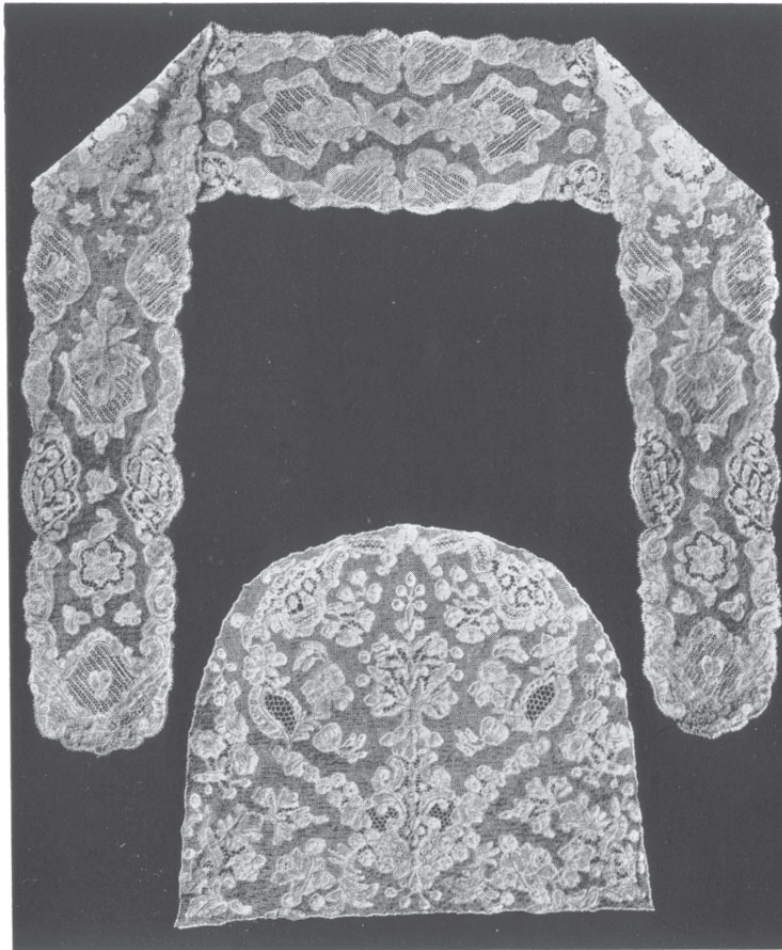


Old World Lace
or A Guide for the Lace Lover
by CLARA M. BLUM



OLD WORLD LACE

or

A Guide for the Lace Lover

by

CLARA M. BLUM



*“To cultivate the sense of the beautiful is but one,
and the most effectual, of the ways of cultivating
an appreciation of the Divine goodness.”—BOVEE*

E. P. DUTTON & CO.
NEW YORK

COPYRIGHT 1920
BY E. P. DUTTON & COMPANY

All Rights Reserved

PRINTED IN THE UNITED STATES
OF AMERICA

CONTENTS

Introduction	9
Laces of Italy	13
Laces of Flanders	33
Laces of France	53
Laces of Spain	67
Laces of England	73
Laces of Ireland	76
Glossary	83
Grounds	83
Index	85

