

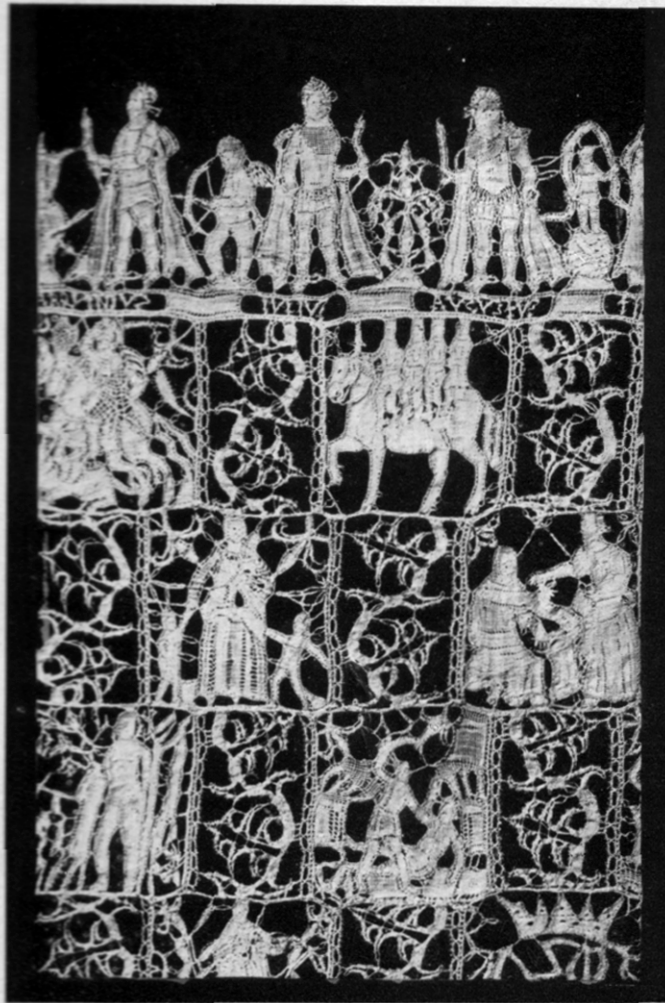
OLD LACE
MANUAL,



OLD
LACE MANUAL



NEW YORK
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A SPECIMEN OF EARLIEST FLEMISH BOBBIN LACE

This small book has been arranged alphabetically and the various kinds of lace are described in as concise a manner as possible.

The date of the origin of lace is doubtful, but we find from the tombs of the VI and VII centuries A.D., textiles of network, drawnwork, etc. The early Christian embroidery was full of symbolism. Then came the Saracenic influence, with arabesques and interlacing bands in design, and after the conquest of Persia, animals, etc., are seen depicted.

The Coptics expressed the ideal or invisible in their patterns, while the Greeks who took refuge in Italy brought in the Byzantine influence, and strove towards realism.

In the XV and XVI centuries, cut-work, and lacis or filet developed from embroidery and later the needlepoint and bobbin or pillow laces were made. There are three distinct kinds of textures, having their own characteristic designs. I. Stiff and wiry, like linen, with geometrical patterns. II. In the XVI and early XVII centuries, more supple like tape guipure, with pointed edge. III. In the latter part of the XVII and early XVIII centuries, still more flimsy and soft, with floral designs.

Many different varieties of lace have been made in the last two centuries, in Italy, France, England, the Netherlands, and other countries, and much has been written upon the subject during the past years, as shown by the following books.

March, 1910.

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Old Lace Manual

Ce livre est plaisant et utile,
A gens besongnent de leguille,
Pour comprendre legèrement,
Demoysele, bourgoyse, ou fille,
Femme qui ont l'esprit agile,
Quatre vingtz fassons a vrayment,
Tous les différente maniere.

OLD FRENCH.

- Abruzzi:**—XVII. century pillow lace, close stitch, old designs, lettering, and heraldic arms.
XVIII. century; fine pillow lace.
Modern; Italian pillow lace, simple toilé, geometric designs, in coarse thread and close stitch.
- Adriatic linen embroidery:**—The geometric designs are made in cross-stitch directly upon the linen in bands, of red and colored silk threads.
- Albisolla:**—XVII. century lace, made near Genoa, of white or black thread, or silk of different shades. Poor designs, flowing floral patterns.
- Alençon:**—XVII., XVIII. century needlepoint. This lace was introduced and made in France, in 1665, when Colbert's daughter-in-law, Madame Gilbert, brought over forty Venetian lace workers to her Château. Called Point de France, and "dentelle d'hiver," till 1690. It is made by twelve or more processes, and invisible seams. Louis XIV., late XVII. century; hexagonal brides. Early XVIII. century; fine réseau. The designs often have a scroll running through the pattern on the edge,

and are very ornamental, outlined with a cordonnet of buttonhole stitch, stuffed with horse hair.

Louis XV.; the cordonnet is ornamented with picots. Réseau rosacé, and œil de perdrix in the modes.

Louis XVI.; the designs more floral and realistic. In this reign began the ground semé, with tiny bouquets, also the réseau, with semé de larmes, and pois (dots), laurel leaves and laurel, instead of roses and tulips.

Antwerp:—See Brussels, Potten kant.

Appliqué:—See Duchesse.

Arabic:—A coarse heavy modern lace, used for curtains, etc.

Argentan:—XVII., XVIII. century French needlepoint, the réseau larger than Alençon, hexagonal brides worked over in buttonhole stitch, often picotées.

Louis XIV.; bolder patterns than Alençon, the floral designs have a closer filling, outlined by a heavy cordonnet, and the openwork spaces are more varied.

Louis XVI.; the designs have sprays, of flowers, and leaves.

Argentella:—Réseau rosacé.—See Point de Venise à réseau.

Arlanc:—Modern French bobbin lace.

Arras:—XVII. century Belgian pillow lace. Copied Valenciennes and Point de France.

XVIII. century, made lace similar to Lille, a straight edge, strong, white, and cheap, called Mignonette, and popular during the Empire.

Réseau: Fond clair (Fond simple), simple twisted threads. Gold lace, which was also made in England during George I.'s reign.

Athens:—Made white silk lace, and was used by the Jews.

Aurillac:—XVII. century Flemish lace was sold to Spain.

Lacis was made during the XVII. century, and they copied Points de France; lace was also worked with chenille. Gold and silver passements, the gold twisted around the silk. Modern black silk lace, closely woven, with much toilé, similar to the Genoese and Flemish guipures.

- Austria:**—Copied needlepoint and pillow lace.
- Auvergne:**—Lace called *passemment* and *point*.
- Ave Maria:**—See *Dieppe*.
- Axmouth, and Aylesbury:**—XVII., XVIII. century English lace centres, for bone lace and *Honiton*.
- Baby lace:**—XVIII., XIX. century, English bobbin lace, like *point d'esprit*, with small dots. A narrow edging used on babies' caps. Copied *Lille*, and *Mechlin*.
- Balon:**—Hair cushion, used for pillow lace.
- Barrettes:**—*Brides à picots*.
- Bars:**—See *Brides*, *Barrettes*.
- Basket lace:**—Mentioned in the Inventories of 1580.
- Bayeux:**—A French lace centre, where *Mignonette*, *Marli*, *Alençon*, *Blondes*, etc. were copied.
XVIII., XIX. century black and white *Chantilly* shawls.
XX. century; pillow lace to imitate *Rose point*.
- Beading, or Bead edge:**—see *Engrélure*.
- Beads:**—"Beade," a prayer. The Egyptians, over 3000 years ago, used them as ornaments, and were usually made of glass. Used in Asia, as currency; in Greece, Italy, etc., as chaplets of prayer, and in China, to denote rank. Made in *Murano* near *Venice*, in the XIII., XIV. centuries, and were eyes to figures, in XVI. century *Punto in Aria*. Also attached to the end of bobbins, as weights. See *Bobbins*.
- Bedford Maltese:**—XIX. century, plaited *guipure*, with ground of a trellis of Maltese design, which is outlined with a coarse *cordonné*, which is called *Trolly*.
- Bedfordshire:**—See *Baby lace*. Late XVII. century, copied Flemish laces.
In the XVIII. century the *réseau* ground was introduced.
XIX. century; bobbin lace was made, and worked in one piece. "Point" *réseau*, which is two threads twisted, and simply crossed from a four-sided diamond shape to an hexagonal.
- Beers, and Branscombe:**—Towns in England, where *Trolly*

pillow lace was made in the XVIII., XIX. centuries.
Now make Honiton.

Beggar's lace:—See Guese.

Belgian:—See Bruges, Brussels, Brabant.

