## Acknowledgment

I wish to begin by giving heartfelt thanks to Cindy Williams, Director of the Smithsonian-Corcoran College of Art + Design History of Decorative Arts Program Master's program who shares my appreciation for the magic of learning and gave me the opportunity to pursue a lifelong dream.

I also want to thank Mary Doering, my instructor in fashion history and unofficial mentor, who so generously shared her knowledge and enthusiasm, nurturing and supporting the complex dynamics of my studies.

Thesis advisor Cecilia Gunzburger Anderson is a diligent, and sharp-eyed editor. She offered excellent advice and I appreciate her willingness to travel with me though a complex topic.

I am deeply grateful for the many hours I spent viewing and discussing lace with Karen Thompson, lace researcher at National Museum of American History. I tip my hat to Doris Bowman, who generously allowed unlimited access to the lace collection at NMAH.

And closest to my heart: I could not have made this journey of research and learning without the unstinting and unquestioning support of my family. I treasured their companionship as I made innumerable forays to museums, special exhibits, historic homes and lace enclaves. They encouraged me to revel in discovery and allowed me to babel endlessly as I synthesized what I saw with what I had learned through classroom and readings. Their delight in my enthusiasm has been priceless. I especially want to thank my daughter Samantha Wolov for her patient technical support, teaching me how to take a better photograph and refining my computer editing skills. And I do not know what I would have done without my partner in crime Peter E. Blau who patiently read and edited the mechanics of my papers, hugged away my stress, held my hand physically and mentally throughout, and kept me well supplied with chocolate.