

## How “Amazing Lace” became “Loyalty to Lace” - An introduction and some background to the presentation made at the 2008 ALHFAM Conference and Annual Meeting, Ottawa, Ontario.

In the summer of 2005 I was working as a Heritage Trades Interpreter at Fanshawe Pioneer Village, London, Ontario, when its director, Sheila Johnson, overheard me talking about the possibility of introducing lacemaking demonstrations into our craft interpretation, and commented that her friend and fellow museum professional, Andrea Wilson, was also a lacemaker. Andrea was working at the London Children’s Museum but lived in nearby Woodstock and produced exquisite, tatted lace jewellery which she placed for sale in various local museum gift shops. After our introduction by Sheila, Andrea and I joined forces to promote all kinds of lacemaking in our area with the formation of a group that came to be called “London Lacers” and our members collaborated with other South-western Ontario lace guilds to offer lacemaking demonstrations and displays at historic sites, agricultural shows and fairs etc. Prior to my move to London, I had been able to join in lacemaking demonstrations with the Ottawa Guild of lacemakers at several living history sites, e.g. Pinney’s Point, The Billings Estate, Manotick Mill, Cumberland Village, the Bytown Museum and with our Quebecois friends, the Canadian Museum of Civilization.

This activity was a continuation of the lacemaking popularization I had begun in the UK and expanded with lace groups in PA and NJ after my move to the US. However, because there was little documentary evidence for any “professional” lacemaking activity in Canada, here we had to balance our desire to educate and delight the historically-inclined public in our heritage textile craft, against the doubtful period-correctness of it at the venues to which we were invited. That all changed in 2006 when Andrea moved to a curatorial post at St Marys Museum and “discovered” Margaret Weir and her tambour lace (as described in the caption to our PowerPoint slide 12.) The excitement generated by Andrea’s sharing of the Margaret Weir story spread among Ontario lacemakers and beyond, so when Andrea proposed to create an exhibit of Margaret’s life and work in the museum building that had been her home (and had unwittingly preserved a unique treasure trove of her lace and other artifacts) there was an enthusiastic response in its support. Andrea was able to extend the scope of the exhibit to include lace from well-known contemporary lace artists and a wide range of contributions from practising lacemakers in our own region. The exhibit “Amazing Lace” was launched with a reception at the Museum on August 1, 2007, followed by a spin-off as part of St Mary’s “Lunch and Lecture” series, on August 11, at which the speaker was our mutual friend, Lace Historian and Collector Nancy Pye from Fort Erie. Andrea went on to write an article on her discovery and the exhibit for the Costume Society of Ontario’s Journal, appearing in the 2009 issue, which attracted further attention to the Weir Collection.

Encouraged by the level of interest, Andrea and I began a collaboration with some local lace groups and members of the Great Lakes Lace Group in Michigan, to bring one of their favourite teachers over from Belgium to give a three-day workshop on Margaret’s Tambour Lace at St Marys Museum. I had previously taken classes with Greet Rome-Verbeylen in “Lier Lace”, the Belgian version of tambour lace. While we negotiated with Greet, I started to take my tambour

frame in to work at the Paul Peel House in Fanshawe Pioneer Village, and one day I found myself explaining tambour and Margaret's history, to a lady from Scotland, visiting her Canadian sister. By coincidence, Marion Bryson came from Hamilton, Margaret's hometown, and was thrilled to discover the connection with our local lacemaker. On her return to Hamilton, Marion contacted its museum for information, visited to take photographs of its lace artifacts and mailed me a package of valuable additional material on Margaret's lace origins, an act of generosity inspired by her appeal to so many present-day history-lovers.