Berain:—The noted designer to Louis XIV.

Billament:—Silver and black silk lace imported from Venice, during Queen Elizabeth's reign.

Binche:—(Old Valenciennes). XVII., XVIII. century Flemish bobbin lace.

Réseau: Fond de neige, œil de perdrix: Cobwebby ground, tiny discs, which look like snowflakes; early Binche ground more open. Straight edge. No cordonnet. In design, flowers, fruit, figures, especially pomegranates and pineapples.

Bisette, or Beggar's lace:—XVII. century narrow coarse unbleached pillow lace like Torchon, made in France and Belgium.

Black lace:—Used in all countries, and made in each century after the XV. Introduced into France by Louis XV.; into England, by Charles II. See Blondes, Aurillac, Chantilly, Lama, Maltese, Genoa, Calvados, Spain, Point de Paris.

Black silk:—Used for Blondes, called "Grenadine."

Blonde:—XVII. century narrow unbleached silk lace.

Blondes:—Made in Chantilly, Bayeux, Caen, Calvados, Spain, Genoa, etc. Introduced into England by George II.

Réseau: Fond simple, like Lille, wide round mesh, made of fine twisted silk, the toilé worked close, with a flat broad strand outlining it.

Louis XVI. Light sheer silk, the toilé worked close, with a flat broad strand, outlining of a thicker thread. Empire. 1745. Light sheer silk with spots, rich designs in black and white silk, heavy and thick. Spanish style called "Mate."

XIX. century, the designs often embroidered by hand on a machine-made net or tulle and filled in by darning.

- Blue bobbin lace, or blue borders or fringes,** sent from Constantinople to Spezia (Lemi) in the XI. century. Blue square meshed ground (Lacis) embroidered in small birds, and lions, in darning stitch (punto a rammendo). "Blue bridal lace," used during Queen Elizabeth's reign, and made of Coventry blue thread.
- Bobbin lace:**—Made with bobbins on a pillow. See Pillow lace. (Ital.) Merli or Merletti a piombini. (French) Dentelle à fuseaux. (Dutch) Gespeldewerkte kant. (English) Bone lace. (Old Flemish) Spellewerk.
- Bobbins:**—From the Byzantine term "mermiriso" to turn. Made of bone, wood, and metals, on which the thread is wound, or twisted, and used in pairs or fours. The old Romans used bone bobbins, though Italy usually used wooden ones. In Bedford, and Bucks, sheep bones were used, hence "bone lace." They were often ornamented in color, with the owner's name, and used as love tokens, with jingles, beads, etc., attached to the end of the bobbin, as a weight; these decorated ones were usually made of wood.
- Bohemia:**—Copied Valenciennes, and Points. Tasteless designs. Modern peasant lace.
- Bone lace:**—English bobbin lace, made with boxwood, sheep bone pegs, or bobbins, in the XVI., XVII., XVIII. centuries.
- Borocque:**—Earlier than Rococo. 1680-1730. Louis XIV.
- Brabant:**—Old Brussels. Flemish needlepoint, from which modern Duchesse developed. Like Binche, except in réseau. Has a minute tape around the pattern, which was copied from nature, the honeysuckle and rose the favorite design. See Point d'Angleterre.
Réseau: Droschel, Cinq trous, star like, two sides braided, three sides twisted.
- Braid or Tape guipure:**—Made with bobbins, and resembles weaving. It is used in imitation Rose point, or Gros point, and forms the engrêlure, and edging to lace.

- Brazil**.—Drawnwork, and Lacis.
- Brides, Bars, Barrettes, Legs, Ties**.—The connecting threads put across the spaces, in needlepoint and bobbin lace, when the réseau or groundwork is not used. Also used for Spanish points and guipures.
- Brides picotées**.—Brides ornamented with small picots, or minute loops.
- Brides rosacées**.—Brides in Flemish lace, which look like tiny roses.
- Brittany**.—Point d'esprit, or embroidered tulle. XIX. century, imitated run laces. A tambour lace made with machine net, and the design worked in with cotton thread.
- Broderie de Malines**.—See Mechlin, or Malines. Greatly in vogue at the very end of the XVII. century.
- Bruges**.—Bobbin lace. In the XVII. century, called "guipure de Bruges."
Old Bruges lace had no réseau.
- Brussels bobbin made réseau**.—See Droschel, or Vrai réseau.
- Brussels net or ground**.—The réseau is made of flax, and has an hexagonal mesh, four twisted threads, and plaited to a perpendicular line of the mesh.
- Brussels "point"**.—See Point d'Angleterre. Old Brussels has Gothic style in design, like Burano, only rounder réseau, and the cordonnet or côte to the outline of the pattern is flat, not like Point de Gaze.
Early XVIII. century, a pillow lace, or point plat needlepoint. See Brabant, Point de Gaze. French influence in design; copied Alençon and Argentan, with raised work, and a thick cordonnet. Modern Brussels is an application lace, with needlepoint or bobbin made sprigs of flowers, or plat flowers, sewed to a bobbin ground or tulle; never has picots.
- Brussels wire ground**.—A silk mesh, partly arched, and partly straight.
- Buckinghamshire "point"**.—XVIII., XIX. century bobbin

lace, copied the French needlepoints, and Flemish pillow laces.

Buckinghamshire guipure:—A species of Honiton, with the sprays and sprigs united by brides picotées.

Buckingham trolly:—XVIII., XIX. century English bobbin lace; the pattern is outlined with a heavy thread, and has a flat narrow border, made with one or several thick threads. Floral sprays, dots, and leaves, in design, and has more scallops to the edge than Bedfordshire. See Baby lace.

Réseau: Hexagonal, triangular mesh, looks like Lille.

Buckle stitch:—Used in Honiton, and other laces, as an open braid for open fibres, down the leaves and stems of the design.

Bugles:—Used on English laces.

Bunt:—XVII. century Scottish bobbin lace. Copied the French.

Burano:—XVI. century Italian needlepoint lace. Only Venetian needlepoint to survive the XVIII. century. Usually worked on a pillow or balon.

Réseau: Square mesh, very fine, worked vertically, of a streaky, cloudy appearance, unevenness of thread which is put across the width of the lace for a foundation, for each row of meshes, and fastened to any part of the pattern. Œil de perdrix, in modes. Copied Alençon; small flowery designs, thick matted cordonnet. Rose edge, floral scrolls running through the œil de perdrix fillings.

Louis XVI.; semés de larmes.

XIX. century; revival of industry in Italy. Copy Alençon, etc.

Burato:—(Ital.) Stiff cloth, or canvas.

Buratto:—(Old Ital.) Large thread. See Lacis, Modano. First spoken of in 1525.

Irregular and loosely made réseau, not knotted.

Buratto:—Darned net (drawnwork and outline cross stitch,)

Made on coarsely woven material, with a needle, by drawing apart threads, which are sewed over, making a network of small square meshes. The pattern is left in the plain linen. Usually done in bands in blue and red silk thread.

Buratto a rammendo:—Darning stitch.

Buratto Sardinian:—XVII. century conventional designs of flowers and figures.

Buratto Sicilian:—Finer mesh, small animals, and flowers, especially carnations.

Butterfly and acorns:—Design for old Point d'Angleterre, in Queen Elizabeth's reign.

Buttonhole stitch:—Principal stitch in all needlepoint.

(French) Point de boutonnière. (Ital.) Punto a festone.

Byzantine:—Origin of lace traced to the Byzantine Empire. Its style was employed by the Venetians, of Sassanidian origin, in the XI., and XII. centuries. Geometric designs, or stiff conventional animals, flowers, mermaids, etc.

Cadiz:—Spanish lace centre. Also a variety of Brussels needlepoint.

Caen:—XVIII. century, white thread lace of Venetian design; the flowers surrounded by a heavy thread, called, "fil de crin."

Blondes made in black and white silk thread.

Calvados:—Great Normandy lace centre.

Camisia:—A shirt of the XVI. century.

Campane:—Antique blue and white edging. Gold and colored silk lace.

A French pillow lace, fine, white and narrow, used to widen lace.

Cantu:—(Lake Como) A modern coarse Italian peasant lace, with plaited brides, close toilé, and straight edge.

Carnival:—Venetian needlepoint and bobbin lace, with designs of heraldry, baldichinos, etc. The réseau is twisted and knotted. Period 1700.

