

The copy of Beebe used in scanning was rebound with a library binding. When that was done, various odds and ends that had been inserted in the book were bound in. These include a hand-drawn diagram and clippings of various kinds of lace, apparently from old magazines. (There are advertisements typical of the early 1900s on their backs).

The basis (beginning) of lace is separate threads. Embroidery the name which requires a stuff as a foundation.

Note at the top of the first page of the book (starting with a chapter entitled "Lace, Ancient and Modern").

\* A softness and elegance to embroidery was obtained in the 16<sup>th</sup> century by cutting out bits of the stuff. (Retiella u tagliato). The design done in this often difficult to distinguish from [the stuff] done in similar pattern. These are also usually geometric from the fact that the design is followed the way or ways of the linen. These lines consist of three or four threads worked on with button hole stitch. just as in punto in aria. In some cases lines circular or radiating patterns were worked same as in that first lace.

Note at the bottom of page 91.

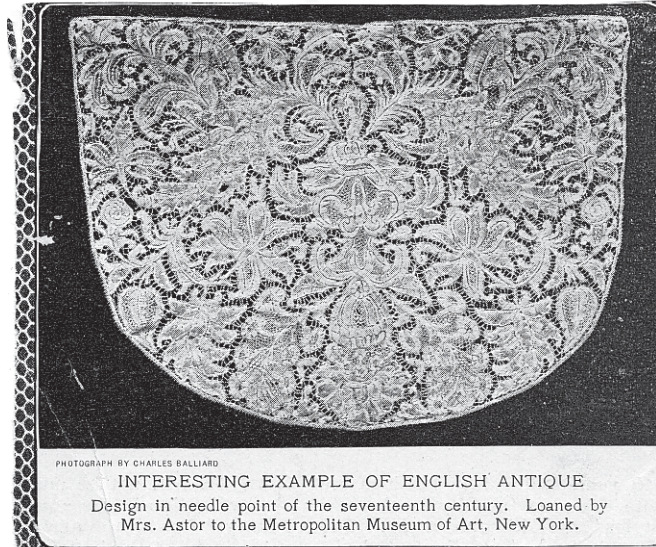
ITALIAN POINTS. 131  
[i.e. backs with linen for durability of handling. To work as it progresses.]  
two thicknesses of coarse linen. The figures in the design were then outlined <sup>on the parchment</sup> by two or three threads, which were not stitched through the parchment, but simply held in place by being sewed on with a finer thread,

Note at the bottom of page 131.

	I	II	III	IV	V	VI	VII.
Date	1540 to 1590.	1590 to 1630	1630 to 1650	1650 to 1720	1720 to 1770	1770 to 1857	1857 to 1881.
Style of Pattern.	Geometrical forms as Greek key, fretwork, and other kinds for axis. The "Folds" or musical ground used.	Introduction of acorns and flowers in combination of folds in flowers. Folds of musical ground.	Introduction of detached motifs more numerous flowers and foliage of flowers of musical ground and some motifs of ground of small motifs.	Designs of flowers and foliage over the ground of flowers and foliage of ground of small motifs.	Designs of flowers and foliage over the ground of flowers and foliage of ground of small motifs.	Designs of flowers and foliage over the ground of flowers and foliage of ground of small motifs.	Designs of flowers and foliage over the ground of flowers and foliage of ground of small motifs.
Needle Point Lace							
Filno made lace							
Moslems made lace.							

Tipped-in diagram between a chapter on darned netting and a chapter on reticella, facing page 102.

The following clipping are identified by the page numbers for the facing pages where they were found. The accuracy of the placement is, of course, problematical.