Greet's workshop took place in July of 2009 and was a great success for both teacher and her 12 keen students, who felt the approving presence of Margaret as we worked in the rooms that had been hers! Andrea had a reduced chance to enjoy the fruits of her labours, as she had moved again in 2008 and started work at Balls Falls historic site and Museum in the Niagara Region. It seems that the series of events arising from her time at St Marys had attracted attention in other areas of museum activity, as she contacted me with the news of an invitation to contribute a presentation at the upcoming Conference of The Association for Living History, Farm and Agricultural Museums – ALHFAM - to be held in Ottawa, June 22-26, 2008. The - conference theme, "Loyalty in Living History", spoke to our dilemma over the urge to promote lacemaking through demonstrations while lacking a clear historical justification for doing so in many locations. This seemed to be the perfect opportunity for us to increase awareness of Canadian lace history, introduce Margaret Weir as a unique figure in that history and consider ways in which lace and lacemaking could play a part in living history while maintaining loyalty to both "disciplines". I found that two of my Pioneer Village colleagues would be attending the Conference and relished the chance of being among my Ottawa friends once more, so had no hesitation over collaborating once more with Andrea. We gathered and shared material via our not always co-operative computers from our separate locations, to create a PowerPoint slide show with minimal captions that were augmented at its delivery with our taking turns to explain each slide and a small display of lace examples and lacemaking artifacts to follow. "Loyalty to Lace" was very well-received by our audience and generated many interesting contacts and follow ups, but our series of slides and unscripted commentary were deemed unsuitable for publication in the ALHFAM Proceedings, which required a conventional text and a strictly limited number of illustrations.

Because of Andrea's increased workload at Balls Falls, I took on the task of expanding the slide captions, our source materials and notes for ad-libbed comments into a reasonably coherent document and reducing our 36+ illustrations down to just 8! Inevitably there were both duplications and omissions in this condensing of two formats, for which I apologise, but the text version was accepted and appeared in the Proceedings of the ALHFAM 2008 Conference, Ottawa, Ontario, volume XXXI in 2009. The original can be accessed through the archives of member organizations, and subsequently, Andrea and I were asked to permit a digital version to be preserved for access by individual members in the ALHFAM Skill and Knowledgebase archive –"ASK"- launched in March 2015.

We were told that this permission did not affect our copyright on the article, something useful to know when a few years ago I referred to our presentation in reply to a question posed on the Lacemakers' chat site "Arachne". The enquirer asked what kind of lace would have been available to trim the dress gifted to Canada's fictional "Anne of Green Gables" in the 1908 novel, a topic which relates to some we had considered in our piece. My reference was spotted by my

long-time friend and retired historic interpreter, lace expert Tess Parrish, who had collaborated with Professor Ralph Griswold, the creator of this invaluable "Arizona.Edu" textile publications archive and had continued to support it after his premature death. Tess asked me if I would allow this presentation to be added to the archive; considering the lack of Canadian Lace content, I was happy to comply, with the proviso that the material would require some revision, and obtained Andrea's full approval. Unfortunately, under pressure of my work at Fanshawe Pioneer Village, involvement with lace as founder, teacher and demonstrator with London lacers, my role as Canada Regional Director for the International Organization of Lace and my textile and doll restoration/conservation projects, the revision of this material was put on hold. A succession of reminders from interested parties and the enforced restrictions/shutdowns of the Covid crisis finally gave me the incentive and opportunity to return to this project, and since I did not wish to disrupt the text portion or the sequence of the slide show, my final task has been to add the slide numbers to the part of the text that relates to each slide. I hope that whether or not our contribution can be used as originally intended, as an illustrated lecture / conversation on the history of Canadian lacemaking, it will provide some answers and inspire further explorations into an area of textile study dear to our hearts!

Pam Glew, January 26<sup>th</sup>, 2022.

## Loyalty to Lace

Andrea Wilson, St Marys Museum, St Marys, Ontario

Pam Glew, Fanshawe Pioneer Village, London, Ontario

Loyalty to WHAT? Perhaps our title requires some explanation, since this once revered textile form has sunk almost without trace in current measures of esteem. For the initiated, however, lace continues to inspire respect for its beauty, technical complexity, past social and economic importance and present status as a serious medium of creative expression. The theme of this ALHFAM Conference has prompted us to examine our loyalty to our chosen textile craft, in order to use it in ways that allow us to be loyal to the realities of our historic workplaces. We hope to increase awareness of the history of Canadian lace in particular, and to suggest ways in which our fellow interpreters might enhance visitor experience in appropriate settings by utilizing the possibilities of this multi-faceted fibre art form.