- Carrickmacross:**—A modern Irish lace, the design cut out of fine cambric, and applied to net with point lace stitches. 1820.
- Carrickmacross guipure:**—The design is traced by a thread on cambric, connected by brides, and worked around with overcast stitches.
- Cartisane:**—Parchment, covered with silk or gold, used to form a pattern.
- Cat stitch:**—See French ground.
- Ceylon:**—Similar to Maltese lace.
- Chain:**—XVII. century lace, worked to resemble links of a chain, made of colored silk, gold, and silver.
- Chain stitch:**—An embroidery stitch worked on lace. See Tambour.
- Champs, Chant:**—See Fond.
- Chantilly:**—XVIII. century (Louis XVI.) black and white silk or thread lace, with fine or coarse réseau. Floral designs, coarse cordonnet.
Réseau: Fond chant, star meshed, twisted threads.
- Chavi:**—Old Venetian term for openings.
- Chili:**—Lace made by men. Made pillow lace, lozenge shaped.
- China:**—Drawnwork, and embroidery only. White thread and silk lace, never worn, as white and blue are the national mourning colors.
- Chinoiseries:**—Chinese emblems, motifs, etc., are seen in designs of lace, in the late XVII. and early XVIII. centuries (Louis XIV.).
- Cinq trous, or Marriage:**—A Flemish réseau, of five holes. Also a lace made at Puy, France.
- Close stitch:**—Buttonhole stitch.
- Cluny:**—XIX. century Italian net lace, with a square background made of net, on which the stitch is darned, with sometimes an outline of thread.
- Cluny guipure:**—A plaited lace, made in a cordlike way, similar to Maltese.

- Coggeshall:**—XVIII., XIX. century tambour lace, made in Essex, England, with a chain stitch worked on bobbin net.
- Colored embroidery:**—Made in the XIII., XIV. centuries, known as "Opus filatorium," or "Opus araneum," (spider work).
Very early, red; early, yellow; late, blue.
- Compas:**—Name given to lace of geometric design, in Mary Tudor's reign.
- Coptic:**—Early specimens of lace stitches were found on Coptic linen, from the tombs. The threads left loose in weaving were held together by Punto a rammendo (darning stitch).
- Coraline, Rosaline:**—See Flat Venetian point. XVII., XVIII. century needlepoint, called "Mermaid's," and Point de neige. Raised work altogether absent, looks like coral. Brides picotées, without any arrangement as to design, which is often disconnected and shapeless. Hexagonal mesh.
- Cordonnet:**—A raised rim around flowers, leaves, etc., buttonholed, which varies in size, and is often stuffed with horse hair.
- Corfu:**—A coarse Greek lace, like Reticella or Cutwork.
- Cotton thread:**—Substituted for flax in France, in 1832. Used in imitation lace.
- Couronnes:**—Ornaments to picots, pearls, etc.
- Coxcombs:**—Old English term for brides, or bars.
- Crapanne:**—A coarse modern French bobbin lace.
- Cretan:**—An ancient Torchon pillow lace. The ground of colored silk or flax, the design worked on lace after it was made, silk and outlined polygonal figures, symmetrical and geometrical. Venetian influence.
- Crochet, Irish:**—Coarse linen thread, large designs. "Baby Irish," smaller designs.
- Crochet, Yak, Maltese:**—Worked in fawn color, or black Maltese thread or silk, in geometric designs.

- Crown, Diamond, Cheyne:**—Names given to lace during Queen Elizabeth's reign. Designs of many crowns, acorns, and roses.
- Cutwork:**—See *Tela tagliata*, *Punto tagliato*, *Point coupé*. First spoken of in the XII. century. Made by cutting squares out of the linen, and filling them in with fancy stitches, over two or three laid threads, in buttonhole, close rope, and in and out stitch. (*Punto di Genoa*.)
- Dalecarlie:**—A Swedish bobbin lace or guipure, similar to Abruzzi. The design is usually surrounded by a heavy thread.
- Damascene:**—An imitation of Honiton, made by joining lace sprays and lace braid, with corded bars. No fillings.
- Denmark:**—See Schleswig. Cutwork, Reticella. XVII. century Tönder lace. The old Danish lace has Flemish character to the patterns.
- Dentelle:**—(French) Lace.
- Dentellé:**—Pointed.
- Dentelle à la Reine:**—Point lace made in Holland, by lace workers who came over after the Revocation of the Edict of Nantes.
- Dentelle de la Vierge:**—See Dieppe, Normandy lace.
- Derbyshire:**—XVI., XVII. century English lace. See Trolly, Honiton.
- Designs, Data, etc.:**—The earliest designs were geometric, birds affronté (facing one another), peacocks, pomegranates, unicorns, pelicans, and religious.
- XV. century:—Brides ornées, the bars had only dots or knots, as ornaments.
- Early XVI. century:—The Renaissance in France began with Louis XII., and was developed by Francis I. (1500). From 1540-1590, the forms were geometric, without brides or réseaux.
- XVI. century:—Golden age of lace in Italy. Catherine de Médicis (1519-1589) brought lace patterns into

France, from Venice. Mary Stuart, noted for her needlework, learned lace making at the court of Henri II.

Late XVI. century:—(1589-1610). Henri IV. large flat collars, with lace borders. Brides with single or double loops, or picots; rounded scallops. (1590-1630) modes were introduced, and designs of human form and floral patterns.

Early XVII. century:—(1615-1642). Louis XIII. Borders introduced, also the réseau. Dotted scallops, star and sharp angle in scalloped edge.

Late XVII. century:—(1642-1715). Louis XIV. Golden age of lace in France. The mesh is regular. In 1662, Charles II. of England issued an edict against foreign lace, after which the style of Alençon changed, losing the Venetian character.

Early XVIII. century:—Louis XV. Vases and floral genre were introduced into the designs; picots gradually disappear, oblique and slanted motif; cordonnet; small réseau. Wavy ribband patterns, the dolphin a favorite design. Lace worn with the edge towards the neck.

Late XVIII. century—Louis XVI. Detached designs, tiny bunches of flowers held by bow-knots, figures, incidents, dots, and sprays. In 1793, the réseau disappeared, and all Venetian character, in the design. "La langue droite qui domine."

Empire:—Semés de larmes more separated, the réseau all important; picots, on the cordonnet of sprays and flowers.

Restoration:—Lace heavy.

Dieppe "point":—A pillow lace, looks like Valenciennes, but less complicated, with pin holes around the design. During the XVII. and XVIII. centuries, a favorite French lace. Réseau: Point double, hexagonal; three threads instead of four, as in Valenciennes.

- Petit Poussin:**—A narrow modern Valenciennes lace, made at Dieppe, similar to Dentelle de la Vierge, Ave Maria : Old Normandy lace, used for caps, made also at Dieppe. Réseau; Fond chant, or Point double.
- Dogs:**—Used to smuggle lace into France, from Belgium.
- Dolls:**—In Louis XIV.'s reign, dolls were dressed up to show off the fashions of the day. "La grande Pandore," was the favorite.
- Dorset:**—XVII., XVIII. century English bobbin lace. See Lyme Regis.
- Downton:**—English bone lace, similar to Bucks.
- Drawnwork:**—See Punto tirato. Made in Mexico, So. America, Sicily, Sweden, etc.
- Dresden:**—Near by was the home of Barbara Uttmann, who introduced pillow lace into Germany, in the XVI. century.
- Droschel:**—See Vrai réseau. Flemish word for Brussela net ground, made with bobbins.
- Duchesse, or Appliqué:**—Flemish modern pillow lace, like Brussels point plat, though the net is not cut away; the designs larger, flowers and leaves (primroses) often seen. Raised and relief work prominent.
- Durchbrucharbeit:**—(German). See Punto tirato, Cutwork.
- Dutch:**—See Antwerp, Potten kant. XVII. century, thick strong bobbin lace. Scalloped designs.
Réseau: Small irregular meshes. Used Haarlem thread, which was considered the best.
- Écru:**—A modern French lace, made with two kinds of braid, connected with brides picotées. Wheel pattern to design.
- Engagéantes:**—Lace sleeves, worn in Louis XV. reign.
- English bobbin:**—Copied XVII. century needlepoint, and early point scallops; Mechlin, and Midlands.
- Engrélure:**—See Footing. The heading to the upper end of lace, which is sewn to the material.
- Entoilage:**—See Fond. Plain mesh ground.