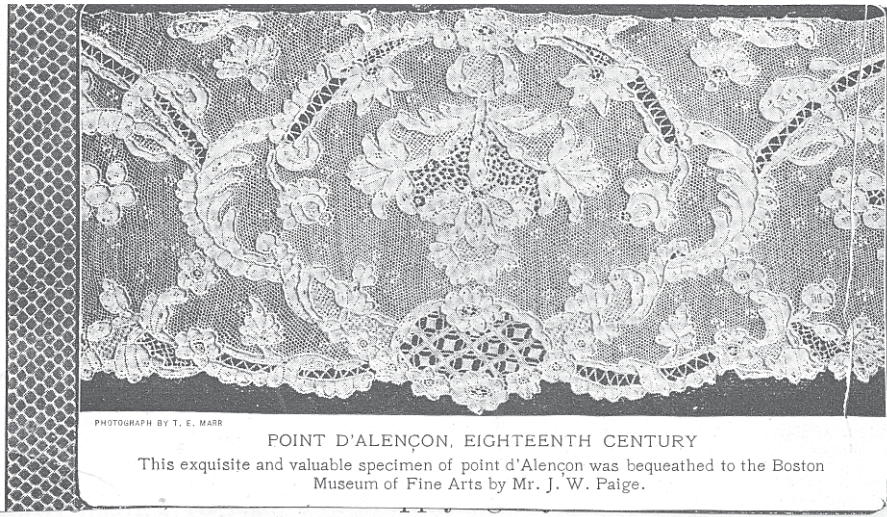


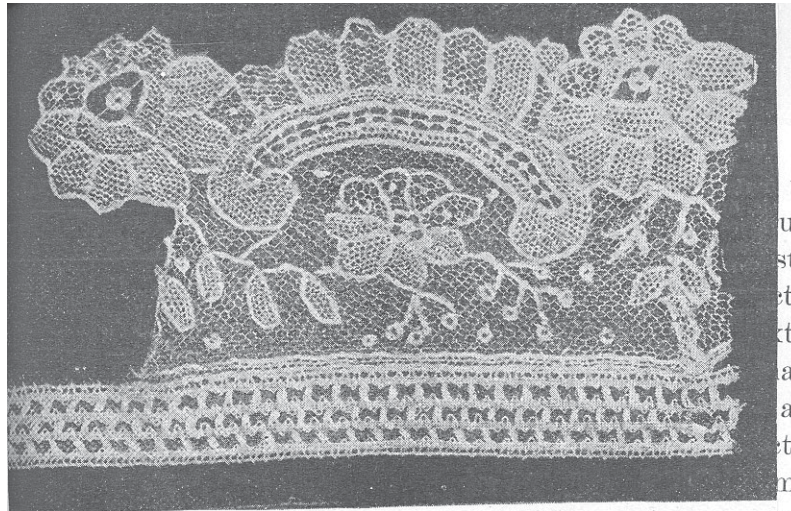
ITALIAN ANTIQUE  
Loaned by Mrs. Astor to the  
Metropolitan Museum of Art.

PHOTOGRAPH BY CHARLES BALLIARD

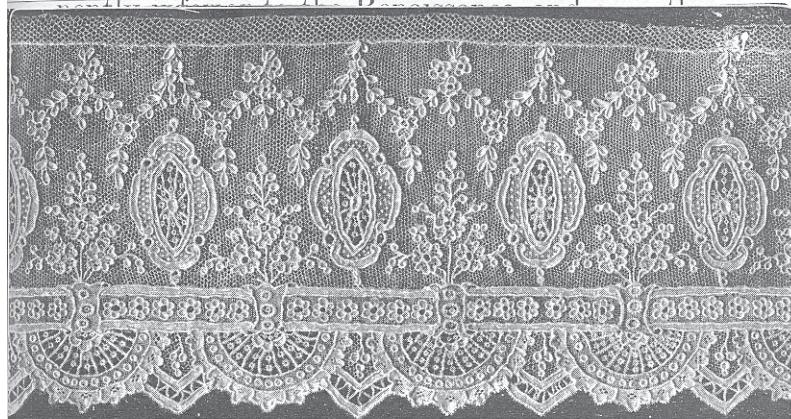


the poin  
the threa





MODERN BRUSSELS.



PHOTOGRAPH BY CHARLES BALLIARD

BEAUTIFUL PIECE OF MODERN BRUSSELS

Nothing could be more beautiful than this piece of Brussels lace which Mrs. Astor has loaned to the Metropolitan Museum of Art, New York.