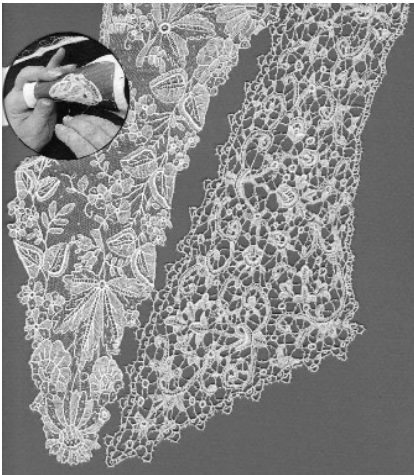
1) The use of lace in demonstrations, costuming and exhibition can add interest to museum interpretation and can engage visitors in discussion on economics, accuracy and historic production. How loyal are we to the traditions of handmade lace through this application? Can we balance loyalty to our craft with loyalty to our concern for historical correctness? We will explore these issues from our lacemaking perspective, as we are both practising lacemakers. Although we started out just considering the geographic and historical boundaries of Ontario, our web has been cast a bit further, reflecting our combined experience, research and in response to the “demographic” makeup of our audience.

2) We will begin by giving an overview of lace types before looking more closely at those most likely to be found in the historic settings represented at this conference. Historically, lace has been of most significance among European textiles, while in North America it has tended to be consumed, rather than professionally manufactured, prior to the industrial revolution. As a result of this lack of a lace making tradition, there is much misinformation about lace in general, and little solid information about the “minor, “amateur” or “domestic” laces most commonly encountered. These types will not be the rare, costly, aristocratic laces, placed by connoisseurs in our national museums, but the types bought, made, used or worn by the ordinary people of North America’s settlement period.

#### Bobbin Lace.

3) To anyone who has seen this method of making lace being demonstrated, the pillow with its clusters of hanging bobbins is thereafter instantly recognisable and memorable. Multiple threads are wound onto the stick-like bobbins and a “pricking” of glazed card with a pattern pricked into it to show where the supporting pins are to be put, is placed on the pillow. To begin, pairs of bobbins are hung from each starting pin and from this, a woven and plaited design would be created. The basic “stitch” needed at least two pair, and some patterns required hundreds of bobbins.

4) Since its emergence in the 16th century, bobbin lace has diverged into many variations and styles, each locality adopting its distinctive shape of pillow and bobbins to produce unique lace patterns, often named after their place of origin, such as Honiton, Valenciennes or Maltese. Many of these types were made popular by members of the nobility and this began the association of lace with money and prestige. It took a long time to make and the cost for the final product was high. Lace was considered an asset, valued as one would gold, and in lace-producing countries it played a major part in the local economies.



Needle Lace.

5) 6) During the 16<sup>th</sup> and 17<sup>th</sup> centuries, bobbin and needlelaces competed to dominate the market for lace among the aristocracy of Europe. Both men and women wore lace to show their wealth and status, and the use of gold, silver, silk and superlatively fine linen threads ensured that the product was restricted to the upper levels of society. Remember the extravagant Elizabethan ruffs, the Cavalier falling collars, the Louis Quatorze cravats and ruffles? At different points in the history of lace, sumptuary laws were passed, regulating who could and could not wear it. For example, lawyers petitioned to wear lace, to indicate their value to the public and once they won this right, small lace caps became in

vogue for them to wear. In Catholic Europe, much of the highest quality lace was created for liturgical use, to adorn images of saints or the vestments of senior clergy.