- Éternelle:**—A Saxony pillow lace, like Torchon. Coarse bobbin guipure, or plaited lace.
- Eu:**—French (Normandy) lace centre. The lace resembles Valenciennes.
- Fausse Valenciennes:**—See Valenciennes.
- Fayal:**—A variety of lace, made in the island. Copied Maltese, and drawnwork.
- Fil:**—(French.) Thread.
- Fil de crin:**—Heavy thread outline. See Caen.
- Filet, or filet brodé:**—See Lacis.
- Fillings:**—Various stitches in needlepoint and pillow lace, which are put in the centre of sprays, etc., and that form the toilé or pattern. See Modes, Jours.
- Filo di freta:**—(Ital.) Aloe thread.
- Fil tiré:**—Drawnwork.
- Finland:**—Heavy linen cutwork.
- Flanders:**—The home of pillow lace, as Venice is the home for point.
- Flat Spanish, or Point de Flandres:**—XVII. century pillow lace, without any raised work. Curved forms, the designs somewhat crowded; floral edge, fan shaped, or broad rounded scallops.
- Flat Venetian point:**—See Coraline, Rosaline. Late XVII. and early XVIII. century needlepoint. Finer, and more complicated, than Rose point. Raised work altogether absent; brides an important factor.
- Flemish:**—Lace first mentioned in 1600. Nearly all Flemish lace was called Mechlin, till 1665. Straight edge, abrupt design. Allegorical subjects, fruit, etc. Mostly all bobbin lace.
- Réseau:**—Cinq trous, œil de perdrix. Brides rosacées.
- Flemish (Old), Trolle kant:**—Œil de perdrix, réseau; much of the lace has five or six designs, joined together; ribband effect, with modes.
- Flemish tape:**—XVII. century pillow lace, with scrolls and brides.

- Flowers:**—There are two kinds in lace, one made with the needle, “point à l’aiguille,” the other made on the pillow, “point plat,” sometimes worked in together with the ground.
- Fond:**—The ground, or honeycomb network, of point, and pillow lace, as distinct from the toilé, or pattern. See Treille, Entoilage, Point, Champ.
- Fond de neige:**—A réseau, with discs like snowflakes. See Point de neige, Œil de perdrix.
- Fond double, Fond chant, or star mesh:**—A six pointed star; double grounded mesh; a diamond, crossed by the horizontal bars. See Chantilly.
- Fond écaillé:**—Square mesh.
- Fond simple, Fond clair, Fond de Lille:**—Single grounded mesh; the four sides of the mesh twisted two sides around each other, and two sides crossing over each other.
- Fontenay:**—Old French lace centre.
- Footing:**—The edge of the lace, which is sewed to the material, often worked with the design. See Engrélure.
- French ground:**—See Wire ground, Cat stitch.
- French lace:**—From 1665, till the death of Louis XIV., all lace in France is classed as “Points de France,” even if known as Sédan, Alençon, Argentan, etc. In 1665, the Protestants in France were prohibited to sell lace.
- Frivolité:**—See Tatting.
- Fuseau (French), Fuselli (Ital.):**—Bobbins.
- Genoa:**—Noted for pillow lace. XVII. century bobbin lace. Point coupé. Imitated gold lace of Cyprus.
- Genoese “Fugio”:**—A soft airy XVII. century guipure, wavy ribbands with modes. Coarse scroll, seed ornaments, carnation design. A crochet needle is used to join the bars together.
- Genoese guipure:**—(Ligurian) Point de Gênes frisé; copied Greek and Spanish lace. Four plaited threads, picotés connected by brides and bars.

- Genoese "point":**—Punto di Genoa, Pizzi di Genoa, Point de Gènes. XVII., XVIII. century pillow lace. Seed patterns, in scrolls and circles, the deep points held together by bars.
- Germany:**—Net needlepoint lace, XVII. century. Design in dogs, cupids, coats of arms, etc., with buttonhole stitch around the edge, and sometimes with small tassels. Early XVII. century, sent many laces into France.
- Ghent:**—Valenciennes, square mesh, the bobbins twisted two and a half times.
- Gimp:**—The pattern which is on the ground, held together by brides, and bars. See Honiton, Buckinghamshire.
- Goat's hair:**—Also rabbit's hair, used in XVIII. century lace.
- Gold:**—XVII. century, Italian and Spanish pillow lace. Prohibited in Genoa, XVII. century, and in England, by Queen Anne. Made in all countries; see Arras, Spain silver, polychrome.
- Grammont:**—Cheap, white, coarse, French lace. Black silk lace.
- Grapes:**—A bunch of grapes, between two peacocks affronté, with a vase between them, an old design.
- Greek:**—Cutwork, Reticella.
- Grenadine:**—See Blondes.
- Grillé:**—The open work, or flowers which have little square spaces between the threads, on the toilé of pillow lace; see Plein.
- Groppo:**—(Ital.) Knot.
- Gros point de Venise:**—See Venetian point, Rose point, Punto tagliato a fogliami.
- Ground:**—(round) Coarse, often circular réseau, in guipure.
- Grounded Venetian point:**—See Point de Venise à réseau.
- Grounds:**—There are two kinds: I., Brides, made with plain or ornamental bars. II., Réseau, net made with a needle or bobbins.
- Guese, or Beggar's lace:**—An old French thread lace, with ground net work.

- Guipure:**—(Guiper, old French, to roll) All lace made in a cord-like way. Denotes, lace made with braid, tape, gimp, and twisted silk. Not fine needlepoint. Geometric designs, held together by bars or purled loops. Louis XIV.'s reign.
- Guipure à brides:**—Lace stitches, in the centre of ornaments. In Genoese guipures, there is more varied ribband work than in Milanese and Neopolitan.
- Guipure Cartisane:**—Coarse Torchon lace, arabesque design; edge straight, and simple.
- Guipure de Flandres à brides:**—Point de Brabant. Modern pillow lace, made of tape guipure, mostly lightened by holes, or birds' eyes, single or ill arranged in groups. Bold scrolling stems, connected by brides or bars à picots.
- Guipure di Genoa à réseau:**—Scroll work made with brides. Coral effect.
- Guipure di Santa Margherita:**—Modern lace, resembling Milanese guipure with brides.
- Guipure di Vermicelli:**—See Vermicelli.
- Guipure flamengo:**—(Flemish) Similar to Spanish flat lace.
- Guipure Irish:**—Made with a crochet needle and linen thread. See Crochet.
- Guipure tape lace:**—See Flemish.
- Guipure Venetian:**—Mixed needlepoint lace. The scroll work and flowers outlined in pillow lace. The design filled in with the needle, the ground made of purled bars. Also a silk lace.
- Half stitch:**—Used in Honiton.
- Hamilton:**—A Scotch bobbin lace, lozenge pattern, with ground like loosely made Torchon.
- Hampshire:**—An English lace centre.
- Heading:**—See Footing, Engrêlure.
- Hertfordshire:**—An English lace centre.
- Hôlesom:**—Swedish cutwork.
- Hollie point (Holy point):**—Very fine English needlepoint,

with buttonhole stitch, used to ornament christening caps.

Honiton:—Old Devonshire needlepoint of Flemish character. In the XVII., and XVIII. centuries copied Brussels. In the XIX. century, a pillow guipure lace, the pattern made on the pillow, and put to machine made net.

Horse hair:—Used to stuff the cordonnet, in Italian and French needlepoint.

Hungarian:—Coarse modern pillow lace and embroidery.

Imitation lace:—Has usually cotton thread, often ribbed, and not plaited réseau; the small picots on the edge are sewed on. Real lace is distinguished by its buttonhole stitch, unevenness of net, and difficulty to unravel threads; each picot is made of the same thread as the body of the lace.

Innishmacsaint:—An Irish needlepoint; a crude imitation of Gros point de Venise.

Irish:—See Limerick, Tambour work, Carrickmacross guipure, Youghal point, Innishmacsaint, Crochet.

Ishia:—Black silk lace, square net ground, and embroidered pattern.

Isle of Wight:—Made lace in frames, on machine made net, the toilé outlined with needlepoint stitches.

Italy:—Love of lace became a passion during the XVI. century. Many odes, and sonnets, were written upon it.

Italian lace is divided into four styles:

I. Mediæval:—Linen, with embroidery.

II. Geometrical:—Punto tagliato, Reticella.

III. Renaissance:—Punto in aria, Venetian points, XVI., XVII. century.

IV. Needlework, that preceded lace:—Modano, Punto a maglia quadra; Lacis, Filet, Punto tirato, Sfilatura, Drawnwork; Punto a groppo, Macramé, or Knotted thread.

Needlepoint, with brides.

Reticella.

Punto in aria.