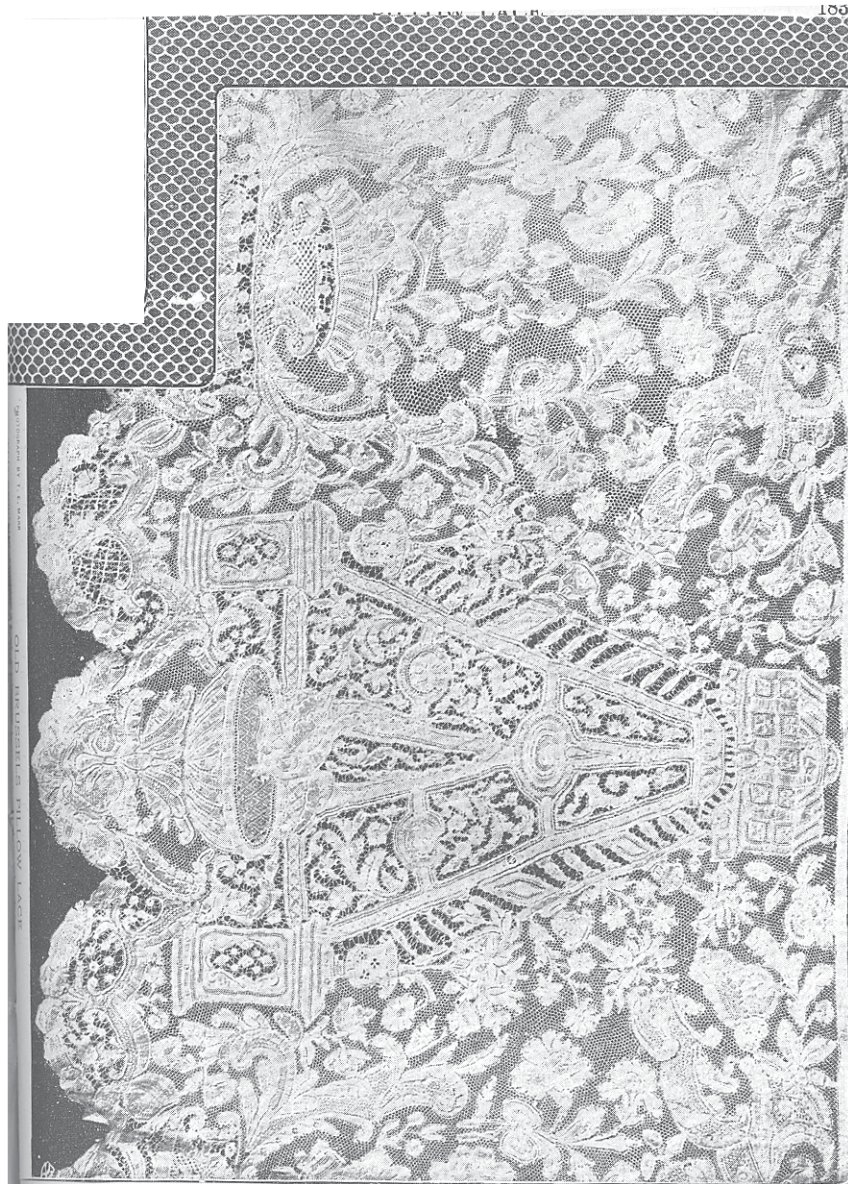




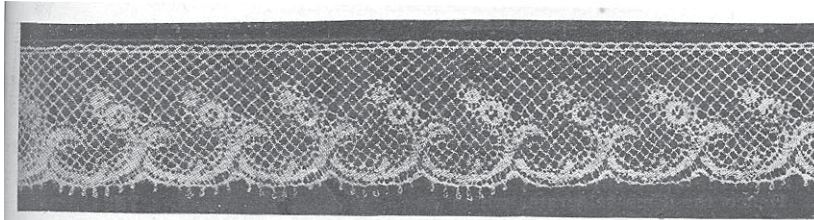
PHOTOGRAPH BY J. F. SACHSE

EXQUISITE HANDKERCHIEF OF BRUSSELS POINT

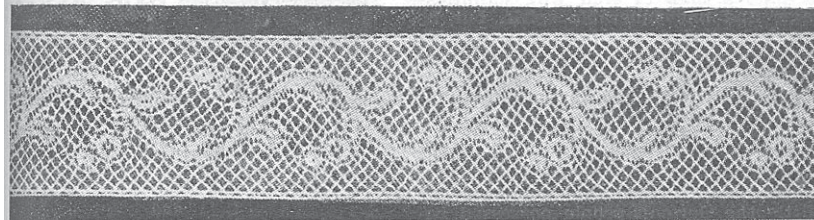
Valued at \$1200. Presented by Mrs. George W. Childs, the widow of Philadelphia's famous editor, to the Drexel Institute, in that city.