LIST OF ILLUSTRATIONS

	PAGE
Detail of bobbin toilé	11
Detail of needle toilé	12
Drawn Linen Work. "Punto Tirato"; 16th century	13
Cut Work. "Punto Tagliato"; 16th century; showing satin and curl stitch	14
Reticello. Sixteenth century	14
Reticello Collar. Sixteenth century	15
Reticello Collar. Sixteenth century; with bobbin edge	15
<i>A</i> —Edge of "Punto in Aria." End of 16th century. <i>B</i> —"Punto in Aria." Sixteenth century; showing cardinal tassels in the border	16
Venetian "Gros Point." Seventeenth century; with brides	17
Venetian "Gros Point." Detail showing variety of needle stitches	18
Venetian "Point Plat." Seventeenth century; design with Renaissance scrolls	18
Venetian "Coralline." Seventeenth century	19
Venetian "Rosaline." Seventeenth century	20
Venetian "Rosaline" Collar. Seventeenth century	20
Venetian "Rose Point." Seventeenth century rabat	21
"Venise à Réseau." Eighteenth Century Venetian needle point imitating Alençon	22
Milan. Bobbin-made without foundation; 17th-18th century	23
Milan. Bobbin-made; continuous braid with brides; 17th-18th century	24
Milan. Bobbin-made; continuous scroll; no foundation; 17th-18th century	25
Milan. Bobbin-made; alb trimming on mesh foundation; 18th century	26
Milan. Bobbin-made; continuous braid on mesh; 17th-18th century design with hunter and dog	27
Milan. Bobbin-made; continuous braid on mesh foundation; 18th century	27
Milan. Bobbin-made tape outlining design on mesh foundation; 18th century	28
Genoese. Bobbin-made edge. First half of 17th century	29
Genoese. Bobbin-made; 18th century; showing "Genoese Rose"	30
Burano. Copy of Alençon; 18th century; showing streaky mesh	30
Macramé. Border with bird design; 17th century	31
Guipure de Flandre. Seventeenth century	34
"Point de Flandre." With brides; 18th century	36
Mechlin, or Malines. First half of 18th century. Showing réseau rosacé	37
Malines Handkerchief. Eighteenth century	38
Malines. Late 18th century; with "point d'esprit"	39
Antwerp. Potten Kant; 17th-18th century	40
"Point d'Angleterre." Clear example of cote around design and with variety of grounds	41
"Point d'Angleterre." With brides. End of 17th century	42
"Point d'Angleterre." Louis XV; corner of square showing use of Chinese figures in design	43
"Point d'Angleterre." On mesh; 18th century; center of chalice veil	44
"Point d'Angleterre." On mesh; 18th century lappet	45

LIST OF ILLUSTRATIONS

	PAGE
"Point d'Angleterre." Eighteenth century barbe; no mesh; great variety of grounds	47
"Point d'Angleterre." Eighteenth century barbe; fine example of cote around motifs	48
Binche or Fausse Valenciennes. End of 17th century	48
Binche. With "cinq-trous fond"; 18th century	49
Duchesse. End of 18th century	50
Brussels "Point à l'Aiguille" or "Point de Gaze"; 19th century	51
Brussels "Point à l'Aiguille" or "Point de Gaze" Handkerchief. Nineteenth century	51
"Point de France" or "Point de Venise." Seventeenth century lappet	54
"Point de France" Chalice Veil. Eighteenth century; showing elaborate design	55
Alençon. Eighteenth century; with carnation pattern and elaborate needle point stitches	56
Alençon. Louis XVI. <i>A</i> —Veil with mesh semé with tiny pods. <i>B</i> —Border showing combination of heavy and fine mesh	57
Argentan. Eighteenth century lappet; hexagonal button-holed mesh	58
Argentan. Eighteenth century	58
Valenciennes. Seventeenth century; resembling Binche	59
Valenciennes. Eighteenth century	60
Valenciennes. Eighteenth century	60
<i>A</i> —Ave Maria edge. <i>B</i> —"Point de Dieppe"; resembling Valenciennes	61
"Point de Paris." Nineteenth century; showing six-pointed star mesh	62
Lille. Eighteenth century; showing "fond simple"	63
Lille. Nineteenth century; with "point d'esprit"	63
Chantilly Handkerchief. Eighteenth century	64
<i>A</i> —Cluny. <i>B</i> —Torchon	65
Spanish Blonde. Eighteenth century	68
Appliqué. Nineteenth century	69
Appliqué Scarf. Eighteenth century; on "vrai réseau" showing lines where mesh was joined	70
Filet. Buratto. Sixteenth century; mesh made with two threads down and one across	70
Filet. Lacis. Seventeenth century; knatted mesh and darning stitch	71
Filet. Modern type	72
Buckinghamshire. <i>A</i> —Back of lady's cap; eighteenth century. <i>B</i> —Nineteenth century edge; like Lille	73
Honiton Guipure. Collar; 19th century	74
Honiton. Applied to hand-made mesh	74
Irish Crochet. Imitating Venetian needle point; 19th century	76
Irish Crochet. Nineteenth century; barbe; rare specimen of fine old crochet	77
Irish Crochet. Modern type of fine and heavy stitch	78
Limerick. Needle-run lace; 19th century	79
Carrickmacross Guipure. Nineteenth century; showing cambric flowers cut out and stitched around	80