- Punto di Venezia, Punto tagliato a fogliami, Rosa, and Punto rilievo. (Gros point de Venise.).
 XVIII. century, Rococo. Detail in pattern.
 Coraline, Rosaline, Point plat, Rose point, Flat Venetian point, Point d'Espagne, Gros point.
 Needlepoint, with réseau.
 Burano.
 Point de Venise à réseau, Argentella, or Grounded Venetian point.
- Ivory stitch:**—See Punto avorio.
- Jewels:**—Used on lace in the XVI. century.
- Jingles:**—Used to weighten bobbins.
- Jours:**—See Modes, Fillings. The open fillings, in an enclosed space.
- Kant:**—(Dutch) Lace.
- Lace:**—(Latin) Lacinia. (German) Spitzen. (French) Dentelle. (Spanish) Encaje. (Italian) Merletto, Trino. (Genoa) Pizzo.
- Lace:**—Introduced into England, by Queen Anne, after Louis XIV.'s edict; into France, by Catherine de Médicis, and Colbert; into Germany, by Barbara Uttmann, in 1561. Charles II., in 1662, prohibited the importation of Flemish lace.
- Lace stitch:**—Half stitch in Honiton.
- Lace trade:**—Was entirely in the hands of pedlars till the end of the XVII. century.
- Lacis:**—See Punto a maglia, Sfilatura, Modano, Filet, Netzarbeit. The ground net work is usually of linen thread, sometimes in colored silk, green, brown, and yellow a favorite combination. Square meshes, darned in with patterns, crossing and interlacing threads. Made from the beginning of the XV. century, till the present time. The earliest designs, conventional diapers, religious emblems, two birds divided by the sacred tree, etc.
- Lacis, German:**—Loosely made net, with designs of eagles, oak leaves, hunting scenes, etc.

- Lacis, Italian:**—In design, the foliage is more conventional.
- Lacis, So. Italian:**—Foliage, and traditional motifs.
- Lacis, Sicily:**—Smaller figures, carnations.
- Lacis, Cretan:**—Grotesque air to the designs.
- Lacis, Spain:**—Heavier thread, different shaped meshes. Coarse bold designs, and often outlined with a heavy thread. Modes are used.
- Lajetta:**—Lace bark tree of Jamaica.
- Lama, Llama:**—An early Victorian (1848) black worsted lace, made of a stitch like Honiton. The hair of the lama was never used.
- Lamb:**—A favorite early design in Lacis, and Buratto.
- Le Puy:**—See Puy.
- Liège, Lierre:**—French lace centres.
- Lille:**—XVII., XVIII., XIX. century Flemish pillow lace. Resembles Mechlin and Arras. Old Lille has a stiff pattern, and straight edge. The rose filled in with modes, a favorite design, outlined by a coarse thread which is often flat and untwisted.
- Réseau:**—Fond clair, made with fine, light, transparent twisted threads.
- Also black broad lace, used to trim XVIII. century mantles.
- Limerick:**—An Irish net lace, with tambour stitch, running through the design, and modes of various stitches.
- Linen weaving:**—Spindle whirles, or distaffs, were used to spin by hand, and date from the "Stone age." Later, spinning wheels were used, encouraged in England by Charles II.
- Lyme Regis:**—Made a lace centre, by Puritans who settled there.
- Lyons:**—Made XVII. century gold and silver lace, and Valenciennes.
- Machine made bobbin net:**—The first factory to make machine net was at Tiverton, England, in 1815, and the product was called Barleycorn net. First made in France in 1818.

- Macramé:**—Derived from the Arabic. XVI. century hand made knotted fringe. In Spain, called Moresco.
- Madeira:**—Modern Spanish silk guipure. Also pillow lace, like Mechlin, and Torchon. Drawnwork.
- Maglia:**—(Ital.) Mesh.
- Maglia di Spagna:**—Spanish mesh, used for silk laces and ruffles.
- Maille:**—(French) Mesh.
- Maille carre:**—See late Valenciennes.
- Maille ronde:**—See early Valenciennes.
- Maille tordue:**—See Mechlin.
- Maille droschel:**—Vrai réseau. See Point d'Angleterre.
- Maltese:**—XVIII., XIX. century guipure pillow lace, heavy starlike effect; geometric and arabesque designs, formed by plaiting, and united by purred bars.
- Marli:**—XVII., XVIII. century French tulle, embroidered with dots, or small square spots.
- Marriage, or cinq trous:**—A five sided réseau.
- Mat:**—The closely plaited parts of leaves and flowers in pillow lace. See Toilé, Grillé, Jours.
- Mayflower:**—A réseau. See Oeil de perdrix, Fond de neige.
- Mêches, Mailles:**—The meshes or holes in a net.
- Mechlin, Malines:**—All the laces of Flanders, with the exception of Valenciennes, Binche, and Brussels.
- Mechlin "point":**—XVII., XVIII. century Flemish pillow lace, with closer mesh, straighter edge, and less intricate patterns than Alençon. Worked with one thread to finish.
- Réseau:**—Fond clair, hexagonal, diamond shaped. Four sides, two threads twisted twice; two sides, four threads plaited three times. Very fine ground. In design, the rose, vases, and annunciation are mostly seen. Alternate forms of pattern along the edge, more or less undulated. Detached, repeated quality, till the middle of the XVII. century, when the sprays, dots, etc., were outlined with a coarse or several fine threads,

- Men:**—Made lace in the XVIII. century, and in most Southern countries.
- Menin:**—A Belgian town, where Valenciennes was made; the bobbins twisted twice.
- Merletto:**—(Ital.) Lace.
- Merletto a maglia, Maglietta:**—Net lace.
- Marletto a maglia quadra:**—Lacis, or square net lace.
- Merletto a retine ricamate:**—Embroidered net lace.
- Merletto a tombola:**—Pillow lace.
- Merletto a piombino:**—(small leaden bobbin) Bobbin lace.
- Mermaids:**—See Coraline.
- Mermaid design:**—One tail to mermaid, Germany and Northern Europe; two tails, Southern Europe.
- Mesh, Ground:**—English word for *mêches*, *maille*, *maglia*, *réseau*.
- Mezzo punto, or Mixed Venetian guipure:**—An Italian pillow lace, made with tape, or braid, with brides and needle-point fillings.
- Mignonette, or Thread blonde:**—(from *mignon*, graceful) XVII. century, bobbin lace, light, fine edging, two or three inches wide.
- Réseau:**—Fond double, clear ground. See Arras, Lille.
- Milanese "point":**—See Punto di Milano, Point de Milan. All lace made in Milan in the XV. century was so called. In the XVI. and early XVII. century, the lace was connected by bars, later by twisted thread brides, or fine *réseau*. In 1664, and late XVII. century, the *réseau* was diamond shaped, four threads, large meshes. In the XVIII. century, the *réseau* was smaller. Bold scroll designs, coats of arms, emblems, animals, flowers, etc. The pattern was made on the pillow, and the *réseau* worked in afterwards, sloping in all directions, so as to fit the spaces. It is entirely flat, the *toilé* a close braid, varied by pinholes.
- Mirecourt:**—An early French lace centre.
- Modes:**—See Fillings, Jours.

- Modano:**—See Lacis. The early was not generally embroidered, but had knotted meshes in different shapes. Italian square meshed knotted lace, in white linen thread and colored silks, the design darned in. Made in all countries, and in each century, after the XIV.
- Mons:**—Early XVIII. century, great Flemish lace centre.
- Nanduti, or Toilé d'arraigné:**—Paraguay embroidered linen, and drawnwork. Silk or thread lace made with a needle, on a cardboard pattern.
- Naples:**—See Neopolitan guipure, or Punto di Napoli.
- Needlepoint:**—Made mostly in France, Venice, and some English towns. See Point lace.
- Neufchâtel:**—Made lace similar to Lille. See Switzerland.
- Net:**—Caps were made of net; in Germany, in the XVII. century by hand. The ground of lace. See Machine made net.
- Newport Pagnel:**—An English town, noted for bone lace. Wavy graceful patterns, of old Flemish designs.
- Normandy:**—The lace trade was very productive in the XVIII. century. Made bobbin lace. See "Point" de Havre, Dieppe, Calvados, Honfleur, Eu, Ave Maria, Petit Poussin, Dentelle de la Vierge, Valenciennes.
- Northamptonshire:**—XVII., XVIII. century English bobbin lace centre. Copied the Flemish designs. Fine Brussels net and ground, also run ground. The old Flemish pattern is called "Baby lace," old Brussels, "Run."
- Nosegays, garters, etc.:**—Had lace trimmings.
- Nottingham run:**—XVII., XVIII. century English bobbin lace; the design worked through the net with a needle and floss thread, or cotton, called Nottingham net.
- Nuremberg:**—XVI., XVII. century, German point and bobbin lace centre.
- Œil de perdrix:**—A réseau. See Fond de neige.
- Olney:**—(Bucks) XVIII. century English lace centre.
- Ondenarde:**—Flemish town where modern black lace is made.