7) The 18<sup>th</sup> century produced some superb laces in both bobbin and needle techniques, with designs that followed the transition from baroque through rococo, the influence of naturalism and the rise of neo-classicism also evident in art, architecture and textiles of the period. Less happily for lacemaking, war, social upheaval, industrialisation and a consequent change in fashion reduced the demand for “high end” laces. The method of working needle lace in the hand made it well-suited to production in workshops, convents and charitable institutions, whereas bobbin lace was frequently a home-based industry. Both types suffered initially when workshops were set up to use the cheap, machine-made nets, available after 1770, as the foundation for embroidered decoration.

## 8) Embroideries and Mixed Techniques

By the start of the 19th century, wearing fine lace depended upon one’s wealth and taste rather than noble birth or status, and small, soft collars, cuffs, restrained flounces, veils, shawls and narrow edgings were aimed at middle class and exclusively female wearers. New types of lace emerged or were revived in response to a diverse and expanding market. These included modified fabric techniques such as cutwork, eyelet, drawnwork, Ayrshire and Dresden work, constructed tape laces such as Battenberg and Branscombe, needle-woven types such as Teneriffe and ruedas or knotted types such as filet, bebilla and tatting. These other techniques use a wide range of tools and materials such as pre-made fabrics, braids and tapes, hooks, shuttles, bodkins or needles, and can combine the techniques. 9) For example, tambour lace uses a hook similar to a crochet hook to create a chain stitch across a net fabric. These same machine-made nets were also decorated with darned and embroidered patterns, as in Limerick and Coggeshall lace or used as a foundation on which to appliqué hand-made bobbin or needle lace motifs, or shapes cut from fine lawn, as in Carrickmacross. As more developments in textile mechanisation occurred, changes to methods of making lace followed suit.



## 10) Knitting and Crochet.

These two techniques, long used to produce solid fabric from a single, continuous yarn, can also be exploited to make delicate, openwork. The famous Shetland sheep's wool shawls were made so fine and elastic, they could fit through a wedding band. 18<sup>th</sup> century Russian lace shawls from Orenburg followed a similar but separate tradition due to the fine goat down fibres available to the skilled knitters. The widespread use of knitting for making simple, practical garments also resulted in its use to create decorative, lacy accessories and trimmings, in linen, cotton and silk threads as well as in wool.

11) Crochet lace developed along similar lines, and as it required simple equipment and could be worked from memory, it lent itself to being taught in overseas missions and promoted for charitable endeavours in the poorer parts of the British Isles.

Irish Crochet clothing and linens were supported by Queen Victoria in order to encourage economic development during some of the hardest times in Ireland. The best and most typical Irish Crochet aimed to imitate rare and desirable antique Italian needle laces and for a time was very fashionable. But other forms of crochet, such as filet crochet, have long been a staple around the world.

These "minor" laces, unlike the earlier, "aristocratic" versions, are frequently encountered on this side of the Atlantic, partly because they were made and used by ordinary people and partly because they originated in a variety of locations, not previously known for high-fashion, professional lace, but from which increasing numbers of immigrants to the New World were being drawn.

## 12) Margaret Weir 1808-1895.

Margaret Weir was a Scottish tambour lacemaker who emigrated to Canada and continued this work in her new home. Tambour lace is named for the hoop that holds the net fabric taut while working the design with a hook. In 2006 research was begun to develop the exhibit "Amazing Lace", which documented the 19<sup>th</sup> century lacemaker, Margaret Weir, who lived in the house that is now the St. Marys Museum.

13) Margaret first learned how to make tambour lace in her native home of Hamilton, Scotland. After emigrating to Canada with her family in 1843, she kept making finelace in the St. Marys area. Her work was greatly valued by her family and continued to be incorporated into the clothing of future generations long after her death.

14) Hamilton, Scotland, was a centre of tambour lace in the 18<sup>th</sup> and 19<sup>th</sup> century. The Duchess of Hamilton began a bobbin lace school in 1752 to provide employment for girls but by 1788, Hamilton bobbin lace had mostly been replaced by tambour lace. The introduction by 1810 of machine-made net fabric for tambour work gave employment to 2,500 young female lacemakers like Margaret.