Introduction

I have felt, in compiling this booklet, the need of a concise guide for the student of old lace who does not care to go too deeply into the history of lace, or the technicalities of its making, but at the same time wants to familiarize himself with the various types of lace. I cannot help feeling that a wider interest might be awakened, were it possible for one to gain the knowledge, in a simplified form, of the distinguishing characteristics of lace.

There should be a revival of the appreciation of this beautiful art which has remained dormant here in America, due possibly to a certain hesitancy on the part of many in taking up the study of a subject which may seem to them rather formidable, but which in reality may be easily mastered, and take its place in the education of our youth, last but not least in the study of the fine arts.

It is my aim, in this book, to give a general idea, in as few words as possible, and with the aid of numerous illustrations, of the many and varied forms of lace, to what century they belong, and in what country they were made.

Should any one feel, after studying this book, that his interest is sufficiently awakened to warrant a fuller and more detailed knowledge of this fascinating subject, there are any number of excellent works that will take him far into the intricacies of lace-making, too numerous to mention, but that any library can supply.

Although there are many slightly conflicting opinions as to the real beginning of this beautiful work, it is safe to say that what we know today as "lace" came into existence about 1500, or even the latter part of the fifteenth century; but from that time on, the rapid develop-

ment was quite remarkable, for within a period of about fifty years, lace-making had taken its place in nearly all European countries as an acknowledged industry.

Italy is probably the first country to which we turn for our earliest examples, although many other countries, such as Spain and Flanders, undoubtedly made lace about the same time, and in some few instances even earlier.

The early patterns used in all these countries for any form of linen work, prove to us, however, that in copying the Moorish, Greek and Arabic designs from old bits of fabrics, we may look back to a much earlier civilization, to the real origin of this hand work. What chiefly concerns us here, however, is to follow as briefly as possible the course of lace-making from its established beginning down to modern times.

For this purpose we will take up lace, which in the early sixteenth century was the direct outcome of the elaborate drawn and cut work made in Italy for several centuries previous. The gradual elimination of nearly all the linen ground by the drawing of threads brings us to what was known as Reticello. Once established as an industry, which it soon became, lace was divided into two great classes to which belong all the lace made up to the present time.

These two divisions are known as Point or Needle lace, and Bobbin or Pillow lace. Point lace comprises the laces made with the needle, making use of one stitch in its many and varied forms; that is, the buttonhole stitch. Point lace was made before bobbin lace and to this class belong all the Venetian Points, Alençon. Argentan, Point de France, Brussels Point à l'Aiguille or Point de Gaze, etc.

Bobbin lace, more commonly known as pillow, was made, as the name implies, by the use of bobbins attached to a pillow, the number of these bobbins varying greatly, as many as from ten to many hundreds being used, according to the pattern.