- Orsa:**—Swedish unbleached modern peasant lace.
- Oyah:**—Turkish crochet.
- Parchment:**—Used as a foundation, for the pattern which is pricked, for point and pillow lace.
- Parchment lace:**—Gold and silver lace, or needlepoint made on a parchment pattern.
Made in England, during Queen Elizabeth's reign.
- Passement:**—Early French word for lace; so called till the middle of the XVII. century. See Guipure.
- Passement Bond:**—An old parchment, found in Scotland, prohibiting the wearing of lace.
- Peacock:**—Two peacocks affronté (face to face) drinking from a cup, or with a vase between them, an old design.
Peacocks were supposed to kill serpents.
- Pearl, Purl:**—See Bars, Brides, Picot, Couronne.
- Pearlin:**—Old Scotch name for lace.
- Peasant:**—Coarse linen or cotton lace, guipure or Torchon.
Made in all countries.
- Pelican:**—Often seen in early Laces.
- Peru, and Paraguay:**—Network and drawnwork. See Toilé d'arraigné.
- Philippine Islands:**—Manila grass thread work.
- Phrygian embroidery:**—In the XV., XVI. century, sent to Greece and Italy.
- Picots:**—Minute loops or knots, worked on the edge of brides, or any part of the design.
- Pillow:**—The cushion on which bobbin or pillow lace is made. See Balon, Tombola.
- Pillow lace:**—See Bobbin lace. There are two kinds: I. The pattern is first worked, and the réseau is worked in to fit around it; as in Honiton, Brussels, Milanese "point." II. The lace is made on the pillow, all in one piece, the same threads forming the réseau, and the toilé; viz., French and Italian peasant lace, all French and Italian pillow lace, except Brussels and Milanese "point," and all English lace except Honiton.

Pin:—The original was a sharpened thorn. Fish, bronze, bone, gold, and silver, were used before metal pins were manufactured. Imported from France, till about 1543, when they were made in England, where some had very large heads, and made of various things. Used in pillow lace, to fasten the bobbin thread to the design.

Pin work:—Pillow lace in Holland.

Pizzo:—(Ital.) Lace, so called in Genoa.

Plaited:—Modern lace made in Italy and England.

Point:—A kind of stitch.

Point lace:—Is made entirely with the needle, the design drawn upon parchment, and a large thread or several fine threads, twisted, are put to the edges of all the flowers, scrolls, etc., as a foundation. The design is then filled in with varied stitches, the ground or *réseau* is made with net work, brides, or with guipure, and the foundation threads are buttonholed to form reliefs, in Burano and Venetian points.

Pillow lace is often incorrectly called Point, viz., "Point" d'Angleterre, "Point" de Milan, "Point" de Gênes, di Napoli, Malines, etc. The earliest point lace was made with brides.

Point d'Alençon:—French needlepoint. See Alençon.

Point d'Argentan:— French needlepoint. See Argentan.

Point de Sedan:—XVIII. century, French needlepoint. Small picotées brides, large and heavy floral designs and scrolls, with rows of pinholes, which outline the pattern; the large flowers have occasional raised stitching. This lace cannot positively be identified.

Point de Venise:—Italian needlepoint. See Rose point.

Point plat:—Italian needlepoint. See Flat Venetian point, Coraline.

Point de France:—See Colbert. Louis XIV. France.

Point de Burano:—See Burano. Italian needlepoint.

Point de Venise à réseau:—See Grounded Venetian point,

Argentella. 1650. Late XVII. century, (Louis XV.)
Early XVIII. century, Italian needlepoint.

Réseau: Double twisted ground, square threads running horizontally, the single thread stitched to the cordonnet; differs from Alençon, which has buttonhole stitch, a finer mesh, and has a flat appearance. Conventional ill arranged flowers in the design, carnations, a favorite pattern; less floral than Brussels. The edge of the lace has shallow scallops, which form part of the design. Wavy ribband pattern, with œil de perdrix réseau running through it. The design separated from the réseau by a line of pinholes.

Point de neige:—Name given to Rosaline, Coraline. Also a réseau.

Point d'Espagne:—Italian needlepoint, in which the cordonnet is of uniform size. Also gold and silver French lace.

Point coupé:—See Cutwork, Punto tagliato.

Point de Bruxelles:—See "Point" d'Angleterre.

Point de Bruxelles vieux:—Like Burano. Fond clair, only rounder réseau.

Point de Brabant:—See Brabant.

Point de Bruges:—See Brussels "point."

Point de Bourgogne:—Like Point d'Angleterre, with less complicated designs.

Point d'Angleterre:—Fine grounded Flemish pillow lace, so called because it was bought by the English, to evade the law, in the XVII. and XVIII. centuries.

Réseau: Vrai Bruxelles, or Droschel, real pillow ground, hexagonal mesh. The floral designs and scrolls were sometimes made by the needle, but more often with bobbins, and then joined together by the real pillow ground. Wavy edge, with varied fillings, brides picotées, and a minute tapelike edge to the design. In the late XVIII. century, only the border was necessary.

Point Appliqué:—See Duchesse, modern Brussels.

- Point de Dieppe:**—See Dieppe.
- Point d'esprit:**—Brittany lace. Modern net applied to a small oval or square figure, in early guipure.
- Point de Flandres:**—See Flemish lace.
- Point de Galle, and Point de Candy:**—Thread pillow lace resembling Maltese.
- Point de Gaze:**—Brussels needlepoint, very delicate, close toilé, floral designs outlined by a thread, sewed to a net which is cut out beneath the flower.
- Point de Gênes:**—Regular net mesh, with large pattern in heavy stitchwork. Seed pattern in scrolls. See Genoese point.
- Point de Gênes frizé:**—A plaited Italian lace, four threads each; scalloped edge.
- Point de Havre:**—Mentioned by Colbert, 1688.
- Point de Hongrie:**—XVII. century lace, similar to Alençon. Also an embroidery stitch.
- Point de Lille:**—See Lille.
- Point de Marli:**—See Marli.
- Point de Milan:**—See Milanese point.
- Point de Paris:**—Narrow cheap XVIII. century French white lace, made in Chantilly; similar to Mignonette, Bisette, etc.
A six pointed star réseau. See Point double, Trenne.
- Point plat de Bruxelles:**—Modern lace like Honiton, the flowers and scrolls sewed to the net; made entirely with bobbins, and united by brides.
- Point de Tresse:**—Réseau made of hair, used in Mary Stuart's reign.
- Point double:**—Double ground; see Point de Paris, Trenne, Fond chant, Fond double.
- Point simple:**—Single ground. See Fond clair, Fond simple.
- Point clair:**—Single ground. See Fond clair, Fond simple.
- Point à carreaux, à la Reine, à chaînette:**—Different terms used to denote stitches.
- Point de Raccroc:**—A stitch used to join réseau.

- Point de Raguse:**—See Ragusa.
- Point de Colbert:**—Raised Venetian point.
- Point noué:**—(French) Buttonhole stitch.
- Points de France:**—First made with brides ground. All French laces were so called, from 1638-1665. Then the réseau was made, as in Alençon. Renaissance designs, floral scrolls, temples, sheaves of wheat, etc.
- Points, Pointets, Passements:**—Old French terms for lace.
- Polychrome:**—(Many colored) Italian early Renaissance; XV. century colored lace. Modern Venetian bobbin lace, worked in colors, with designs of animals, flowers, scrolls, and arabesque, etc. Also Hungarian and French.
- Potten Kant:**—XVII., XVIII. century, Antwerp pillow lace, "Pot." Has a pot or vase, as a design, which is a symbol of the Annunciation. It is made in strips, and then put together. A heavy thread outlines the design.
- Réseau:**—Fond double.
- Pricked:**—The marking out of the pattern upon parchment, in pillow lace.
- Pricker:**—A small instrument, used to prick holes in the design, in pillow lace.
- Punto:**—(Ital.) Stitch. See point.
- Punto a festone:**—(Ital.) Buttonhole stitch.
- Punto Avorio:**—(ivory stitch) Taught by the Spanish, to the people of Northern Italy and Mexico. A surface like ivory, made of close stitches and low relief, without a rib, worked over and over, which forms a solid effect.
- Punto in aria:**—(lace worked in air) Italian starting point of all needlepoints. XVI., XVII. century lace made of very fine thread. The threads form the foundation, buttonholed over and over, following the design, the whole being held together with buttonholed brides or bars picotées. In design, flowing patterns.
- Punto in aere:**—An embroidery stitch.
- Punto calabrese:**—Similar to Cutwork, but has high relief.

