palliser, *A History of Lace* (London: Sampson Low, Son and Marston, 1865).
21. Marian Powys, *Lace and Lace-Making* (Boston: Charles T. Branford Co., 1953).
22. Marie Schuette, *Alte Spitzen* (Munich: Klinkhardt and Biermann, 1981) (cited in TABLE as *Schuette #1*).
23. Marie Schuette, *Spitzen von der Renaissance bis zum Empire: Sammlung Vieweg-Brockhaus*, (Leipzig: Karl W. Hiersemann, 1929) (cited in TABLE as *Schuette #2*).
24. A. M. Sharp, *Point and Pillow Lace* (London: John Murray, 1899) (hereafter cited as *Sharp*).
25. Henneberg, Pls. 53, 54 and 57, Fig. 120; Cook and Stott, pp. 237-243.
26. Levey, Fig. 268A.
27. Fouriscot, p. 60; Levey, Fig. 306.
28. Sharp, p. 155 #1.

**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*¹.

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 appliqués, 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 appliquéd 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 Paliser² 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. Levey³ 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.

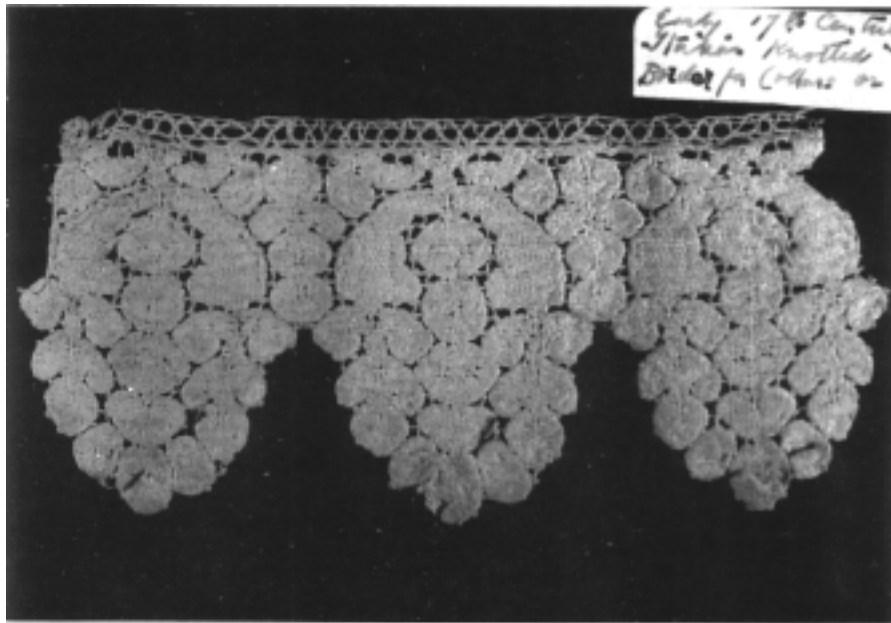


Plate 1 Grey

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

6½" long by 3" deep.

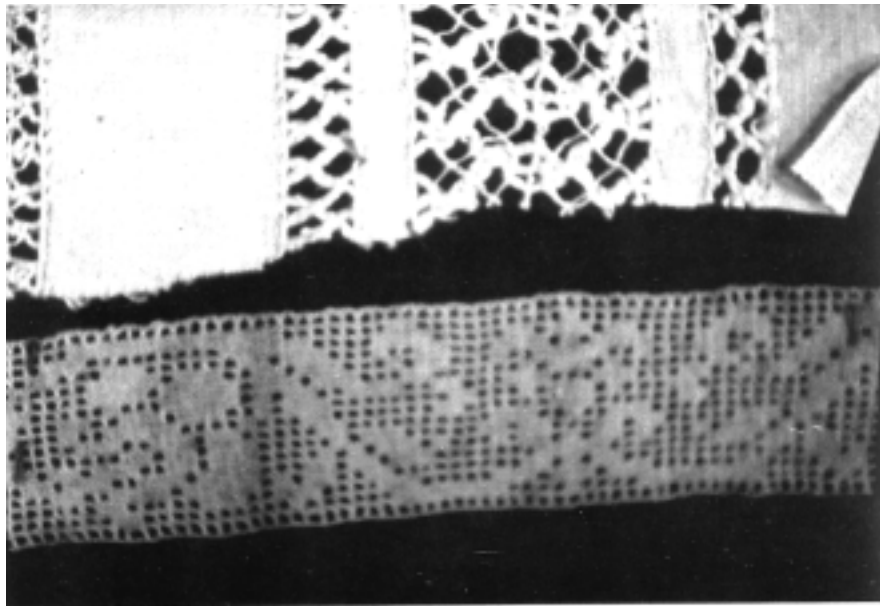


Plate 2 Grey

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.

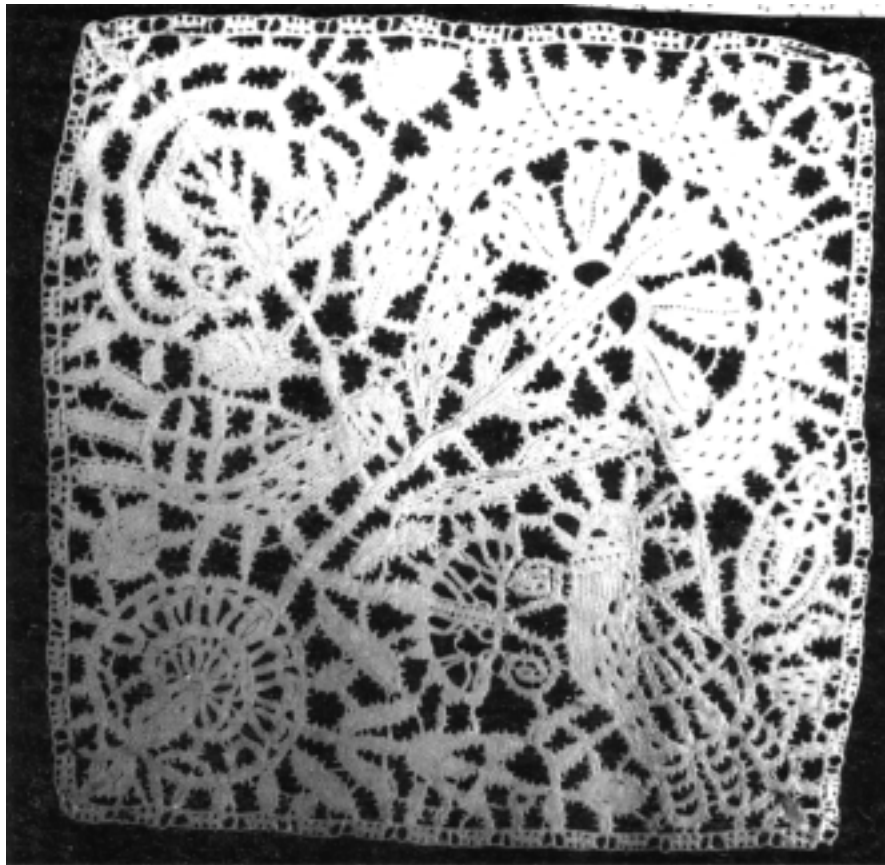


Plate 3 Grey

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

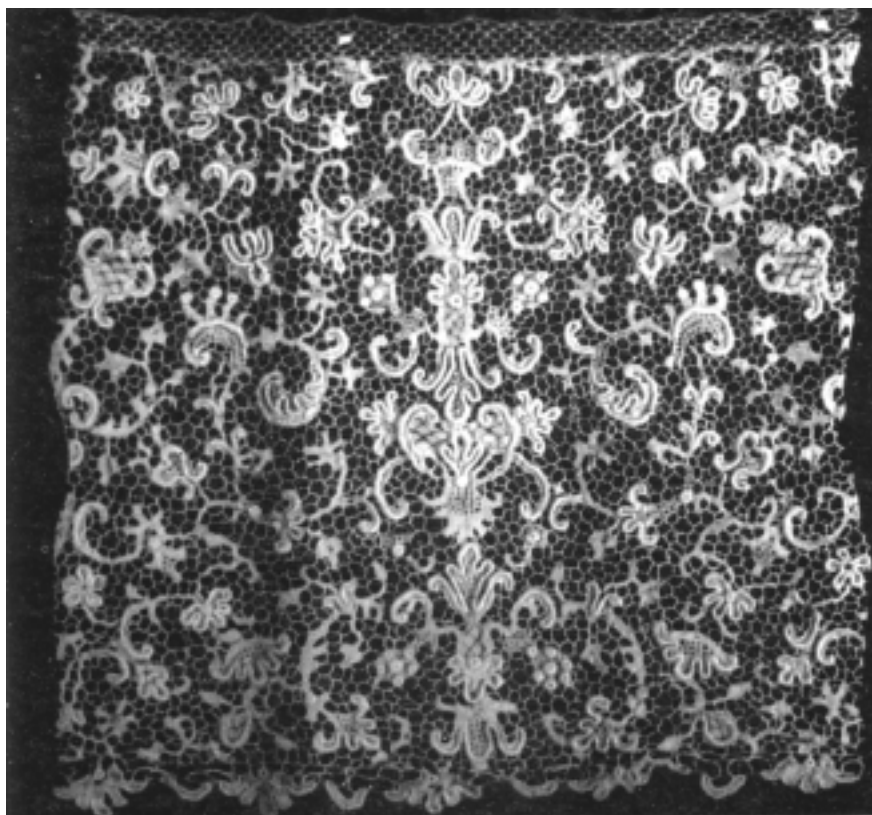


Plate 4 Grey

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.

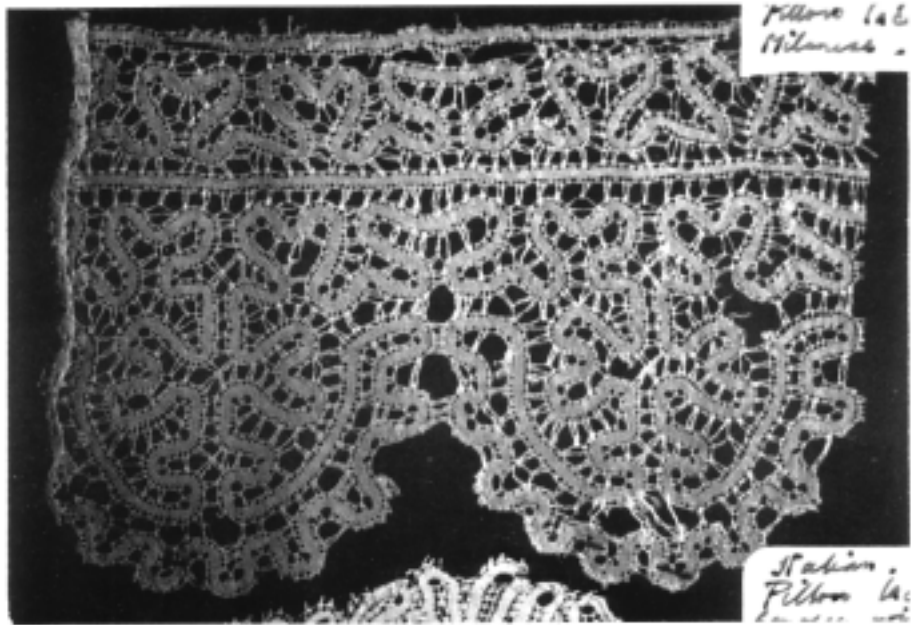


Plate 6 Grey

Italian 17th Century
Pillow lace
Milanese

5¾" long by 4" deep.

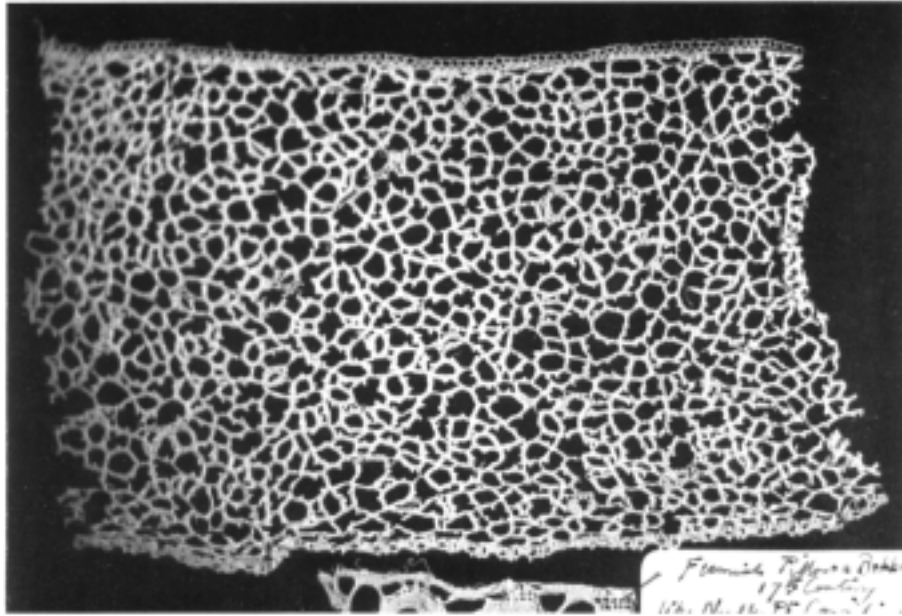


Plate 7 Grey

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.