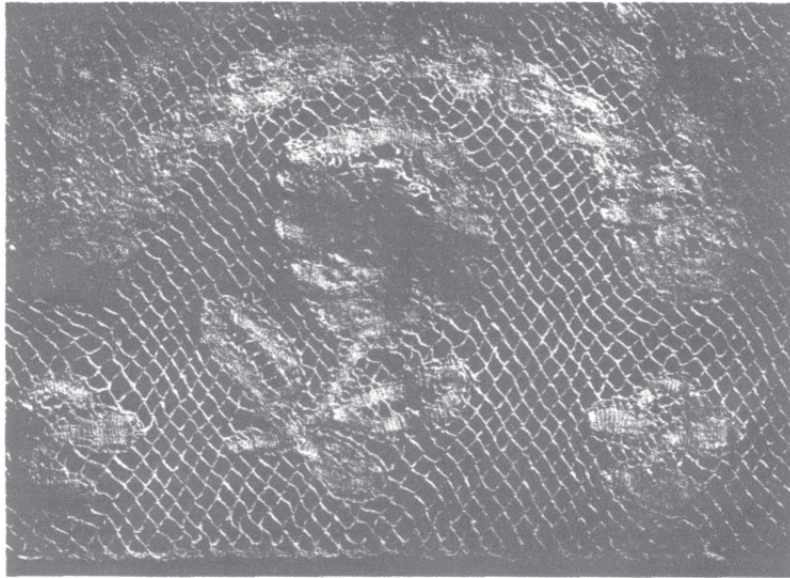


Illustration No. 1
Detail of bobbin toilé

To this class belong Milan, Genoese, nearly all the Spanish laces, Flemish, Point d'Angleterre, Mechlin, Binche, Valenciennes, Point de Paris, Buckinghamshire, Honiton, etc.

Bobbin lace can easily be distinguished from point lace by looking at the execution of the toilé or solid part, which in bobbin lace resembles the crossed and interwoven threads of a woven material, while the solid part of point lace is an easily recognizable needle point stitch.

In the following chapters we will take up the study of the different laces in the order of their development. Italy will be given the first place by right of the undeniable perfection of her early workmanship and the fact that it was in Italy that lace-making first became prominent as an industry. We will try to discuss the lace of each country as clearly as possible, devoting the most detail to the three great lace-making centers of the world, namely, Italy, France and Flanders, and touching

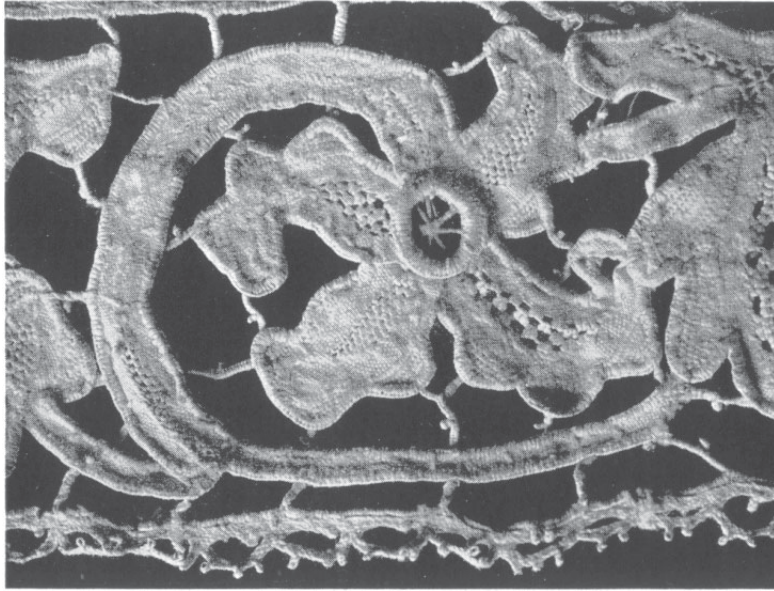


Illustration No. 2
Detail of needle toilé

but lightly on England and Spain. The other European countries all made lace of a certain peasant type which, however, never attained sufficient importance to warrant our devoting space to them in this brief review of laces of greater beauty and value. Any one wishing to go more deeply into the subject of the countless laces of this type, made in all countries, can readily find this information in a comprehensive history of lace, which this book makes no claim to be. The object of this volume is to interest the many whose knowledge of lace lies simply in an appreciation of its beauty, and to give them a simple method of classifying the well-known laces of all countries, thus bringing them to the threshold of a far wider knowledge, and opening for them the portals into the "Kingdom of Lace," where they will be ably guided by Mrs. Palliser, Elisa Ricci, Gertrude Whiting, Mrs. Neville Jackson, and a score of others.