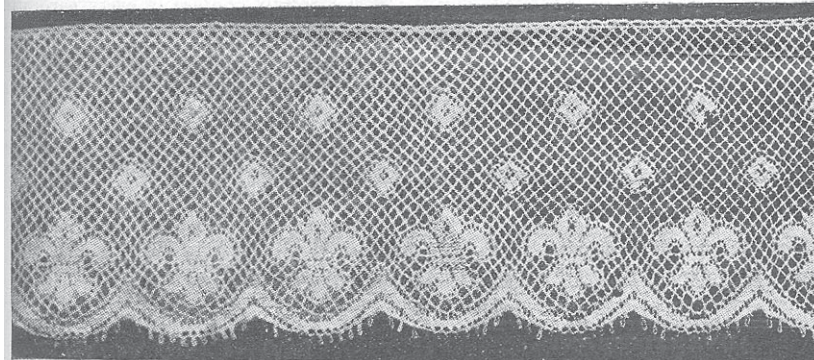




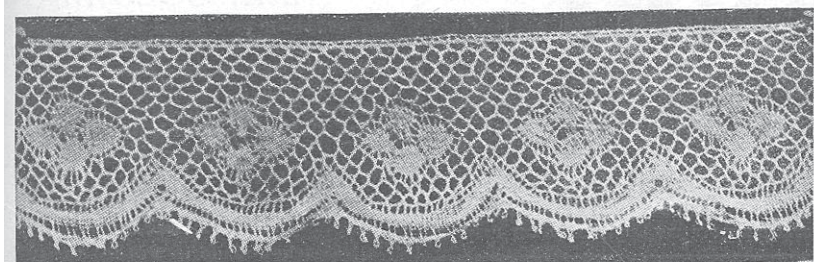
IMITATION VALENCIENNES.



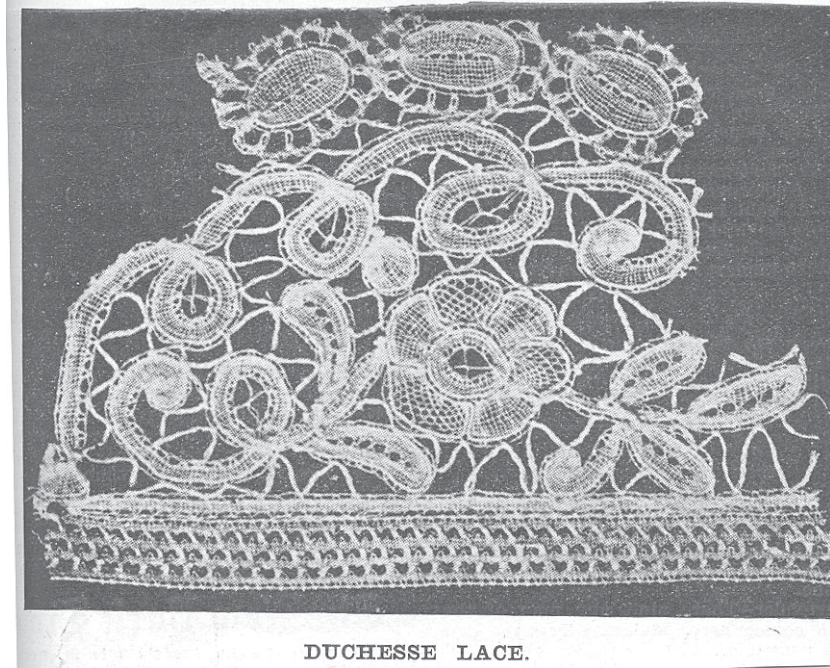
IMITATION VALENCIENNES.



IMITATION VALENCIENNES.