- Punto di cartella:**—(card work) Similar to Reticella, but worked on a foundation made by sewing coarse shreds of parchment on a drawn design, and then covering them with buttonhole stitch.
- Punto Ciprioto:**—(Cyprus stitch) Like the openwork ground in Turkish and Greek embroidery.
- Punto Damaschino:**—(Damascus point) Used in XVI. century needlepoint.
- Punto Gaetano:**—The edging in Reticella, a mixture of Spanish and Flemish point, held together by bars, or loops.
- Punto di Genoa:**—In and out stitch. See Genoese point, Point de Gênes.
- Punto a gioie:**—Jewelled point, often mentioned by old writers.
- Punto Greco, or Punto di Zante:**—Greek Reticella.
- Punto a groppo:**—Knotted stitch, as in Macrame.
- Punto ingarseate:**—(gauze stitch) Used in fillings.
- Punto a maglia quadra:**—See Lacis.
- Punto di Milano:**—See Milanese "point."
- Punto Moresco:**—Moorish "point."
- Punto di Napoli:**—An Italian pillow lace, or guipure, with round réseau, coarse make similar to Milanese "point," where the needle is passed four times into each mesh of the needleground.
- Punto di neve, or Point de neige:**—Réseau rosacé, Œil de perdrix.
- Punto pugliese:**—Resembles Russian and Roumanian embroidery.
- Punto reale:**—Satin stitch, used in Cutwork and Reticella.
- Punto a rilievo:**—Raised stitch. See Rose point.
- Punto a Reticella:**—See Reticella.
- Punto riccio:**—Curled stitch, used on linen, combined with Cutwork, etc.
- Punto a rammendo:**—Darning stitch, also called ladder stitch, used in Modano, etc.
- Punto di Rosa:**—See Rose point.

- Punto scritto:**—Short stitch, used in marking names and outlining.
- Punto di spina:**—Thorn stitch, early Italian.
- Punto a stuora, a stuorce:**—Matting stitch, used in the centres of geometric designs, in Lacis and Reticella.
- Punto a tela:**—Linen or cloth stitch.
- Punto tagliato:**—Cutwork on linen, developed from embroidery. See Cutwork and Tela tagliata.
- Punto tagliato a fogliami:**—See Gros point de Venise. XVII., XVIII. century, Italian needlepoint. The richest of all Venetian points. The outlines of the flowers and scrolls stuffed with horse hair, or cotton, thus called "Raised rose point." There were few brides, if any, in the oldest lace; later many brides and picots. Scrolls, and pomegranates, the favorite designs.
- Punto tirato:**—See Buratto, Tela tirata. Origin of lace, earliest in date. The threads separated from the linen without cutting it, which are cross-stitched. XIV. century, made in Assisi. From the XV. century, up to modern times, it is made in most countries.
- Punto traforo:**—An Italian stitch made on linen, looks like a ladder, the narrow openings cut out, and buttonhole stitch used on laid threads. "Gibraltar design."
- Punto treccia:**—Tress or plait stitch. The threads of the linen are left loose, and only caught occasionally by a few stitches.
- Punto di Venezia:**—See Venetian point, Point de Venise. A term for all Venetian points; similar to Punto in aria, only the designs are simpler, the scrolls farther apart, surrounded by buttonhole stitch.
- Purl:**—See Pearl, Picot, Couronnes.
- Purle:**—Lace so called, during Queen Elizabeth's reign.
- Purling:**—Made by the yard, to unite parts of lace—viz.: Honiton.
- Puy:**—First town in France to make square and pointed lace.

Quintain, Quintin:—French lawn used to put under Cutwork, in the XVII. century.

Ragusa:—An Italian guipure, similar to Genoese and Milanese guipures. Tape-like effect, with picot edge, its ribbon or braid has thick cord, on one or both sides. Byzantine character. In the "Révolte des Passemens," XVII. century, it probably meant Point de Venise. Also gold and silver lace, or gimp made of twisted threads of silk or cotton, covered with metal.

Rapallo or Ligurian:—Braid lace composed of loops in the scrolls, which are filled in with nodes and held together by brides. Geometric design. See Vermicelli.

Rättwik:—Narrow Swedish lozenge pattern edging.

Regency point:—An English pillow lace, made in Bedford and Northamptonshire, during the Regency, with toilé on the straight edge.

Renaissance:—Began in France, with Louis XII., 1462, and ended in 1643. In Italy, the early began in 1400-1500; High, 1500-1550; Late, 1550-1643. The designs have conventional foliage, and scrolls. The odes and sonnets of the Renaissance attribute the creation of embroidery to the needle of Minerva, and that of lace making to Arachne. Many poems were written about lace, such as "Révolte des Passemens," "Elegie sopra un collaretto," and in the many old pattern books, lines were written upon it.

Réseau, Rézeuil, Résel:—The groundwork of small regular meshes, made in two ways: I. With the needle, à l'aiguille, where the needleground is worked from one flower to another; II. Pillow or bobbin.

Réseau d'or:—Net work, with the pattern worked in gold or colored silks.

Réseaux:

Alençon:—Hexagonal brides, or very fine meshes; Réseau rosacé.

Argentan:—Hexagonal large buttonholed brides, or meshes.

Arras, and Lille:—Fond clair, Fond simple, Point de Lille; simple twisted threads, rather coarse.

Binche:—Fond de neige, œil de perdrix; tiny discs, which look like snowflakes.

Blonde:—Fond clair, like Lille.

Brabant:—Droschel, Cinq trous, or Marriage; a five sided mesh, two sides braided, three sides twisted.

Bruges:—Round mesh, the bobbins twisted twice.

Brussels:—Fond clair, or single ground; four sides twisted and plaited to a perpendicular line of the mesh.

Buckinghamshire, and Bedfordshire:—Fond clair, hexagonal single ground, triangular, large meshes like Lille; two threads twisted and simply crossed from a four sided diamond, to an hexagonal.

Burano:—Hexagonal square uneven meshes, cloudy effect; œil de perdrix, réseau in the modes.

Chantilly:—Fond chant, or double ground, Point de Paris, or Star mesh.

Coraline:—Hexagonal brides, and brides picotées.

Dieppe:—Hexagonal ground, like Valenciennes, only three threads, instead of four, twisted four or five times.

Dutch:—Small irregular meshes.

Dutch Potten kant:—Fond chant, or double ground.

Flemish:—Cinq trous, or Marriage, Droschel, or Vrai réseau.

Malines:—Fine mesh; two threads octagonal.

Mechlin:—Hexagonal mesh; four sides, two threads twisted twice; two sides plaited three times.

Milanese:—Early lace has twisted thread brides; four threads diamond shaped mesh.

Point de Venise à réseau:—The very finest square meshes.

Point d'Angleterre:—Droschel, Vrai réseau; hexagonal meshes.

Sédan:—Small picotées brides.

Torchon:—Two threads twisted.

Valenciennes:—Round mesh, early; square mesh, late.

Ghent, square mesh, the bobbins twisted two and a half times.

Bruges, large square mesh, the bobbins twisted four times.

Rete:—(Ital.) Net.

Reticella:—XV., XVI., XVII., XVIII. century, and modern needlepoint, used to decorate church and household linen. Made by drawing threads from the linen, and working over the remaining foundation threads in buttonhole, or in and out stitch. This square is filled in with geometric patterns.

Révolte des Passemens:—An early French poem, mentioning all the varieties of lace. "Battle of lace." 1661.

Rheims:—French lace centre, remarkable for the whiteness of its lace. Copied all laces.

Riazan:—A Russian town. See Russian lace.

Ripanne:—A diamond shaped réseau.

Rococo:—XVIII. century, detail of flowers, etc. Late Rococo, coarse stiff patterns, disconnected, stiff ornaments, worked sparsely in a réseau. See Italian needlepoint.

Rose point, Rosa:—See Punto tagliato a fogliami, Venetian point.

Rosaline:—See Coraline, Flat Venetian point.

Ruffs:—Trimmed with lace, made and used in all countries. Worn in the Netherlands, in the XVII. century. First appeared in France, in 1540, and disappeared in the XVII. century. In England, they were worn, from Queen Elizabeth's and James I.'s reigns, to George II.

Run:—See Nottingham lace, Bucks, and Bedfordshire. A tambour lace, which has thread or floss run in with the needle, through the net.

Russian and Hungarian:—Varieties of Flemish guipure. Peter the Great introduced lace making into Novgorod, in the XVII. century. Lace made in various colors, also colored outline to the designs.

Chief lace centres: Novgorod, Moscow, Belev, Riazan, Vologda.

Samplars, and Samcloths:—Preceded pattern books.

Saracenic and Sassanidian influence:—Felt in the old Italian lace making.

Schleswig:—XVII. century very fine needlepoint. In design, religious emblems, Madonnas, etc. In the XVIII. century, copied Flemish lace, double and single grounds. The Brabant has a fine réseau, with flowers and figures, in design; also modes and fillings.