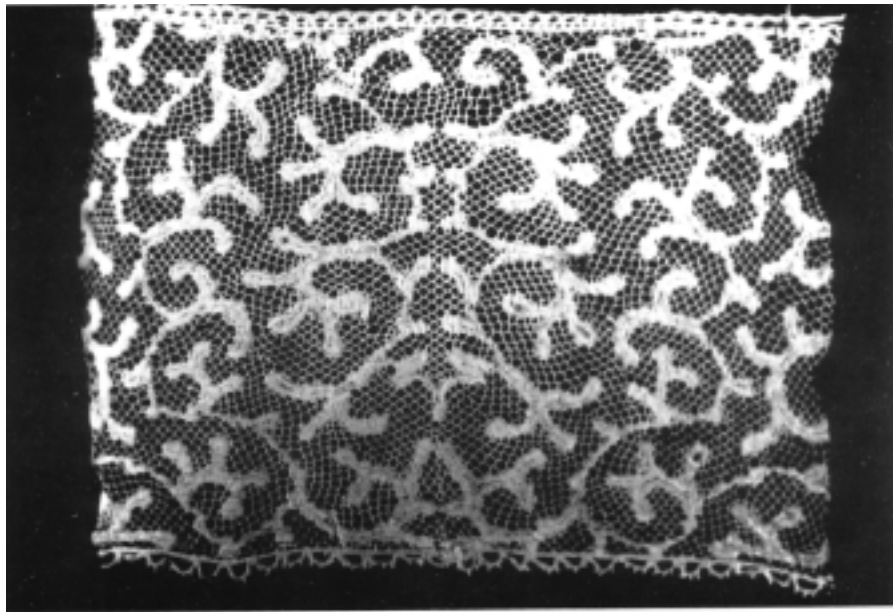


Plate 8 Grey

Italian Bobbin or Pillow Lace
18th Century

Milanese – typical Milan Ground
Made like VAL “vrai réseau”

8¾” long by 6” deep.

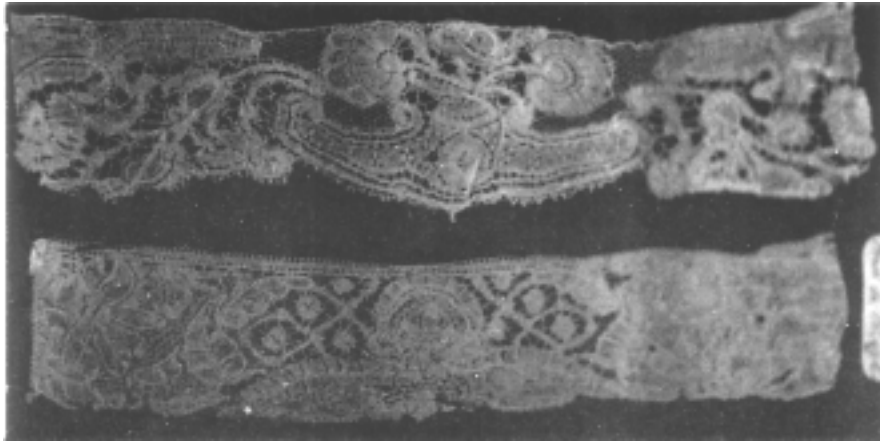


Plate 9 Grey

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.

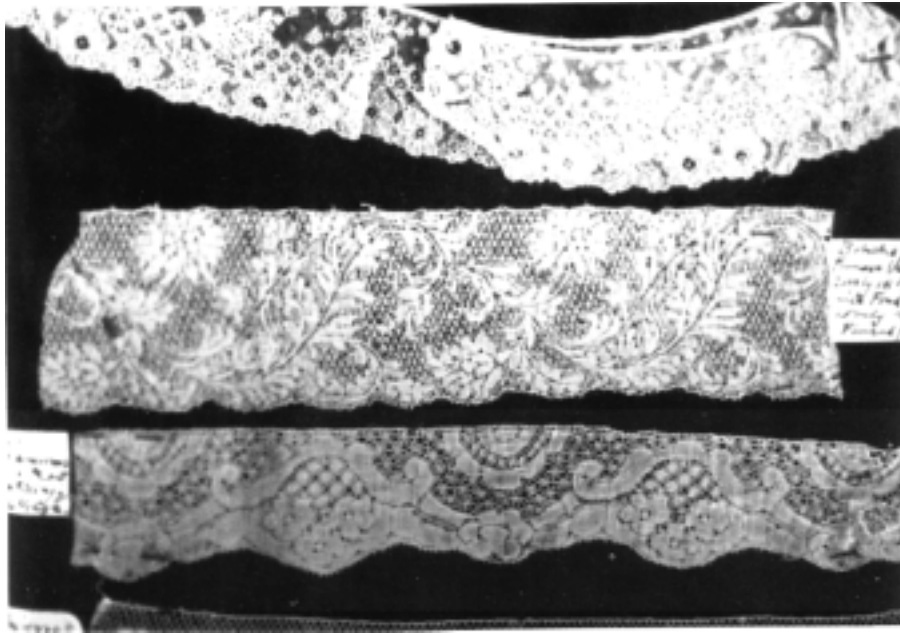


Plate 10 Grey

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.

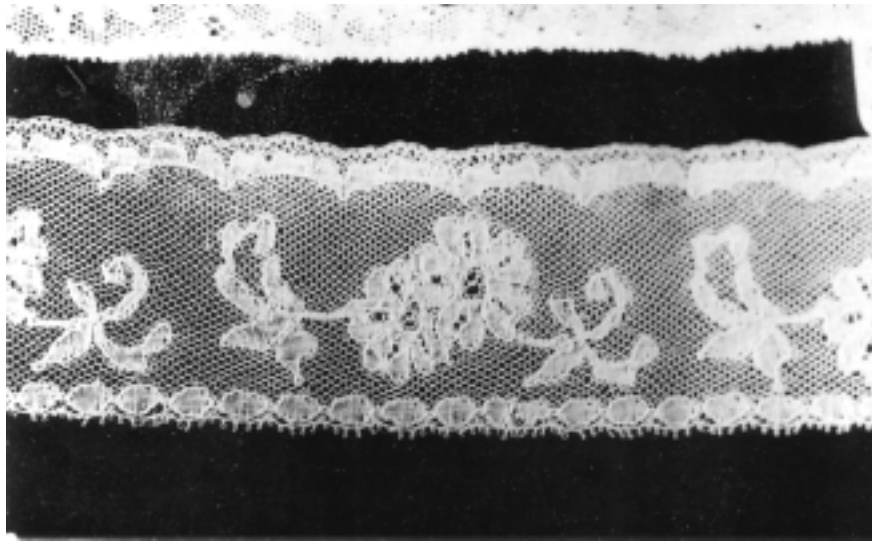


Plate 11 Grey

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

9¼” long by 1¾” deep.

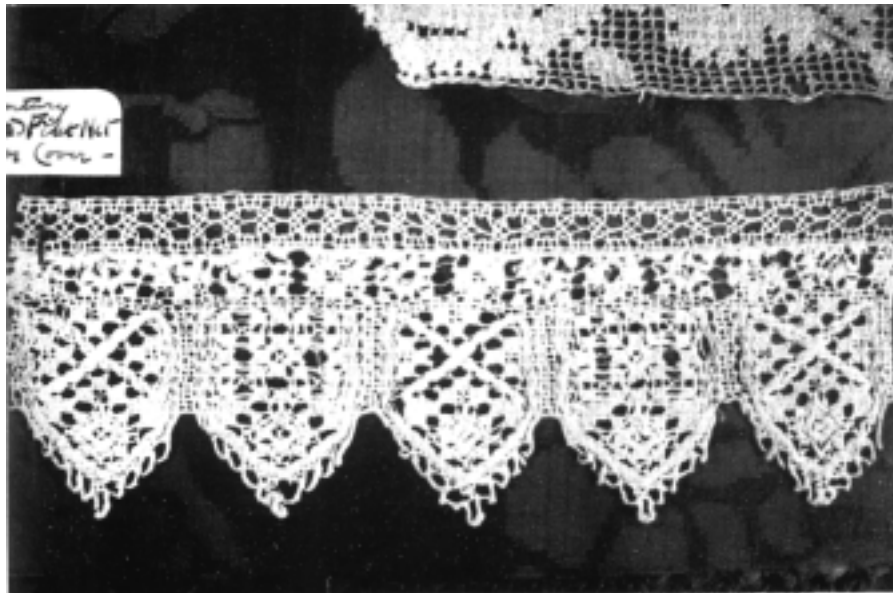


Plate 12 Fuller

Italian – 16th Century
Pattern darned on knotted filet net
Pointed border for collar or Cover
7¼" long by 2⁷/₈" greatest depth.

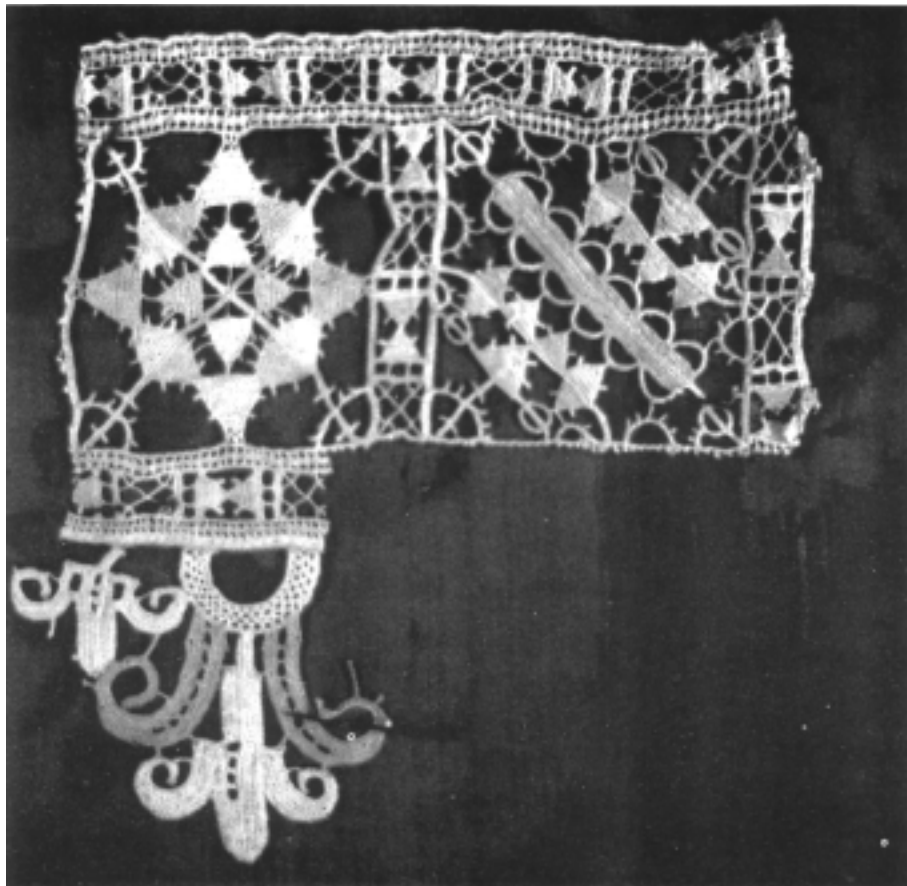


Plate 13 Fuller

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.

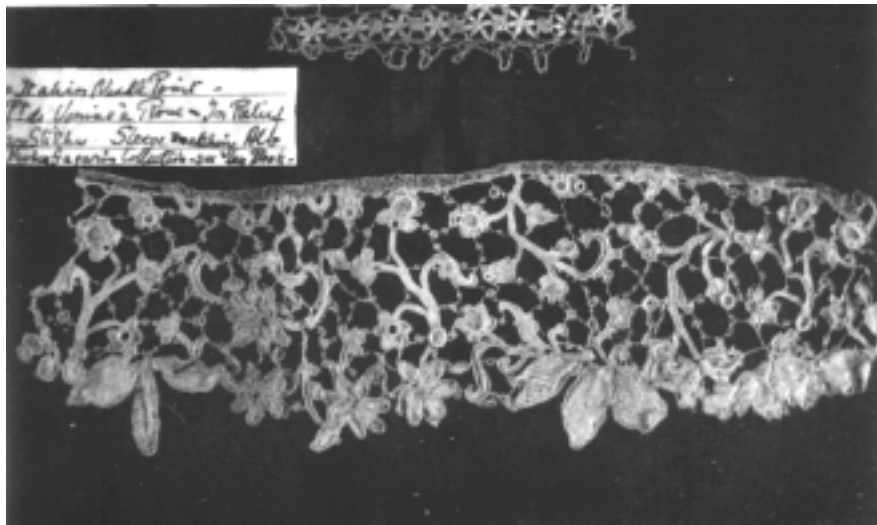


Plate 14 Fuller

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.