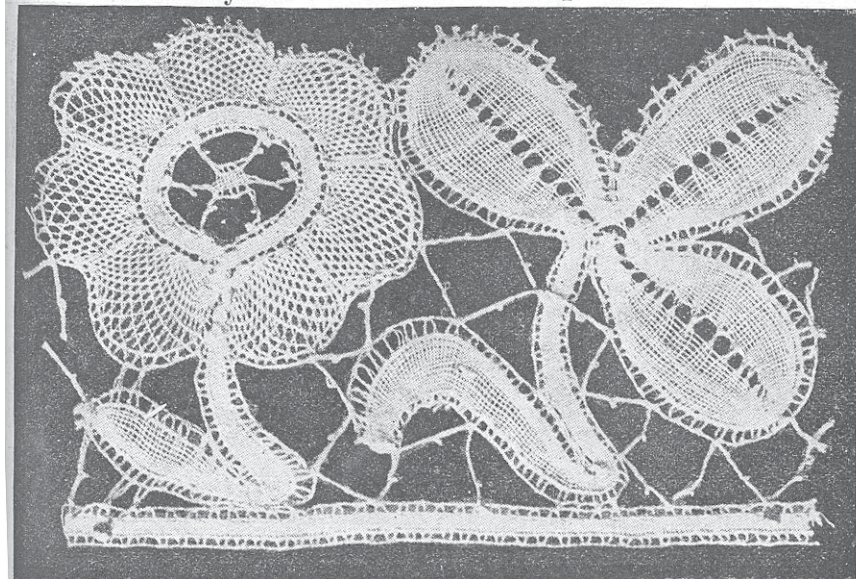


REAL VALENCIENNES.

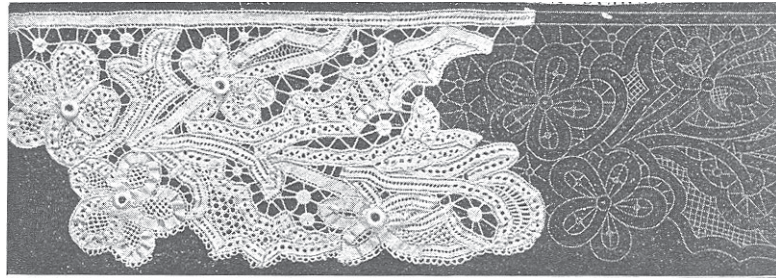


DUCHESS LACE.

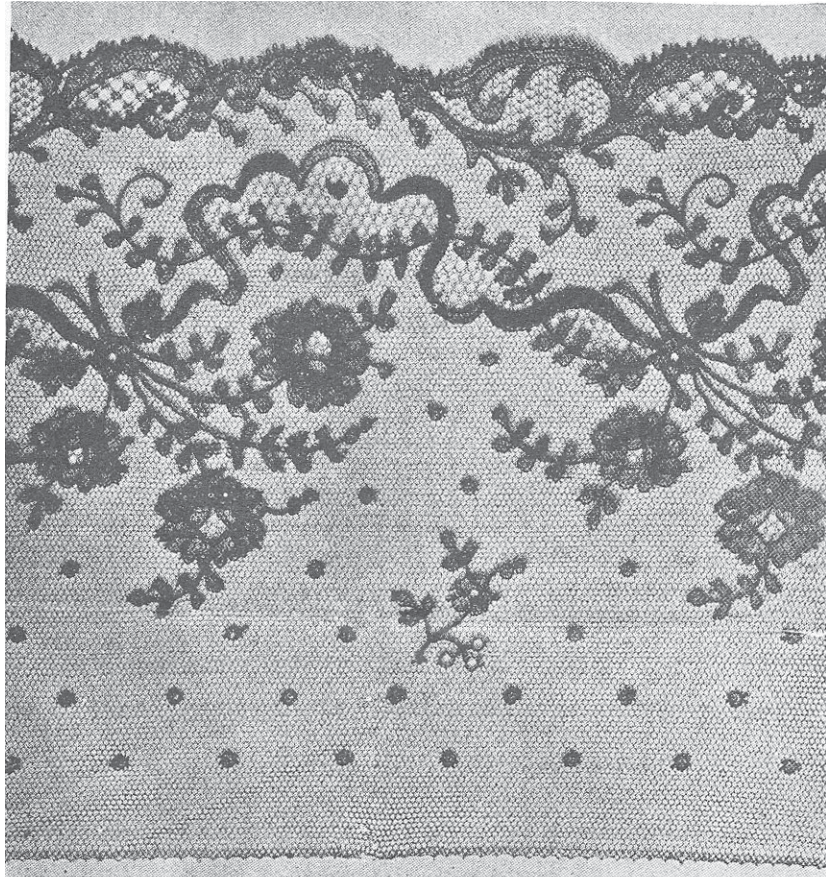




BRUGES LACE WITH A FLANDERS POINT.



A CLUNY LACE EDGE



IMITATION CHANTILLY.