15) "Tambour" is French for drum and the original tambour frame looked like a large hoop that held the net fabric taut. In Scotland and elsewhere these circular frames were replaced with large square frames so an entire net could be mounted. A sharp hook, similar to a crochet hook, would be used to create a chain stitch through the net. A thread holder would hang from the worker's belt and hold the thread, enabling it to be brought up from below.

16) Margaret Weir came to Canada with her husband William and four children, all under the age of 11. She was the first of her family to make the journey. In 1843, William settled on 100 acres of land on the edge of St. Marys. Together they raised seven children while maintaining the farm. Margaret continued to produce lace with supplies purchased locally, through her brother in Montreal, or on her family's trips to Britain and Europe.

17),18) Lace schools, set up, often for charitable reasons, in certain areas of Great Britain, trained young girls to make lace, earn money, and sometimes, be literate. Lace songs or tells would be sung to keep on track with production,

alleviate boredom and for instruction. "Jack be Nimble" and "Buckle My Shoe" are examples of such songs. It is unknown how Margaret learned her trade, but as a young child she might have simply started by making dots on a larger pattern that would be completed by several other hands.

19) Margaret's lace was greatly valued by her family. Over the years they heard many stories about her work in Scotland such as: she designed and produced lace for members of the Royal Family; her father owned a lace factory. Many tambour lace makers worked under the auspices of Royal patronage, most likely including Margaret. As skilled as she was, however, there is no record of Margaret as a designer or of her father as a manufacturer.

20),21) Margaret and William retired from farming in the 1870's. They moved into a fine house in St. Marys, with their sons John and William. Her daughters also lived near and much of her lace was worn and used by them. The tradition continued with her grand-daughters and one great-granddaughter, who used her lace on their clothes. Today her descendants still care for it. It is a testament to the lasting strength and value of Margaret's lace and to the woman herself. 22),23) Some of the Margaret Weir lace has returned to its roots through donations by her family to the St. Marys Museum. The pieces displayed in the 2007 exhibit were from its permanent collection. It is a rare treat to see such items return to their place of origin. Margaret lived in and in her later years, had her bedroom on the main floor of the house.



24) Close up image of wedding veil by Margaret Weir. The wedding ensemble is the usual climax of a fashion show, and this veil is a fitting climax to this selection of Margaret Weir's work. Thanks to her, Lacemakers in Canada no longer have to consider "taking the veil" in order to practice their craft historically correctly in a convent, or to use their lace skills to attract a husband from the murky pool of early-settler males!

To explain this comment and underline the importance of bringing Margaret's story to light, we must now look at the earliest evidence of lacemaking in Canada.

Canadian Lace before Margaret Weir.25) Since dress without lace would have been unimaginable to high status Frenchmen of the 17<sup>th</sup> century, it is thought that the product, if not the craft, was brought into French Canada by the earliest settlers, who included a growing number of women and clerics. In 1639, Marie Guyart de l'Incarnation came from Tours, France to Quebec City, to found an Ursuline convent and the first girls' school in Canada. Soon after, in 1653, Marguerite Bourgeoys established a school in Ville Marie, the future Montreal, and went on to house, educate and act as matchmaker to the "Filles du Roi" who were brought over from France after 1665 as wives for the male settlers. Both these educational pioneers included fine needlework and lacemaking in the domestic skills they taught to the Filles du Roi, settlers' daughters and native women. Marguerite's foundation, the Congregation of Notre Dame, expanded and continued as a teaching order, while the increasing numbers of Ursuline nuns who followed Marie de l'Incarnation and lay benefactrice Madeleine de la Peltrie, took on the responsibility for making, repairing and storing the liturgical laces needed by the new and growing colony. No doubt, as time went by, they could also draw on the skills of lay lacemakers among the immigrants from France.

This rich area of lacemaking history was being researched by the late Professor Lucie DuFresne of the University of Ottawa, but sadly it seems never to have been published in full.



Here, two members of the Ottawa Guild of Lacemakers, dressed in the costume of French settlers, demonstrate their craft at an exhibit in the (then) Canadian Museum of Civilization.