Scotland:—See Hamilton. Lace was called Pearlin in olden times.

Seaming:—Used in James I.'s reign, to unite linen. Pillow lace used for household linen, made in Madeira.

Sédan:—See Point de Sédan.

Sééz:—French modern black lace centre.

Sémé de larmes:—Dots and squares in lace réseau, during the Empire.

Seville:—Lace centre for modern gold and silver lace, Blondes, etc.

Sicily:—See Cutwork, Lacis, Sicilian bobbin lace. Square effect in designs. The Torchon is made without the pattern drawn upon the parchment.

Sienna:—Lacis, which is called by the Tuscans, "Modano ricamato."

Silk lace and guipure:—See Maltese, Aurillac, Blondes, Cretan, Ragusa, etc.

Silver:—XVII. century Italian and Spanish lace. The Spanish designs were more open and larger than the Italian. Immense but few brides.

Made in most countries, and in each century after the XVII.

All the gold, silver, and polychrome laces of the early Renaissance were made by the Jews. See Point d'Espagne, Ragusa, Arras, Spain, etc.

Smerli:—(Ital.) Loops, Picots.

Smyrna:—Silk guipure.

Spangled jewels:—Used on lace in England.

Spanish:—Old silver and gold pillow lace. Spanish needle-point, made at an early date, and copied Italian designs, religious subjects, birds, etc. White thread arabesque lace, with pearled ground, Lacies, Chantilly, Blondes, and modern Barcelona white lace, similar to Lille, made in Spain. Bone pins were used in bobbin lace. In the XVII. century, it was the fashion, in France, to give the name Spanish to all kinds of novelties, viz.: Spanish wax, flies, green, seed, etc., and gold and silver lace was called "Point d'Espagne."

Spellewerk:—(Flemish) Pillow lace.

Spider net, Point net, Barleycorn, Square:—Terms used in bobbin net and machine lace, in the XIX. century; twisted, instead of looped net.

Steinkirk:—A twisted lace necktie, much worn during Louis XIV.'s, and William III. of England's reigns.

Suffolk:—Modern English lace, similar to Normandy, Brittany, and Saxony bobbin lace.

Sweden:—XVI. century, gold lace. Seaming, a coarse pillow lace, made by the peasants, also Torchon, with single or double grounds, but not firm. See Hölesom, Dalecarlie, Gaguf, Rättwik, Orsa, Wädstena, all lace centres in Sweden.

Switzerland:—Lace making was introduced by merchants, from Italy, in the XVI. century, copied old and made new designs. Gold thread was often introduced into lace. Guipures, Mignonette, etc., were made in Louis XIV.'s reign, at Neufchâtel. Embroidered muslin. Large manufacturing of machine made lace.

Tally:—A card or parchment, used to mark the lacemakers' day's work.

Tambour:—Made in England, and Ireland. See Run lace.

Tape:—The weaving of tape began in Flanders, the end of the XVI., and the beginning of the XVII. century.

- Tape lace:**—XVII. century pillow lace, with straight edge, the pattern formed by twisted threads. Late XVIII. century, it was connected by bride's picotées, or copied Gros point de Venise, which is called imitation Venetian point.
- Tarnete, Trina:**—XV. century, terms for Italian lace.
- Tatting:**—A kind of edging woven or knit from a common sewing thread, with a peculiar stitch, and a bone or ivory tatting needle or instrument.
- Tela chiara:**—(Ital.) Canvas. See Vinciola's book, 1567.
- Tela tagliata:**—See Cutwork, Reticella.
- Tela tirata:**—See Punto tirato, Modano, Lacin, Filet, Buratto.
- Têtes de more, or mort:**—The narrowest Genoese guipure.
- Thread:**—The finest linen thread used in point or real lace. The modern and imitation lace is often made of cotton. The aloe thread, which gives a silvery effect, used in Florence and in Spain, for plaiting. In old Brussels lace, the flax used was spun in dark underground rooms. Haarlem spun the best thread, Italy and Venice furnished their own; Genoa got hers from Lombardy and the Southern Islands, and the Mediterranean towns used aloe and flax thread.
- Thread lace:**—Real or needlepoint lace. The importation of gold, silver, and thread laces prohibited in England, by George III.
- Toilé:**—The flower, pattern or ornament, or flat close texture resembling cloth or linen.
- Toilé d'araigné:**—Paraguay lace made in silk or thread, on a cardboard pattern, with a needle.
- Tønder:**—A very fine embroidered and drawnwork muslin lace, made in Denmark in the XVII. and XVIII. centuries.
- Torchon:**—Coarse bobbin lace, made of stout and rather soft loose thread, worked straight along, like weaving. Made in most countries.
- Treille:**—A term for réseau in Belgium. Lozenge shaped pattern, mediæval Gammadian design.

- Trina:**—(Ital.) Lace. See Merletto, Pizzo, Tarnete.
- Trolly:**—Word for heavy outline thread, used mostly in English laces.
- Trolly lace:**—A pillow lace, with double and single grounds. Fond clair, Fond chant. Made in Devonshire, Bedfordshire, and Buckinghamshire. The Bedford trolly has more gimp, and less toilé than Bucks. Floral sprays, dots, and squares, with an outline thread to the design.
- Trölle Kant:**—Old Flemish lace, with an outline thread to design. See Flemish.
- Tulle, Toulle, Toul, etc.:**—Used for lace, in place of net. See Point d'esprit, Marli, Indian muslin.
- Tuscan lacis:**—See Sienna. Square netting, usually not embroidered, similar to early Modano.
- Turkish:**—See Hungarian embroidery.
- Tyrolean:**—Modern Austrian peasant laces.
- Unicorn:**—XVI. century, favorite design. The horn of the unicorn is supposed to destroy all venom. Emblem of maidenhood and virginity.
- Valencia:**—XVIII. century, gold and silver Spanish lace. Used to decorate church images.
- Valenciennes:**—French town, where bobbin lace of the same name was made, dates from Louis XIV., to the XVIII. century. There are many kinds, and the oftener the bobbins are twisted, the clearer is the lace. Made also in Belgium. Old Valenciennes, is called Binche, has the réseau rosacé, or œil de perdrix ground, Louis XVI.'s reign. In "Vrai Valenciennes," numberless bobbins are used, and the thread is plaited, not twisted. No cordonnet, flat toilé.
- Alost:**—The bobbins twisted four or five times; ground stitch.
- Bailleul:**—Modern, straight edges.
- Bruges:**—Circular mesh, round ground.
- Courtrai:**—The bobbins twisted three and a half times.

- Fausse:**—"French ground." Made in England, after the breaking out of the war with France. Also the lace made in Belgium, and not in Valenciennes itself.
- Ghent:**—Square or diamond shaped réseau, the threads twisted two and a half times.
- Honfleur:**—Thick, modern.
- Ypres:**—Clear wire ground, with bold flowing designs, square mesh, twisted four or five times. Made in the XVII. century.
- Veils:**—Caterpillars, spin lace veils, by having a certain preparation of glue put on to the design, which is on parchment. The Turkish women wore lace veils, Jewish and Assyrian in character, with designs of stiff trees and regular flower pots, done in gold needlework, and filled in with the ground of silk Sicilian needlepoint, the edge made of silk needlepoint rosebuds, bell shaped, and small blossoms, and is made on a black silk footing, which is sewn to the veil.
- Velay:**—XV., XVIII. century lace centre in France, copied Flemish lace.
- Velu, Vilain:**—In 1698, the French called Alençon by that name. Also old French name for lace.
- Venetian, Venice:**—See Billament, Flat Venetian point, Point de Venise, Rose point, Polychrome, etc.
- Venezuela:**—Drawnwork.
- Vermicelli:**—Similar to Milanese guipure with brides. See Ragusa. Finer and narrower braid used, and no fillings in the scroll work.
- Vrai réseau:**—Pillow net ground. Succeeded the bride ground, about the end of the XVII. century. See Droschel.
- Waborne:**—Lace used in Queen Elizabeth's reign.
- Wiltshire:**—English lace centre. See Dorset.
- Wire ground:**—Diamond shaped réseau, with the threads crossing horizontally, used in English lace, in Northamptonshire.
- Yak:**—A coarse pillow lace made in Bucks, and Northampton-

shire. Imitation of silk Maltese guipure, connected by plaited bars or purls.

Also crochet lace, made from the wool of the Yak.

Yorkshire:—XVII., XVIII. century English pillow lace.

Youghal:—Irish needlepoint. See Irish.

Ypres:—A Flemish town. See Valenciennes.

Zante:—See Greek Reticella.