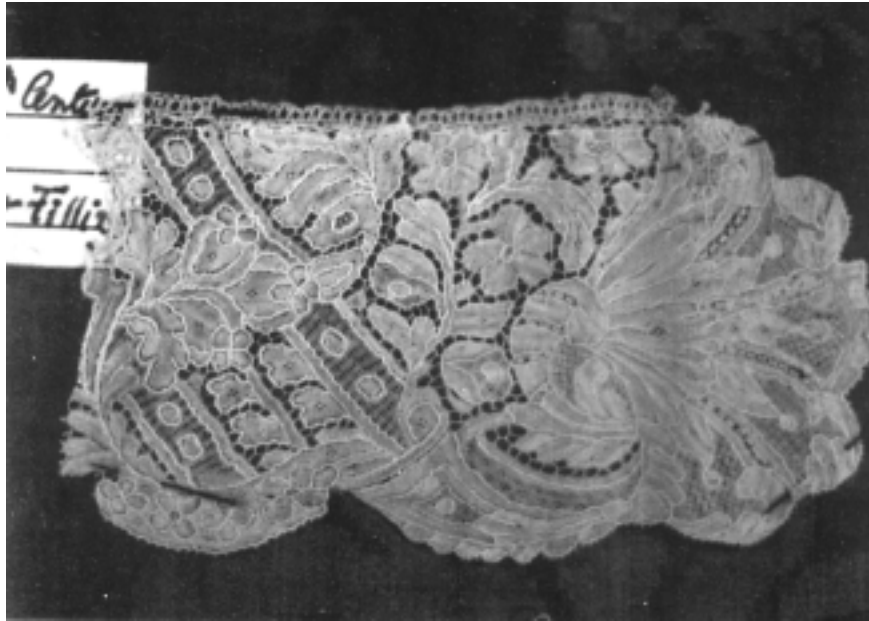


Plate 15 Fuller

*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.

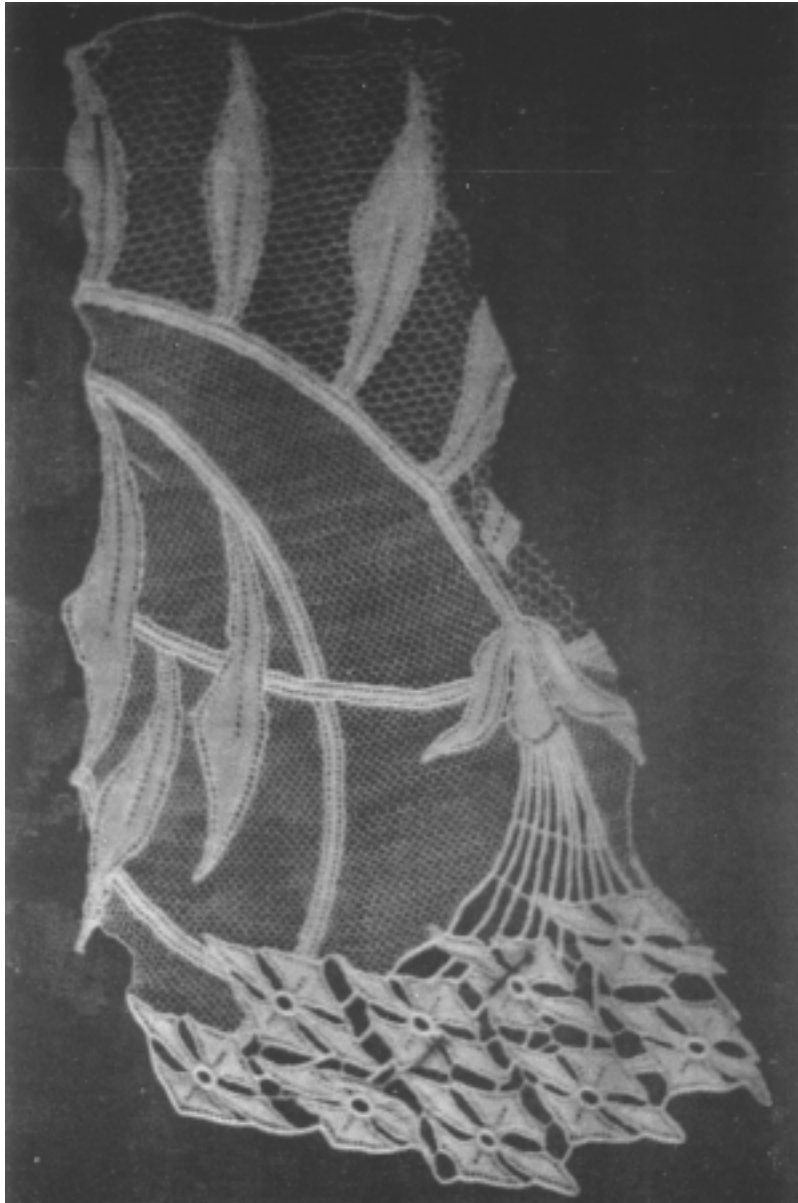


Plate 17 Fuller

Austrian Needle Pt.

19th cent. or early 20th

Pt. de Gaze – Modern Design

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

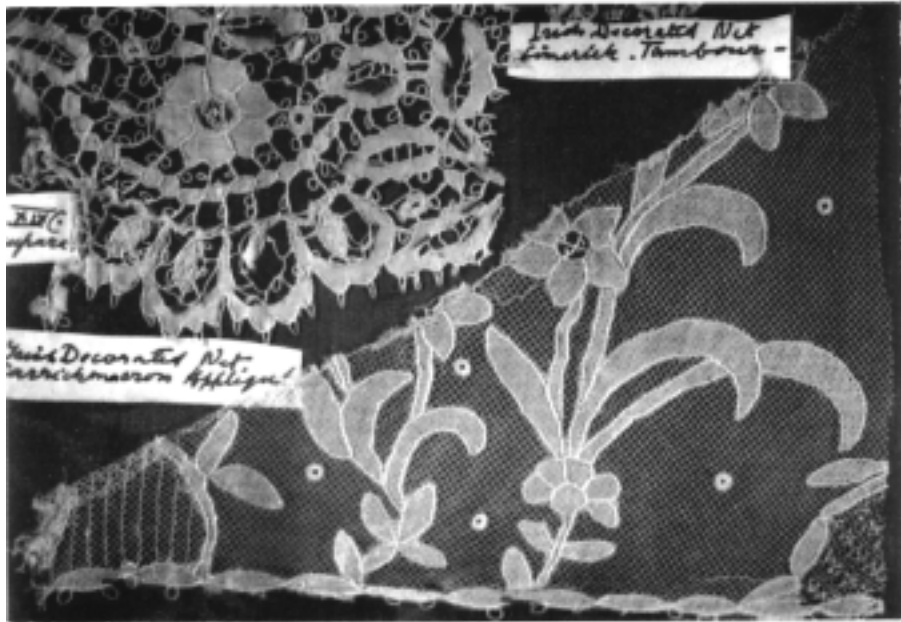


Plate 18 Fuller

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.

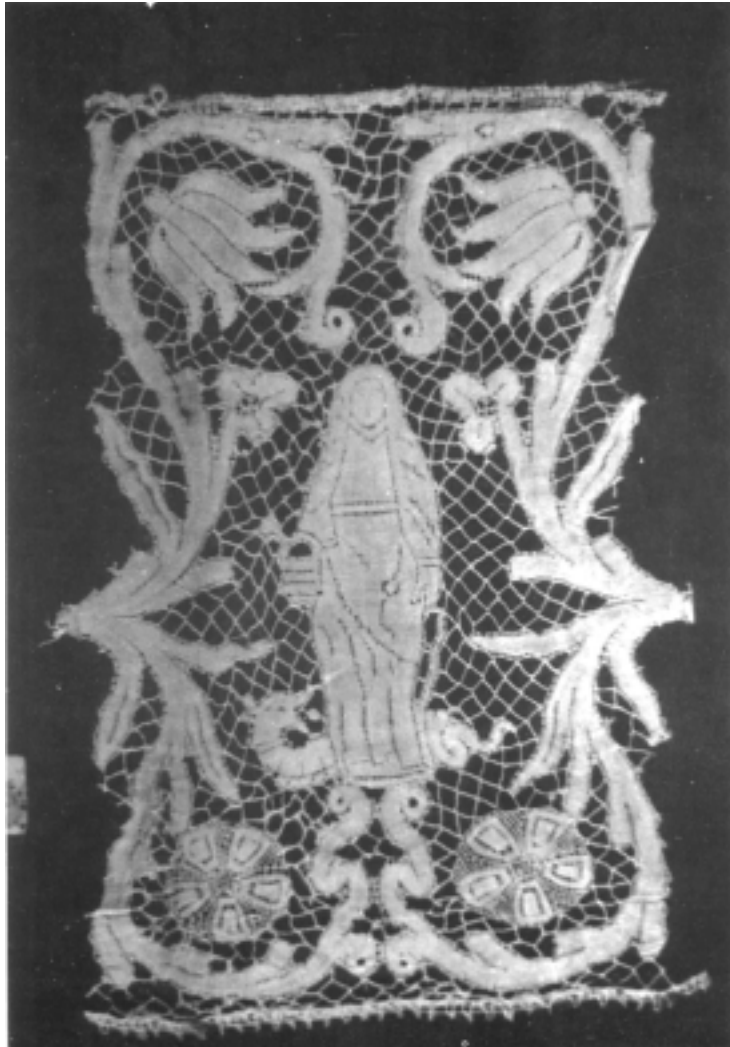


Plate 20 Fuller

ITALIAN PILLOW

17th Century Milanese

Design Classic "Christian (?)"

St 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.

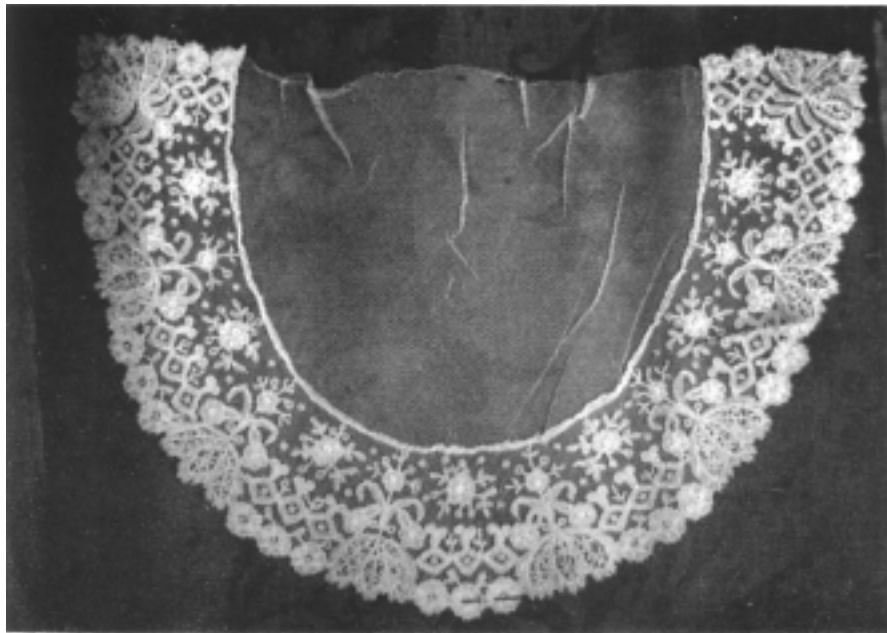


Plate 21 Fuller

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".