Tracing the history of lacemaking in British Canada and the non-Catholic population is more complicated, due to a lack of documentary evidence. The lace exists, but rarely with any record of when, where or by whom it was made. 26) In many Canadian museums and historic sites there are tantalizing clues that hint at past lacemaking activity – European and English Midlands pillows and bobbins at three Ontario locations; American “Princess Lace Machines” in Owen Sound, in a dairy museum in Ingersoll, and elsewhere; a partly-worked Irish Carrickmacross pattern from Saskatchewan, found in Ottawa; all with little to no provenance. Sometimes items that seem the most perplexing get lacemakers like ourselves very excited, in case they lead to discoveries such as that of Margaret Weir. By contrast, the present members of Denman and District Lace Club and “satellite” groups on the West Coast can trace their existence back to 1919, when Elsie Spencer came from Yorkshire, England to teach bobbin lace to enthusiastic women on Denman Island, BC.

#### American Lace History.

27) America has long adored lace, from the Pilgrim colonists, against whom sumptuary edicts were passed, controlling who could wear lace, to the “Robber Barons” who scoured Europe for the finest antique lace, much of which is now preserved in the nation’s top museums. Although many immigrants must have brought a range of lacemaking skills from their countries of origin, evidence of any organized lace industry is lacking before the machine age. Most home-grown lace is of the “domestic” kinds, but meticulous research and re-creation of clothing and artifacts by Carolyn Lare has uncovered much about bobbin and other laces made among the Pennsylvania Germans. Much more lace history is surely waiting to be uncovered by others.

28) However, the US has the good fortune to have nurtured the Ipswich Bobbin Lace Industry, a unique example of commercial lace production in a small New England town.

Well-described by Marta Cotterell Raffel in her book, “the Laces of Ipswich, this lace industry began in the 18th century, partly in response to the effects of the Revolutionary War and continued into the 19th century. A census of work, with lace samples, was submitted to the government in 1786 to prove the value of the trade, and has been preserved in the Library of Congress, providing valuable research material to Marta Cotterell Raffel and others. Present-day American lacemakers can use Ipswich as a justification for appearing in historic settings. In Canada, we didn’t have anything like Ipswich outside of the convent workrooms, until the Weir pieces came to light. Both Margaret Weir and the European immigrant lacemakers who passed on their skills to the women of Ipswich remained loyal to their craft in new and challenging circumstances. If we believe that they were not alone in this loyalty, we can also believe that present-day lacemakers have a role to play in living history and the continuation of “lost” crafts.



What does this tell us?

29) Most lace encountered in settings associated with “common people” is not the luxury product of an organized industry but the domestic laces, those done at home as a hobby, as accessories, for personal pleasure, or simple needs. In Museums, we are likely to come across pieces of distinction, venerated and passed down through generations, their story being embellished along the way. Although all laces were not made equal, all can reveal their technical, artistic and cultural status. For example, Marx and Engel developed their theories through studying the lace trade and child labour laws were enacted in response to the exploitation of lace workers. Lace had social and economic significance, which makes it worthy of consideration in appropriate historic settings.

How to collaborate without conflicts of loyalty.

30) Lacemakers love to show loyalty to their craft by exercising it; historic site professionals are keen to invite “heritage” crafters of all kinds to demonstrate their skills and the public adores live action and hands-on activities. As well as demonstrations, lacemakers can be involved in illustrated talks, lace and craft tool exhibits, workshops, discovery days, etc. Can we avoid the risk of disloyalty to history by finding sensitive, imaginative and thought-provoking ways to work together? Here are some of our suggestions:

Work with what you have.

31) Using private or museum collections in a static setting can suggest bustling activity and the ongoing use of these materials, when in fact they would be stored away in the home. Bring it out of the closet and share the diversity of the collection with your audience! They will share their own knowledge in return. When you do incorporate lace in these ways, consider the details. For example, if you have no Irish community in your history, but you have a fantastic Irish Crochet Dress, look to the type of person who would have the money to own such a thing in your community, story .. Consult with lacemakers and textile historians to see what is appropriate and how it was used. Justification of your lace presence can be found in the textiles around you.