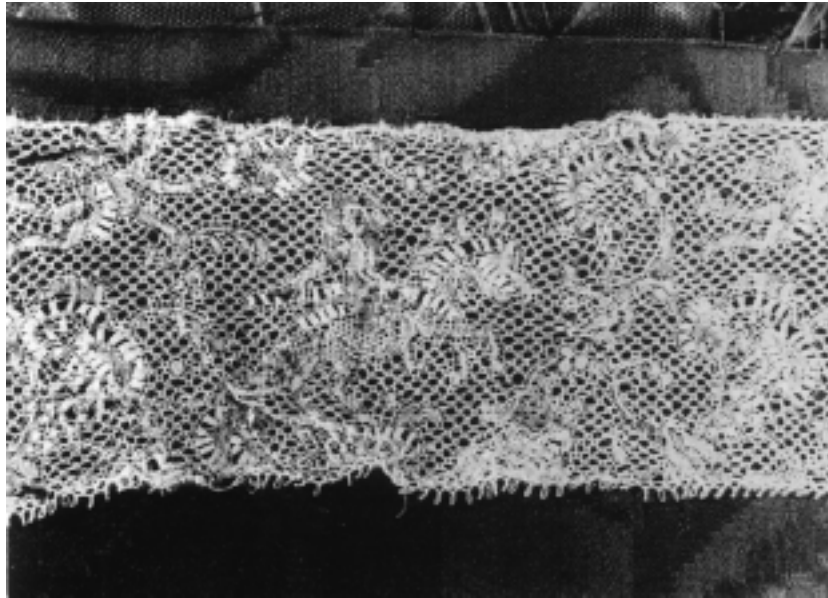


Plate 22 Fuller

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

See explanatory note for Plate 10.

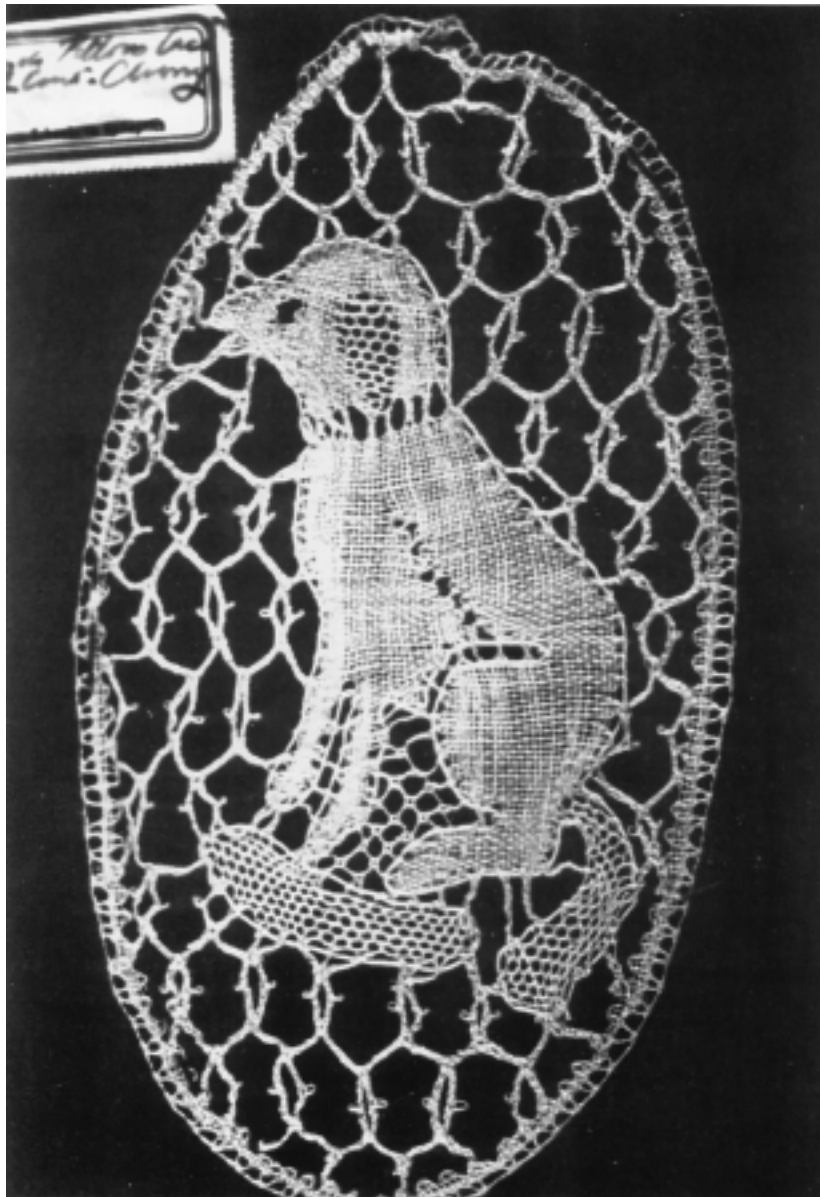


Plate 23 Fuller

French Pillow Lace
XIX Cent. Cluny

4½" across figure by 8" deep.

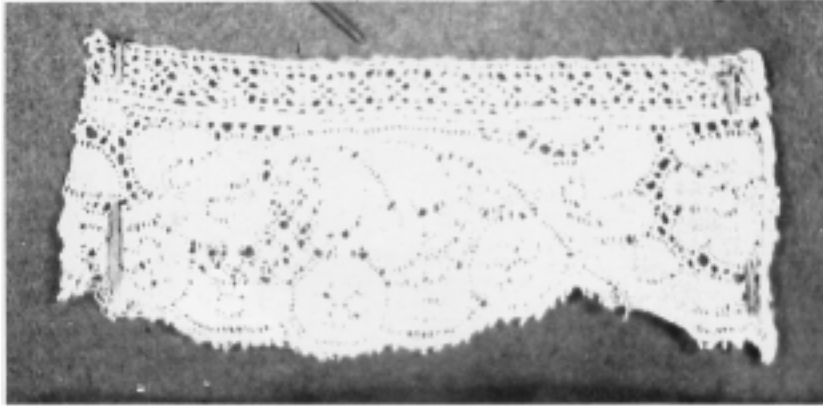


Plate 25 Original
Vrai Valenciennes
5¼" long by 2¼" deep.



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".

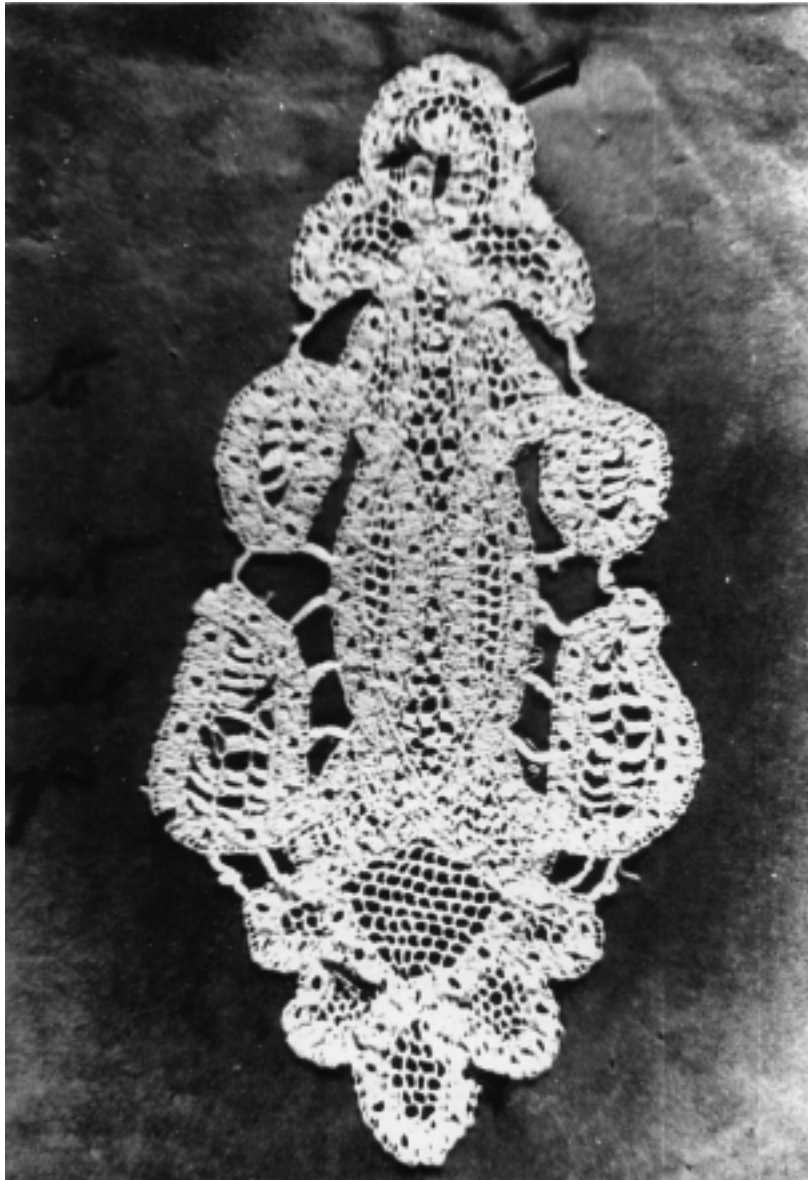


Plate 28 Original

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

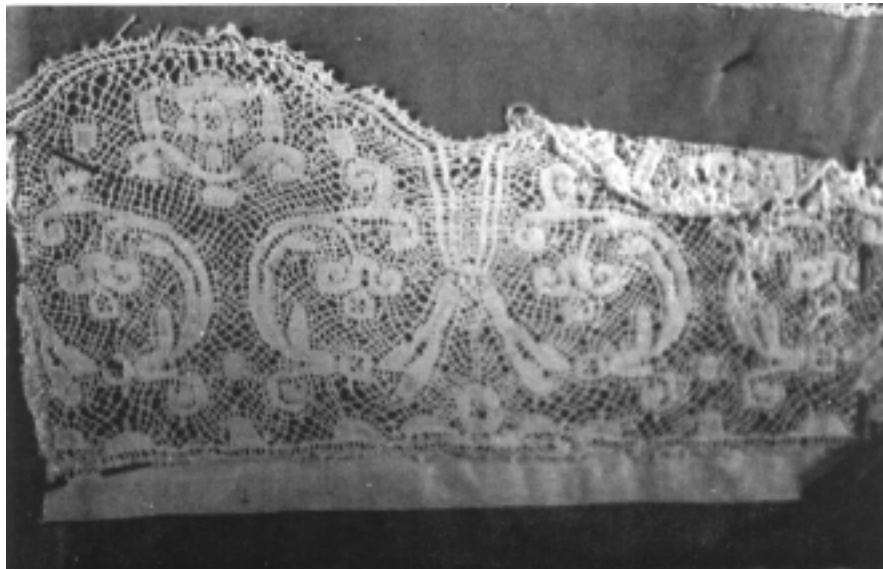


Plate 29 Original

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.

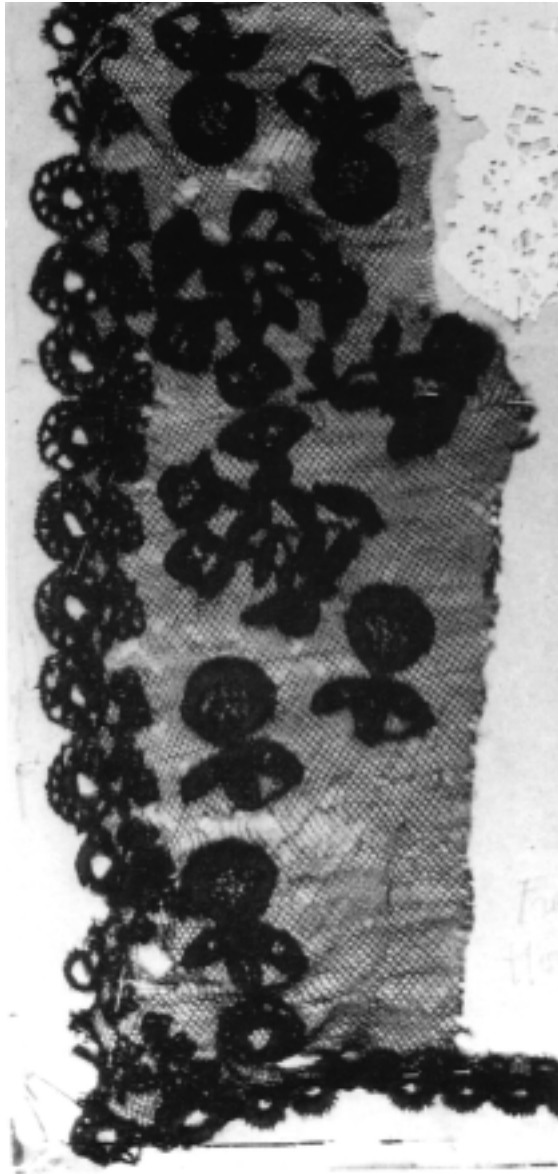


Plate 31 Original

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.

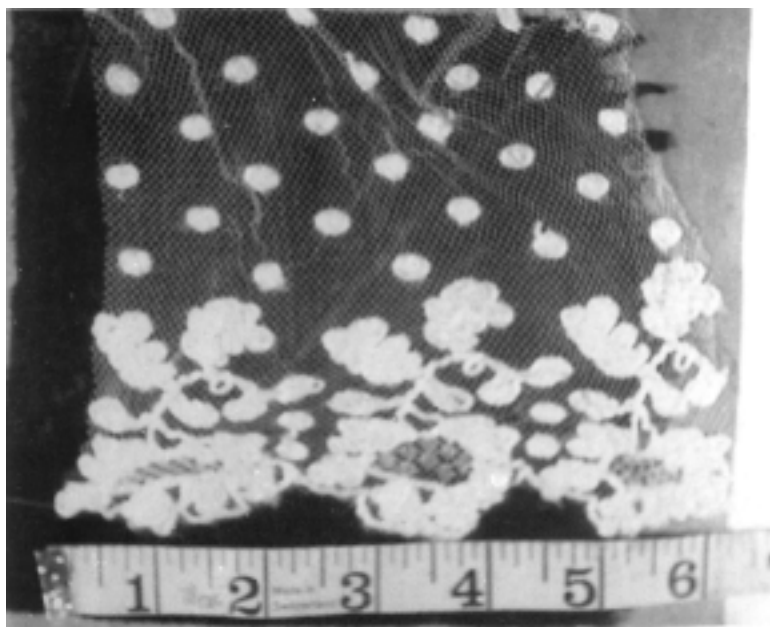


Plate 33 Original

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.

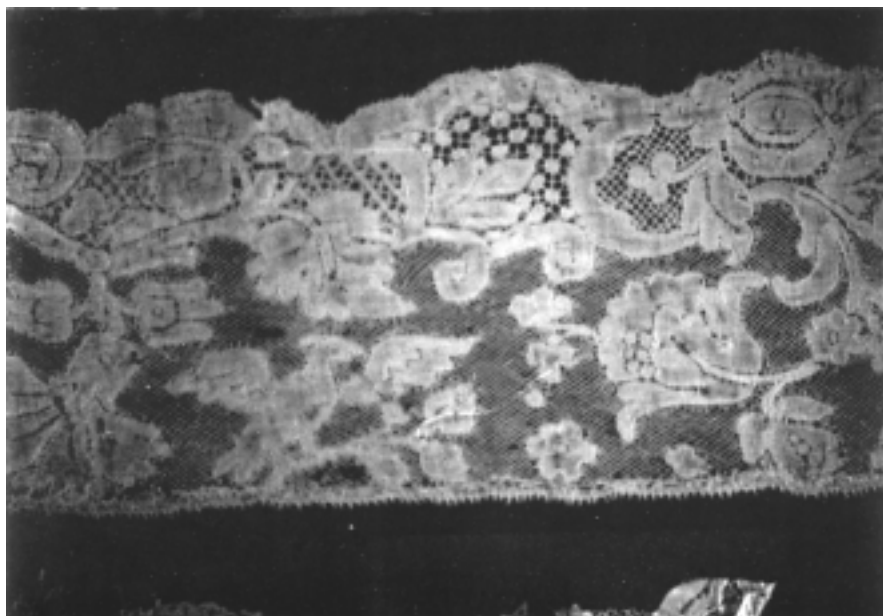


Plate 34 Original

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

7" long by 2¾" deep.

Mounted in book on red paper.

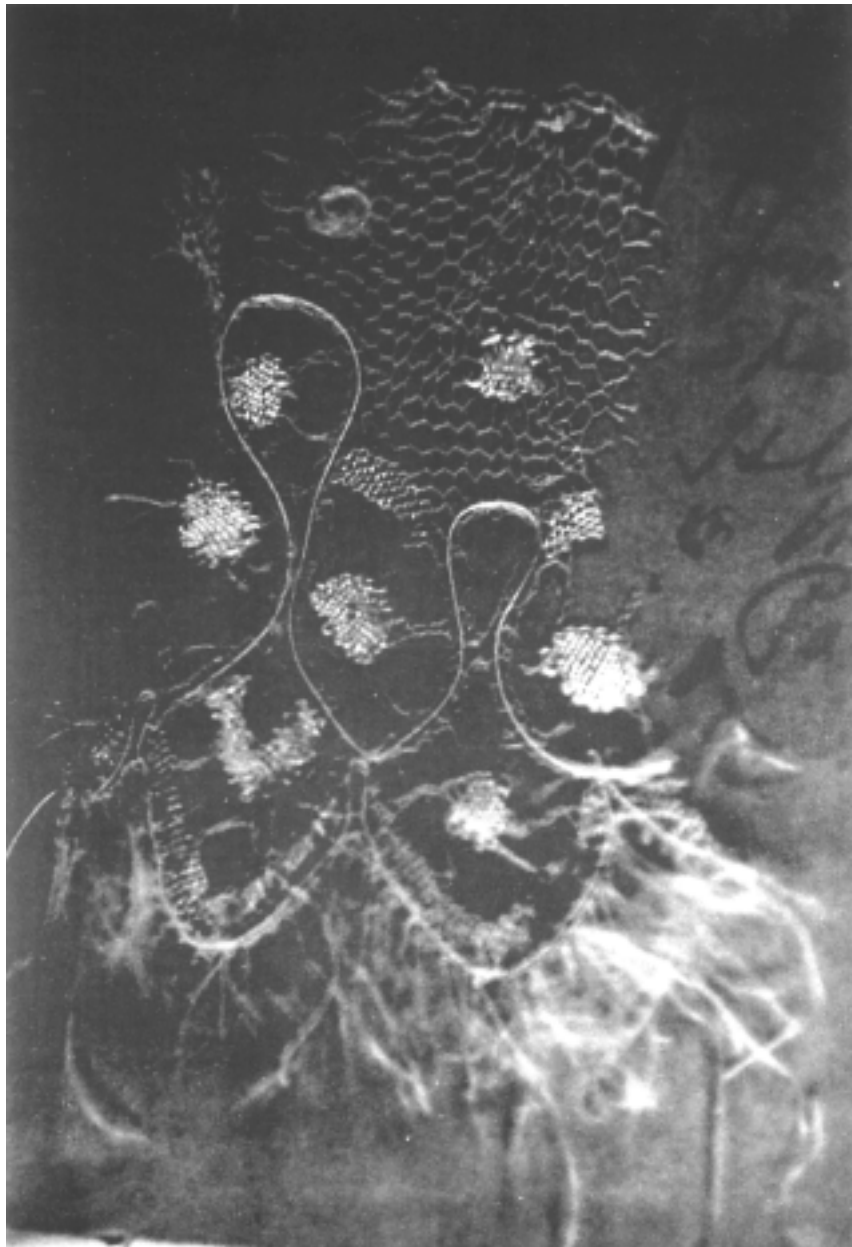


Plate 35 Original

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).

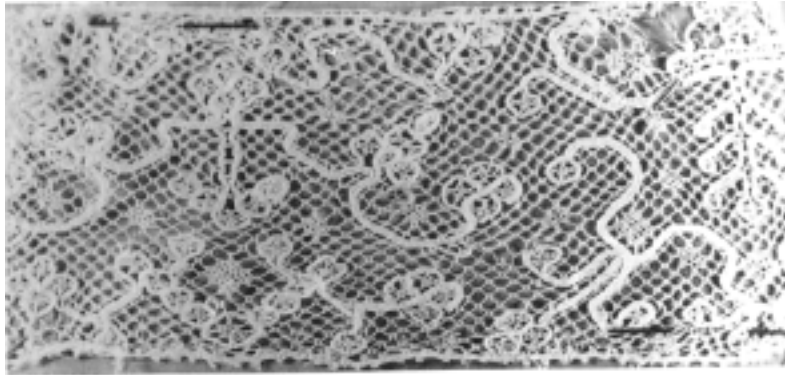


Plate 37 Original

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

4" long by 2¼" deep.



Plate 38 Original

Milanese

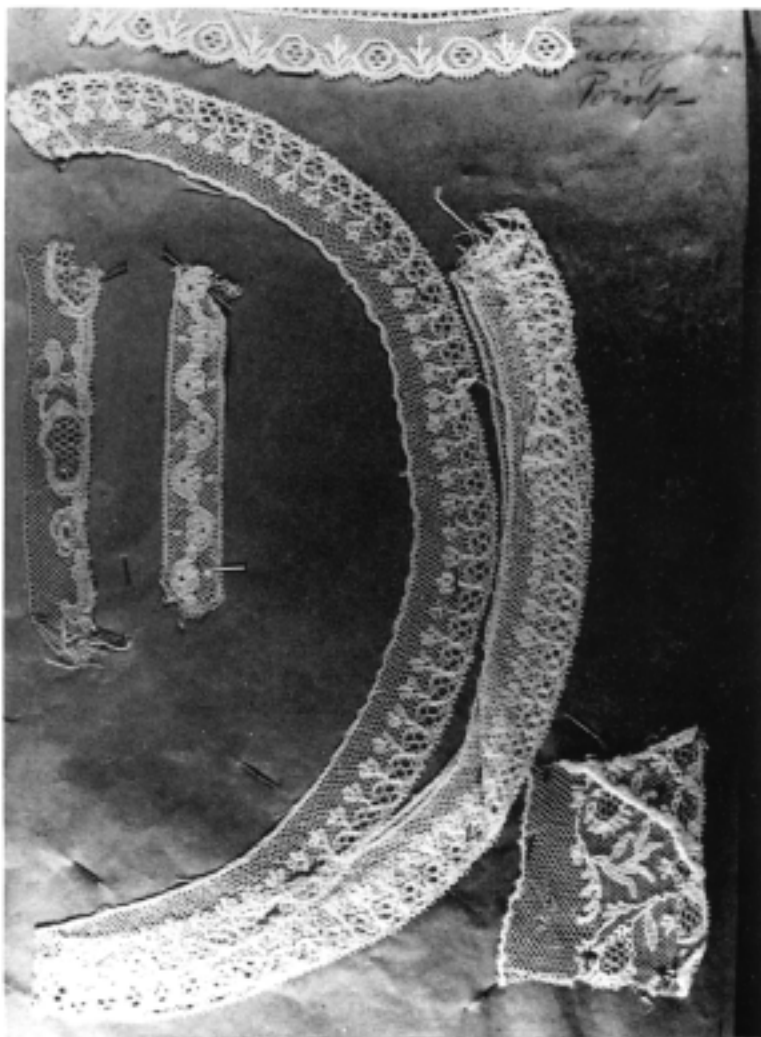
8" along finished edge by 2½" greatest depth.



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.

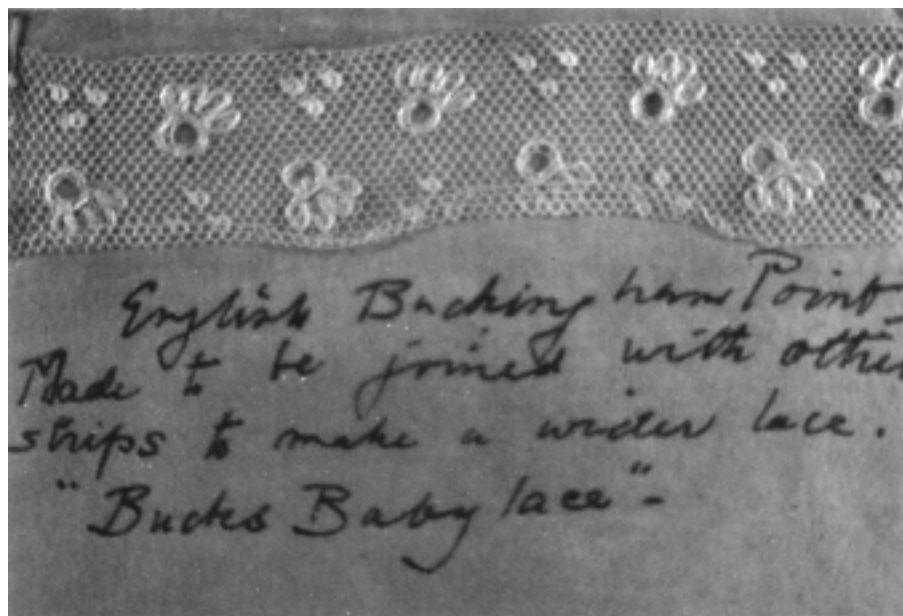


Plate 41 Original

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.