Make Comparisons.

Lacemakers are often invited to demonstrations due to the historic nature of the craft, as opposed to it fitting the location, the time, the place. Mingled delight and horror can ensue, with demonstrations out of sync with their surroundings, such as accurately clad and equipped crafters seated in lawn chairs! However, this does spark interest, thought and questions. Confronting how things might have been done before the age of the super- market can mean that both “Then” and “Now” need to be represented together.

32) It is beneficial for lacemaking to be seen alongside other textile crafts, such as spinning, weaving, dyeing, basketry, embroidery, to give a context in which it would have been seen in its time.

Use literature and storytelling.

33) For sites with no apparent lace history/community/story, such as a library or art gallery, lace can become a focus through another expression – literature! It’s not just for the kids either – all those costume drama adaptations of classic novels bring lace (used for good or ill!) to a wide audience and may provide opportunities for cross-discipline collaboration.

Improve costuming.

34) Although it is thoroughly delightful to have a real Chantilly shawl, it isn’t the kind of thing that you show up in, to a Civil War battlefield! The same goes for lace on bonnets or caps - not every bonnet was built for lace, but those that

were can be dated by it, because not every era had the same kind of lace. A lacemaker used to studying lace on original costumes can be a real asset when advice is needed on what lace accessories would have accompanied which outfits, or on appropriate trimming for reproduction costumes – no more polyester eyelet on pioneer petticoats!



Examining this theme and asking other lacemakers for their thoughts on it has brought us to realize that concern for history need not detract from the excitement of sharing the art form and our skills. Knowing that there are resources in Canada and America that we can draw upon, we can now justify our existence on the museum stage. It doesn't have to be done from a historic perspective, remember the literature example, include lace as it fits your needs, collection and vision. It is very easy to see lace as a single object, when it is a fabric that has spanned the centuries, weaving its own story. It can provide a unique detail in which to delight and interest your visitors through exhibition, interpretation and programming.

For more details on Margaret Weir and her lace, visit the Virtual Museums of Canada exhibition "Amazing Lace" :

[www.virtualmuseum.ca](http://www.virtualmuseum.ca)

(Go to "Community Memories" and scroll to "Amazing Lace" for photos, letters and audio presentations related to Margaret Weir and her family.)

Amazing Lace: Margaret McArthur Weir Lace and Modern Lacemakers at the St Marys Museum, Aug 1-Sept 29. 2007: Article by Andrea Wilson in the Journal of the Costume Society of Ontario, 37 #3, 2007. Andrea's account of the discovery of Margaret Weir's legacy and the exhibit of her lace, historic lace examples and the work of current lacemakers from S. Western Ontario and beyond.

This led to the setting up of a three-day workshop, "Lier/Tambour Lace at St Marys", July 6-8, 2009, at which Belgian Lier Lace artist and teacher, Greet Rome Verbeylen was invited to give an introductory course in the appreciation and making of Margaret's tambour lace in the house where she lived and worked.

Greet's books include: "Lierse Kant Oud en Nieuw" (4 languages) and "Lier Lace in Colour" (English) self-published, ISBN 978-90-79433-07-0

To learn more about the other laces mentioned, look for these books:

Lace, A History, Levey, S.M. V&A , Maney and Son, 1983.

Fine and Fashionable, Lace from the Blackborne Collection. Hasagan, J and Levey, S.M. Bowes Museum, 2006.

Lace Machines and Machine Laces, Earnshaw, Pat. Vol 1, Batsford, 1986; Vol 2, Gorse Publications, 1995.

Lace in Fashion, Earnshaw, Pat. Batsford, 1985.

Lacemaking in Hamilton, Lochhead, Jessie H. Gilmour and Dean, 1971

The Laces of Ipswich, Cotterell Raffel, Marta. University press of New England, 2003.

The Lace Samples from Ipswich, Massachusetts,1789-1790. Karen. H. Thompson, Self- published, 2017. ISBN 978-0-9990385-0-5