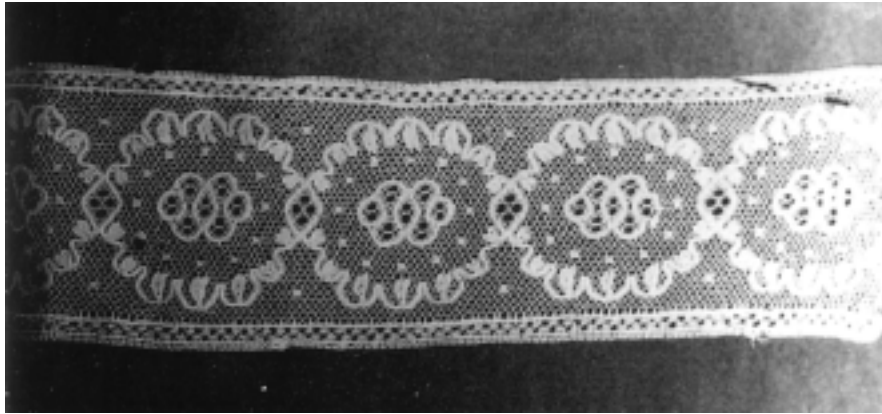


Plate 43 Original

Buckingham

6½" long by 17/8" wide.

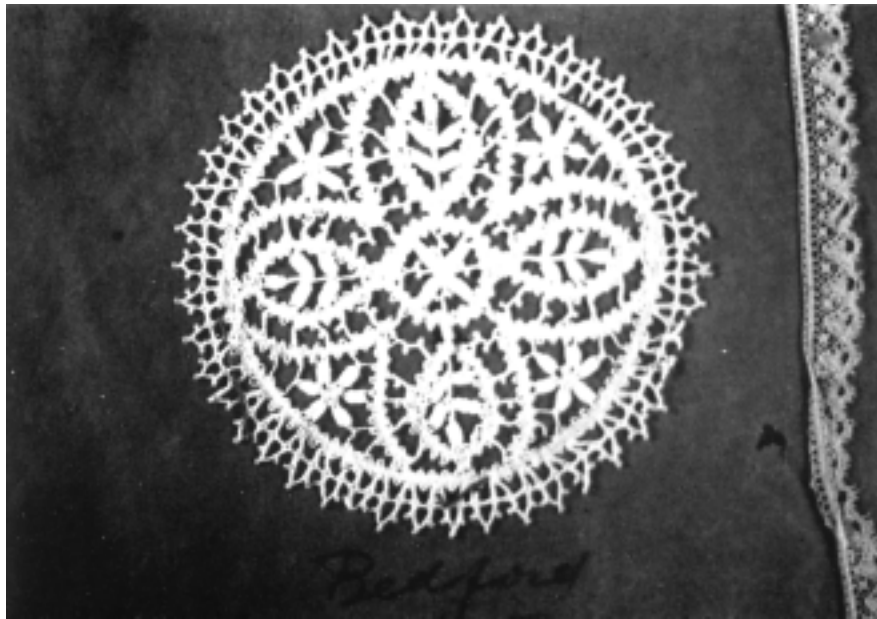


Plate 44 Original

Bedford Motif

Circular: 4" diameter.

Sample on right: *Bucks Baby Lace*

16" long by ½" wide.

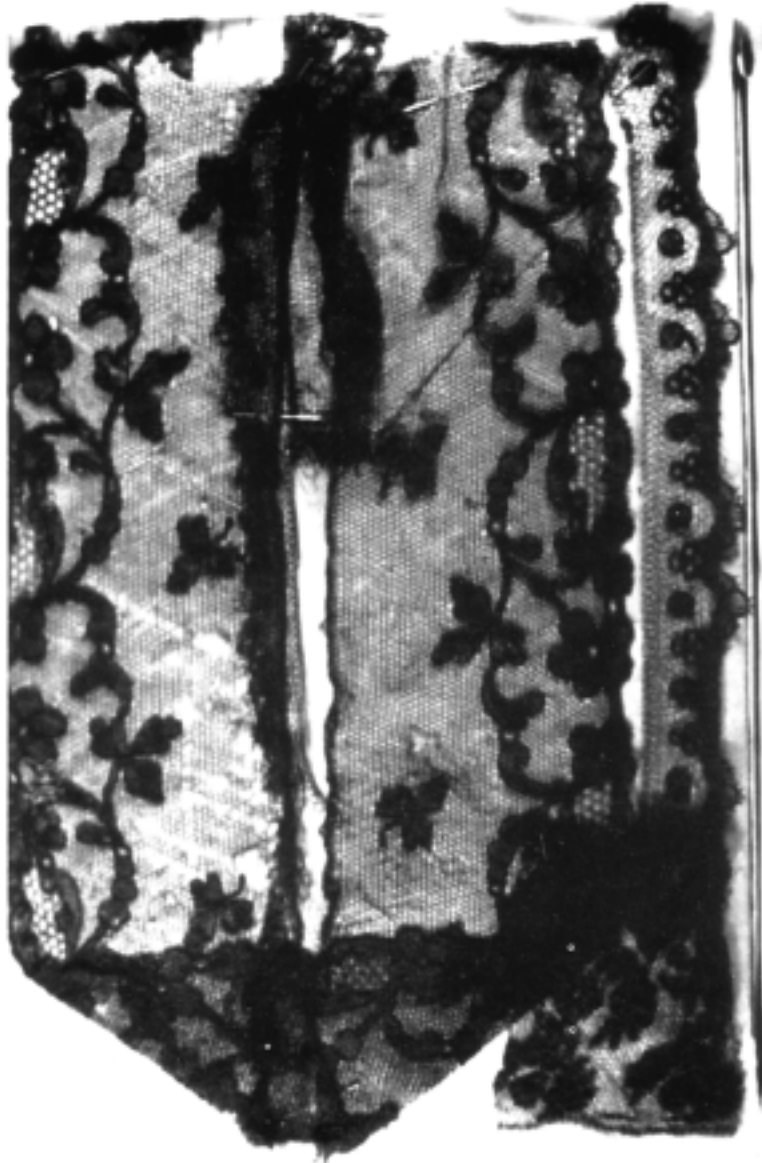


Plate 45 Original

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.

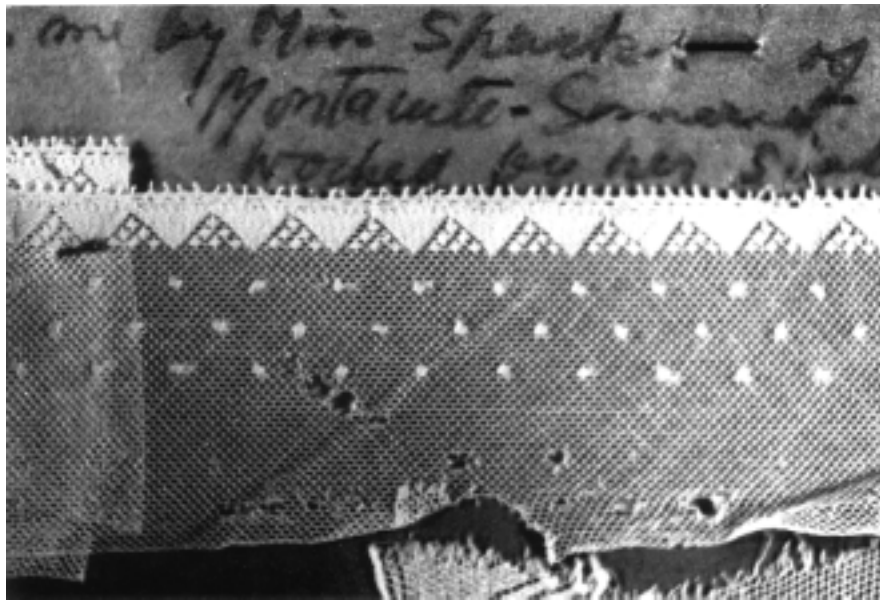


Plate 46 Original

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.

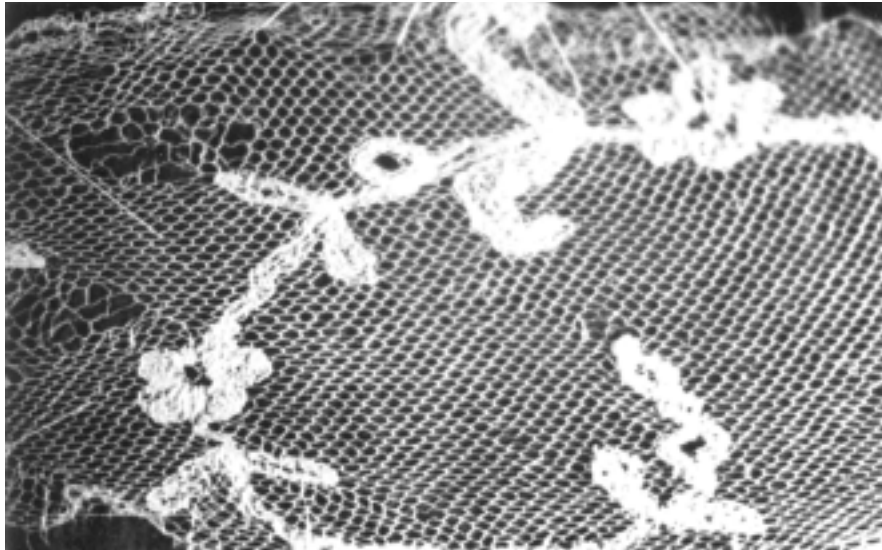


Plate 47 Original

*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".

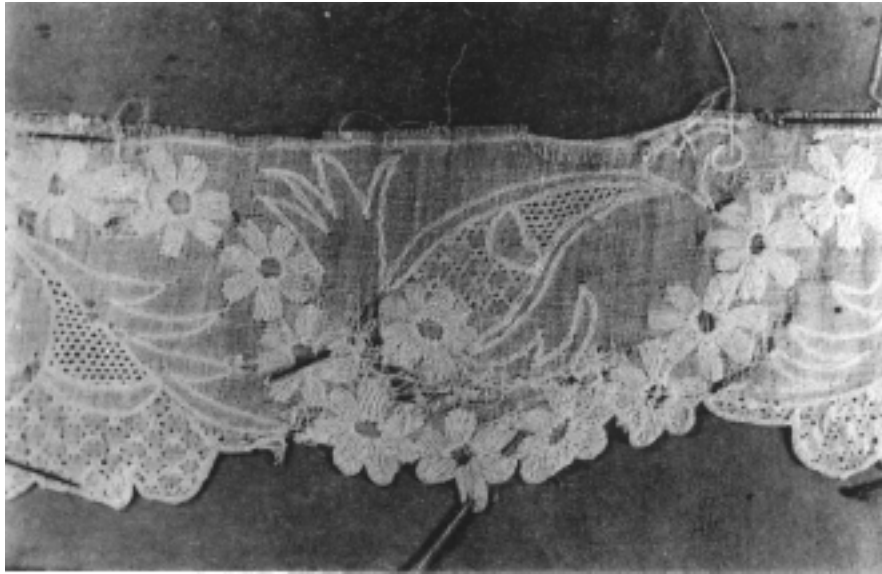


Plate 48 Original

No Caption. (Detail)

6¼" long by 2" wide.

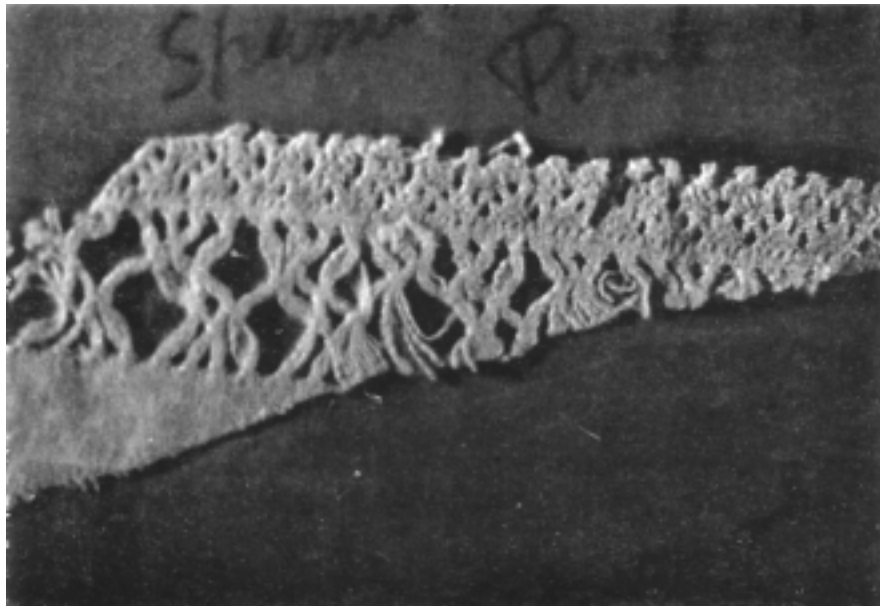


Plate 49 Original

Spanish drawn work and Punto IVORIO

Greatest length of sample: 7". Depth of decorated edge: $1\frac{1}{8}$ ".

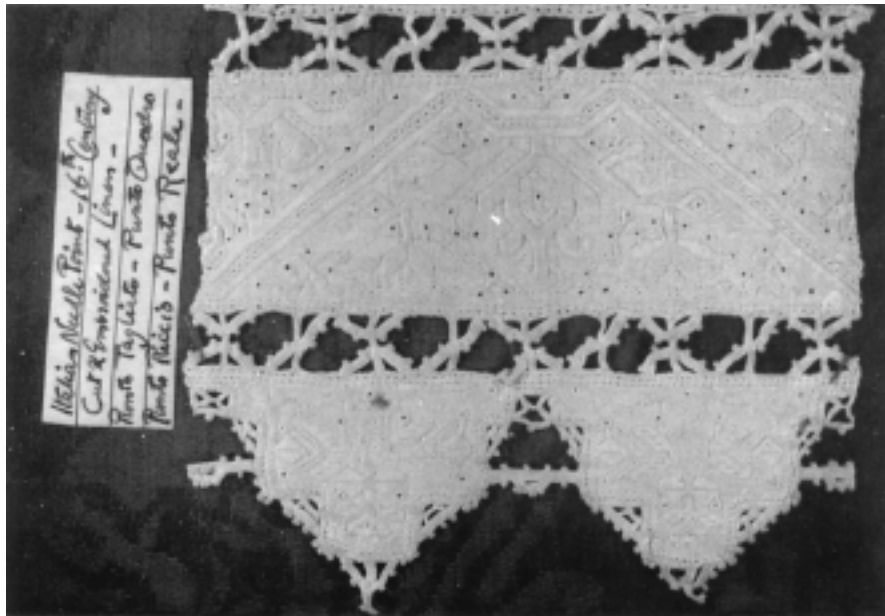


Plate 50 Fuller

Italian Needle Point – 16th Century

Cut & Embroidered Linen –

Punto Tagliato – Punto Quadro

Punto Riccio – Punto Reale

5¾" long by 5¾" 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.

NOTES ON A LACE NOTEBOOK IN THE WALTERS ART GALLERY

Aurelia L. Loveman

Readers of the charming and evocative article on Marian Powys and her legacy of notebooks (Bové, June Burns [Photographs by Gunnel Teitel] "A Legacy in Lace: Marian Powys' Scrapbooks." *The Bulletin of the Needle and Bobbin Club* 67:48-78) may be interested to know of the existence of yet another notebook, this one in the archives of the Walters Art Gallery in Baltimore. This notebook (WAG Cat. #84.48) was purchased from Miss Powys by the Gallery in 1956 and assigned a catalogue number, but it was not sent to the museum's Conservation Department until 1983.

A comparison of the Walters notebook with the Newark and Palisades books is fascinating. Our book has fifty-seven separate pieces of lace, in many cases of sufficient size to warrant a single placement on the page, and even to give some idea of a complete repeat. Like the Newark book, our book came to us in a brown leatherette binder about the same size as was described in the above article, and with the lace similarly pinned to stiff gray pages. The description of each piece of lace was typed out, seemingly quite casually, on a typewriter that must even then have been already middle-aged, using a typewriter ribbon that had long since seen better days; but the whole effect, oddly, giving the student of lace a feeling of closeness to the source that a glossier and more businesslike production probably would not have done.

We have been luckier in the matter of our perforated leaves and our pinned pieces than the Palisades Library, evidently: our lace is in good condition, not at all wrinkled or discolored, and the pins appear to have done very little if any damage. However, our book has had the benefit of the attentions, albeit only recently, of highly knowledgeable conservators, and the laces are now carried within acid-free clear plastic sleeves, arranged in a more ample volume than the original one. Each piece in the collection has been photographed, so that we have a complete set of slides.

The arrangement of our pieces was evidently somewhat more complex than that of the Newark book, having been given the same general arrangement as was used in the Powys oeuvre (Marian Powys, *Lace and Lace Making*, Boston: C.T. Branford, 1953.): that is, within the large lace groupings, as, straight bobbin lace, free bobbin lace, needle lace, we find subgroups by type, as Valenciennes, Mechlin, Bucks Point, etc., which carry an implicit chronological order with them.

Our captions did not show the errors noted for the Newark book, although there are (a *very few*) misattributions of a kind that would have been impossible for Miss Powys to make, as, calling a bobbin lace a needle lace.

Six of the pieces in our book will be familiar to readers of the Powys volume:

Our #3 is obviously cut from the same piece as the *Punto Tirato* on page 9 of the book.

Our #10 is the same lace as appears on page 54 of the Bove article, the 16th-century Italian needlepoint.

Our #19 comes from the same piece as the Burano on page 16 of the book.

Our #27 is the same as the Milanese bobbin lace on p. 20 of the book.

Our #32 appears on page 22 of the book, labeled Flemish *Point d'Angleterre*.

Our #34 appears to be the same as the narrow Valenciennes shown in the book on page 28, although this identity may be somewhat more dubious than the others quoted above, because of the exceptional unclarity of the photograph in the Powys oeuvre. However, the language of the caption in *Lace and Lace Making* is so strikingly similar to the language of the label in our book ("before the regular mesh was evolved") -- both "regular" and "evolved" being rather an individual choice of words, although entirely appropriate -- that, taken both together it is highly likely that our guess is correct.

The Walters collection of lace, an exceptionally fine one, is not at present on display nor available for public viewing. However, students of lace whose scholarly interest is indicated may apply in writing for permission to view Cat. #84.48, the Powys notebook described in this article.

NOTES ON AUTHORS

JUNE BURNS BOVÉ, a long-time enthusiastic student of the textile arts, founded the Costume and Textiles Collection of the Hermitage, a state historic site in New Jersey. Recently, she has been working on exhibitions for the Monmouth Museum and the Montclair Art Museum, both also in New Jersey, and for the New-York Historical Society and the Jewish Museum in New York. For twelve years she has been a volunteer at the Costume Institute of the Metropolitan Museum, working as a special staff member for four Exhibitions of the Year. Mrs. Bové published her first article on the Powys notebooks in last year's issue of *The Bulletin of the Needle and Bobbin Club*.

* * * * *

RUTH HELLMAN, a Barnard graduate in chemistry, has supplemented this field of professional endeavor with a scientist's study of lace and lace structures. More important, she is a lover of lace as well. Her generous and expert volunteer work on the Metropolitan Museum's lace collection has extended for more than a decade.

* * * * *

AURELIA L. LOVEMAN has written and lectured extensively on lacemaking and lace-related subjects. A lacemaker, weaver and embroiderer, Dr. Loveman has won many prizes. She teaches both bobbin and needle lacemaking, and is immediate past president of the Chesapeake Region Lace Guild. At present she is Lace Consultant for the Walters Art Gallery in Baltimore.

* * * * *

JEAN MAILEY is Curator of the Textile Study Room at the Metropolitan Museum of Art and Editor of *The Bulletin of the Needle and Bobbin Club*.

* * * * *

BOOK NOTES

Santina M. Levey. *LACE: A HISTORY*. London: Victoria and Albert Museum in association with W. S. Maney & Son Ltd., Leeds, 1983.

The title of this book may at first call forth surprise, and many folks wonder how so trivial a matter as lace can require a history.

— Mrs. Bury Palliser, preface to the first edition of *A History of Lace*, 1865.

During the past few decades a revival of interest in the needlecrafts has been paralleled by the publication of a large number of books on the subject. These have been for the most part aimed at the hobbyists. They consist mainly of directions for executing the various techniques with suitable patterns which are often taken from historic examples. Only a few of such publications give even a sketchy introduction to the history. This is particularly true in the field of lace in which those interested in the historical development must resort either directly or indirectly to *A History of Lace* by Mrs. Bury Palliser (one hesitates to call her "Fanny Palliser" as modern cataloguing rules require). This well-known book was first published in 1865, a second edition in 1869, a third edition in 1875 and a fourth edition completely revised, rewritten and enlarged under the editorship of Margaret Jourdain and Alice Dryden in 1902.* No serious history has been written in English since then; certainly not one that would give the impression that lace and its accompanying activities had at one time considerable importance. However, much research into records of various kinds, in the study of portraits and in critical examination of surviving pieces has been accomplished since then.

It is true, two historically important books have been published recently. But one, Abegg's *Apropos Patterns*, which makes available in English the salient points of Lotz' *Bibliographie der Modelbücher* (1933, in German), is limited in subject matter. The other, Risselin-Steenbrugen's *Trois Siècles de Dentelles* (1980), is in French. A fresh account of the history of lace in English was due.

Little . . . can be gained from books; one author copies his statistics from another, seldom troubling himself to verify the accuracy of his predecessor.

-- Palliser, preface to *A History of Lace*.

Miss Santina Levey is in an excellent position to write a book on the basis of the literature about lace and a minute observation of thousands of actual laces. Having studied the field of lace for over twenty years, she is now Keeper of the Department of Textiles and Dress in the Victoria and Albert Museum in London, considered the largest textile collection in the world. The department, of course, includes a very extensive lace collection.

*NOTE: Dover Press has recently published a facsimile of the fourth edition of Palliser's *A History of Lace*, as revised by Jourdain and Dryden.

In addition, Miss Levey has had easy access to the National Art Library and to the Department of Prints and Drawings at the Victoria and Albert. For many years she has been in close contact with the lace and costume curators in other museums and is familiar with their collections. She has become a recognized authority on the subject of lace.

She has written a scholarly book entitled simply *Lace: A History*. By combining a comprehensive examination of the literature, including diaries, wardrobe accounts, business records, etc., with her own extensive knowledge, not only on the subject but also of such related areas as costumes and house furnishings, she has met the challenge of this endeavor.

Lace: A History is a large book (13" x 10") and comes jacketed in an impressive full-color reproduction of Van Meytens' portrait of Maria Theresa, Empress of Austria. It consists of 140 pages of text, double column, and 360 pages of black-and-white plates which illustrate over four hundred laces covered in the text.

White and black illustrations are suitable for the study of basic design and technique but they do very little for the artistic or even the stylistic beauty of lace. The author has expressed this very well.

Lace was not designed to be seen only in sharp contrast against a static dark ground but in more subtle contrast against the light or in movement over a silky surface; it was also intended to be used in quantity – gathered or draped to produce rich effects of contrasting textures or of light and shade.

It was indeed unfortunate that costs prohibited the inclusion of at least a few illustrations in color.

The reproductions include many portraits (over fifty being full page) showing the gradual changes in the fashionable use of lace. They begin with an early indication of a free-standing edge of "projecting tufts" (Fig. 3) and "indented edges" (Fig. 4) and continue through the use of the partlet or what we might call a dicky (Fig. 98), ruffs, cuffs and handkerchief edgings (Fig. 46), the standing band (Fig. 49), knee sashes and shoe roses (Fig. 80), the falling band (Fig. 136), the deep collar of Flemish bobbin lace with its dense pattern (Fig. 150). The selection could go on with the apron of lace (Fig. 314), the lappets (Fig. 296A), the elaborate cravat (Fig. 274), the hooded cape (Fig. 279) and fluttery sleeve ruffles (Fig. 278), the elaborate flounces (Fig. 417) and finally a series of fashion illustrations ending with a plate showing a lace *tablier* or pinafore (Fig. 476) and a fashion model wearing a gown decorated with such a *tablier* (Fig. 477).

All the portraits, including those just mentioned, are accompanied by many examples of flat pieces to illustrate further the types of lace used. Many of these pieces are also shown in detail for understanding the technique as well. Figures 212 and 213 are good examples. The caption of the former identifies it as a

panel of bobbin lace, Flemish, late 17th century. The lace is shown from the back and the continuous plaited bars can be seen stranded across the back of the pattern pieces. Victoria & Albert Museum, London

and the latter as a

border of bobbin lace grounded with a round Flemish mesh, late 17th century. Victoria & Albert Museum, London.

On the opposite page are enlargements showing very clearly the method by which bars (Fig. 214A) and mesh (Fig. 214B) are stranded across the bobbin-made design elements.

In addition to these illustrations, a discussion of the grounding technique can be found in the text – in the chapter on Baroque lace, Flemish lace section. This rather typical section, illustrating in a way the author's methodology, covers the evolution of the type, the development of typical attributes and characteristics useful in identification with references to the photographic figures, references to the type in contemporary writings with many quotations, economic standing, stylistic changes over the time period including both the design and the relationship to fashion and an indication of the direction for future change.

While reading the text, the finely documented details may at times become a challenge. However, the general reader will find many details to be of interest. The specialist is sure to find the detail he needs.

With but few exceptions all reproductions are as well identified as the above as to type of lace, date made, where presently located, the artist and the sitter for the portraits and the running number i.e. (Fig. 212) for locating the reference in the text. Many have additional explanatory notes.

A glance at the table of contents shows that the text covers the years from about 1550 to 1914 and is arranged chronologically. The introduction, which could very well be looked upon as a synopsis of the book, is followed by an overview of the origins or what everyone should know to begin the study. Here also is stated the basic approach of the author: “. . .the use to which lace was put underlies all the stages of its technical and stylistic development.”

The subsequent nine chapters cover roughly fifty years each with such titles as “The Triumph of Bobbin Lace: *c.*1620 to *c.*1675,” “Baroque Lace: *c.*1650 to *c.*1710,” “The Classic Laces: *c.*1690 to *c.*1789,” divided into two chapters: “The Laces and Their Techniques” and “Fashion and Design,” “The Neo-Classical Period: *c.*1780 to *c.*1815,” “Lace of the Romantic Period: 1810 to 1851,” etc. For each chapter the table of contents lists the accompanying plates, thereby placing the design of the laces in the dominant art style of the period. Each chapter is then subdivided into well-defined sections concentrating on various facets of the subject. “The Triumph of Bobbin Lace,” for instance, has sections with such titles as “Flowing Patterns and the Development of Bobbin Lace,” “The Effects of the New Fashions,” “Tape Lace,” “The Development of Mesh Grounds,” etc.

To follow the fashion changes, the sections are at times divided into decades:

At the beginning of the [18th] century there was a development from the deep, often almost straight sleeve ruffle of the late seventeenth century to a more shallow and distinctively-shaped ruffle (Fig. 323). As lace trimmings returned to favour during the 1720's, double ruffles became more common than the single ones and, during the 1730's and 1740's, they were still strongly shaped A more rapid and drastic alteration took place in the early 1750's with the adoption of the "weeping ruffles" Large sleeve ruffles began to go out of fashion around 1770 and, by the 1780's, sleeve ruffles were reduced to small frills.

The bibliography is brief but does contain the more important books of a general nature, particularly those often cited in the text. The copious footnotes at the end of each chapter consist primarily, of course, of the citations for the many thoughtfully chosen quotations. In addition there are included interesting items of related information not pertinent enough to be a part of the text which, however, contribute. It brings the subject to life to read among the footnotes that the "main inns patronized by the Midland County lace dealers were *The George* in Aldersgate and *The Bull and Mouth* in St. Martins by Aldersgate," or that Heideloff's *Gallery of Fashion*, published in the late 18th century, had as subscribers "Their Royal Highnesses the Princess Royal, Princess Augusta and Princess Elizabeth The Empress of Germany. . . . many other European ladies of distinction and one 'Lady in Philadelphia'."

Although not comprehensive, a glossary, which is much appreciated as the vocabulary of lace tends to be variable, includes not only unfamiliar synonyms such as hair-pin stitch for kat stitch, part lace for free lace, but also resolves some old problems of definition. For example, drawn-thread work is here defined as work in which threads are drawn out of a fabric. Pulled-fabric work is work in which "threads of a woven fabric are pulled together to form decorative holes."

A few entries may be surprising but interesting to many readers. Cutwork, for instance, was "originally an appliqué of cut-out shapes," *punto in aria* was "originally raised embroidery," *Tønder* lace is exclusively a bobbin lace, *mezzo punto* is a "name given by later writers to a tape-based lace with needle-made fillings" and is to be compared with *pizzo rinascimento*, a form of late 19th-century "tape lace made with bobbin or machine-woven tapes and needle lace fillings."

The index, an excellent example of organization, is arranged not only by individual entries but also by categories. Such an arrangement facilitates the following of a specific subject through the chronological order of the book, but does require careful reading of the preliminary rules for use. It also presupposes a knowledge of the subject. "Shoe roses," for example, is not listed as an individual entry but can be found in the category of "fashion" (sub-group: "men's fashions").

While this system may be difficult for the amateur to use, the professional will appreciate the ease with which a category can be followed through these centuries. For the amateur, on the other hand, even a cursory reading of the categories would give the realization that lace-making was not trivial, not just a pastime, but was indeed a big business touching all levels of life. Lace, including all its aspects, was indeed a "viable commercial industry."

In general then, Santina Levey has investigated and systematized the literature of lace and has studied in depth the laces themselves with a keen appreciation of the role they have played in our culture. In the process she has compiled an abridged glossary which assists the reader in understanding the technical vocabulary she uses--one which could very well become the first step in the formulation of a standard of nomenclature.

In addition, her book also contains an impressive collection of portraits illustrating how the laces were worn, rarely-seen portraits from many different museums as well as private collections, which parallel the text.

Lace: A History will undoubtedly become the standard reference book for anyone who is involved with any aspect of the subject -- at least for the next eighty-three years.*

*All that is left to us is to continue to collect scattered documents
as they present themselves*

-- Palliser, preface to *A History of Lace*.

-- Ruth P. Hellman

*See NOTE on first page of review

Florence M. Montgomery. *TEXTILES IN AMERICA: 1650-1870*. New York: W.W. Norton & Company, 1984.

In *Textiles in America: 1650-1870* Mrs. Montgomery has compiled an extraordinary amount of rich and fascinating information, the fruit of many years of study and research during her years as curator of textiles at Winterthur Museum and during her busy retirement. The title page lists original documents, prints, paintings, commercial records, American merchants' papers, shopkeepers' advertisements and pattern books with original swatches as her sources.

The first section is made up of a series of chapters on "Furnishing Practices in England and America," illustrated by pertinent paintings, prints and drawings (sometimes showing activities which add a lively footnote to the text). The following chapters on "Bed Hangings," "Window Curtains" and "Upholstery" explore these subjects in further detail, also with illustrations of the period and helpful diagrams. Her final chapter discusses "Textiles for the Period Room in America." In this Mrs. Montgomery gives a very interesting history of period room treatments from the opening of the American Wing at the Metropolitan Museum in 1924 through various kinds of period rooms in historic town and country houses, originally lived in by owners of various ranks. This chapter covers new discoveries concerning authentic usages (including the elimination of the oriental rugs which once were thought to enliven 18th-century interiors in America), the problems of conservation and the use of reproductions.

A dictionary of historic fabric names follows, each identified and described as fully as possible by quotations from contemporary letters, records, diaries or sample-books. One hundred and four entries, some including the original samplebook page, are reproduced in beautiful color plates, many from photographs taken by the late Charles Montgomery. One hundred fine black-and-white illustrations supplement these. Here may be the most fascinating section of this book. A close runner-up is the voluminous annotated bibliography which follows.

As a member of the staff of The Metropolitan Museum of Art, I must utter one minor plaint: Mrs. Montgomery by no means even suggests the extent of the Metropolitan's holdings in her field of exploration. To mention only one interesting comparison: her color plate D-37 showing a page of the beautiful blocked-printed cotton velvets from a Manchester pattern book of 1783 is almost identical with a leaf of wool velvet swatches from a salesman's folding portfolio stamped on its leather case: Francois Debray et^c. [et Cie] NG^t [négociant] A Amiens.

— Jean Mailey

CLUB NOTES

The 1984 season began with a lecture by Michael Auclair, lace expert, on "Irish Lace." Held at the Uris Center of the Metropolitan Museum of Art on Thursday, January 19th, the meeting concluded with wine and cheese, graciously supplied by Mrs. Paul Guth, Mrs. Morris Wirth and Mrs. Donald Ross.

Ms. Jean Druesdow, now Associate Curator-in-Charge of the Costume Institute of the Metropolitan Museum, and Miss Jean Mailey, Curator of the Textile Study Room at the Metropolitan, were hostesses for a tour of the exhibition, "Yves Saint Laurent: Twenty-Five Years of Design," on Tuesday, February 14th.

On Tuesday, March 13th, Mrs. Gillian Moss, Assistant Curator of Textiles at the Cooper-Hewitt Museum, invited Club members and guests to a lecture, followed by a tour of her exhibition of samplers at the Cooper-Hewitt.

Miss Edith Standen gave a lecture entitled "My Favorite Tapestries" at the Uris Center of the Metropolitan Museum on April 19th. Miss Standen is Curator Emerita of the European Sculpture and Decorative Arts Department of the Metropolitan and the author of the catalogue of tapestries of that department. Following a most charming lecture, a delicious tea was served under the auspices of the officers and Board of Directors of the Needle and Bobbin Club. This was also the occasion of the Annual Meeting of the Club.

Miss Eleanor Merrell was the patroness and hostess for the lecture and tea held at the English-Speaking Union on Wednesday, May 23rd. The lecture, entitled "Tree of Life," was given by Mr. John Irwin, former Keeper of the Indian Pavilion at the Victoria and Albert Museum in London.

The home of Mrs. William Breitmayer in New Canaan, Connecticut, was the destination of the Needle and Bobbin Club Safari on Wednesday, June 6th. After a delightful lunch, Mr. Michael Auclair gave a lecture on "The ABCs of Lace," followed by a "show and tell" session. Hostesses for this outstanding occasion were Mrs. Breitmayer, Mrs. Williston Benedict, Mrs. John W. Christensen, Mrs. Samuel Dugan, Mrs. William Finger, Mrs. John Hammond, Miss Jean Mailey, Mrs. Renville H. McMann, Mrs. Walter L. Milliken and Mrs. G. Norman Robinson.

Mr. Milton Sondag, Curator of Textiles at the Cooper-Hewitt Museum, gave a talk on his exhibition, "Damask Weave Fabrics," on Tuesday, October 16th. He and Mrs. Gillian Moss, Assistant Curator of Textiles, then accompanied Club members during a tour of the exhibition to answer questions.

Monday, November 19th, at the Brooklyn Museum was the occasion of a privately conducted tour of the exhibition, "Costumes Designed by Mme. Alix Grès." Ms. Ann Coleman, Curator of Costumes and Textiles at the Museum, who curated the show, also conducted the tour, which culminated with lunch in the exquisitely appointed Board Room of the Museum. This was organized by Ms. Coleman, assisted by Ms. Carol Krute.

The Board of Directors of the Needle and Bobbin Club were hostesses for Christmas cocktails and Madrigal Singers at the Seventh Regiment Armory on Thursday, December 6th. Special thanks are due to Mrs. Paul Guth, who organized the occasion, assisted by Mrs. John Hammond and Miss Jean Mailey.

IN MEMORIAM

The Needle and Bobbin Club cherishes the memory of members who died during the year:

Mrs. Ludlow Bull
Mrs. Chester Dale
Mrs. Norris W. Harkness III
Mrs. Edmund S. Hawley
Mrs. Hoyte Joyce
Mr. Larry Salmon
Mrs. Frederick M. Schall

DOROTHY LOUISE NORRIS (MRS. NORRIS W. HARKNESS III) was President of The Needle and Bobbin Club from 1960 until 1974. and then Honorary President until her death on February 11th, 1984. The Club enjoyed a series of programs of great interest under her generous and imaginative leadership. She was responsible for initiating the spring and autumn Safaris, now a permanent part of the yearly program.

Dorothy Harkness was an accomplished needlewoman, designing and working her own creations, which won awards in many juried shows. In addition to her participation in The Needle and Bobbin Club, she served on the Board of Trustees of the Embroiderers' Guild of America and was selected to do needlepoint for one of the chairs in Blair House in Washington, the residence used by visiting foreign dignitaries to the White House. Dorothy Harkness was also a founder of the Winter Antiques Show for the benefit of the East Side Settlement House and on its Board of Managers. She served on the Hospitality Committee of the United Nations, was a member of the Colonial Dames of America and helped form the Committee to Save the Cooper Union Museum (now the Cooper-Hewitt Museum). Fluent in French and Rumanian, speaking German and Italian as well, she broadcast messages in Rumanian for the Voice of America. Her long interest in Rumania was instrumental in helping to form the Iuliu Maniu Foundation at the end of World War II to assist Rumanian refugees coming to America, and in establishing a scholarship program. She studied photography, winning several awards as an amateur photographer, and was made a fellow of the American Photographic Society and Associate of the Royal Photographic Society of Great Britain.

But most of all, Dorothy Harkness will be remembered as a very special woman because of the love and friendship she gave so many people -- her "adopted" children, to whom she was "Aunt Dorothy," and to the many others who were enriched for having known her.

—Donna Christensen (Mrs. John M. Christensen)

MEMBERS PLEASE NOTE

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To be published December 1985:

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This two-volume work is a comprehensive catalogue of the Museum's collection of tapestries and allied works made in Europe after the Middle Ages. The 152 entries are arranged chronologically within eight geographic categories: The Netherlands, France in the 16th and early 17th centuries, the Gobelins, Beauvais, Aubusson, the Savonnerie and 17th-century embroideries, England and Ireland, and other countries. A monumental work, it is a major contribution to the literature on the subject. 2 vols., 848 pages (total), about 650 illus. (about 150 in full color). 9½ x 11 in. (each vol.). Cloth, slipcased.

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(Continued)

Available end of August 1985:

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NOTES