Laces of Italy

Embellishment of personal and household linen as well as vestments of the church, started with what is known as "Punto Tirato" or drawn work, and there is little difficulty in tracing the evolution of this same drawn work into its final phase, known as lace.

The drawing of these threads in greater or less quantities naturally led to the use of a great variety of stitches, among which the satin and curl stitch, or surface embroidery, were used to a great extent, with the "Punto Tagliato" or cut work (where a piece is cut directly out of the material and filled in with a needle stitch), and so on, in various forms, gradually getting further from work on the linen and giving greater attention to the drawn threads.



Illustration No. 3

Drawn Linen Work. "Punto Tirato"; 16th century

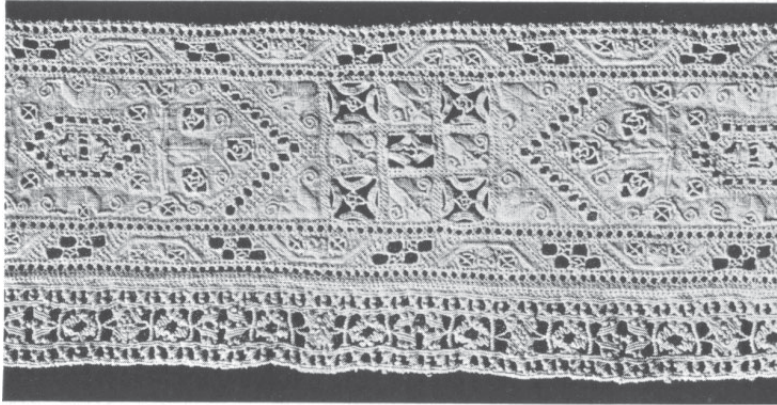


Illustration No. 4

Cut Work. "Punto Tagliato"; 16th century; showing satin and curl stitch

Reticello

Then comes the next step known as Reticello; this is simply the outcome of the continuous drawing away of

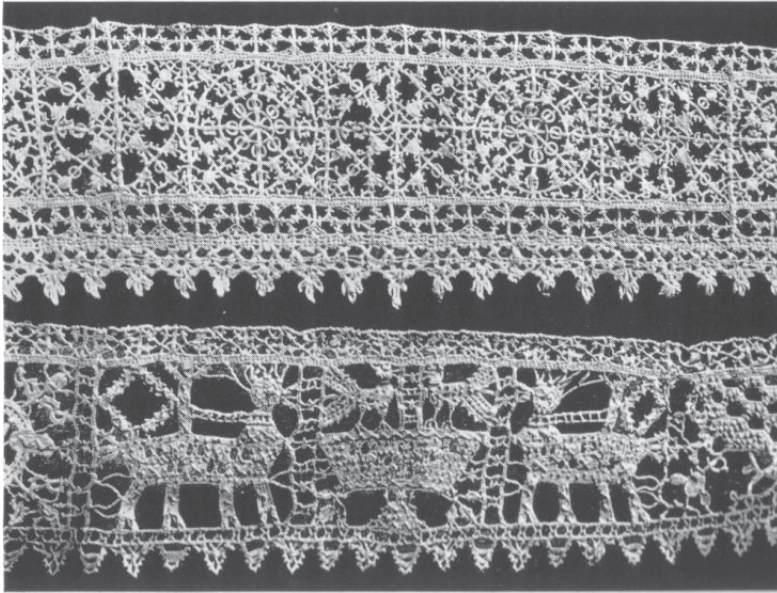


Illustration No. 5

Reticello. Sixteenth century

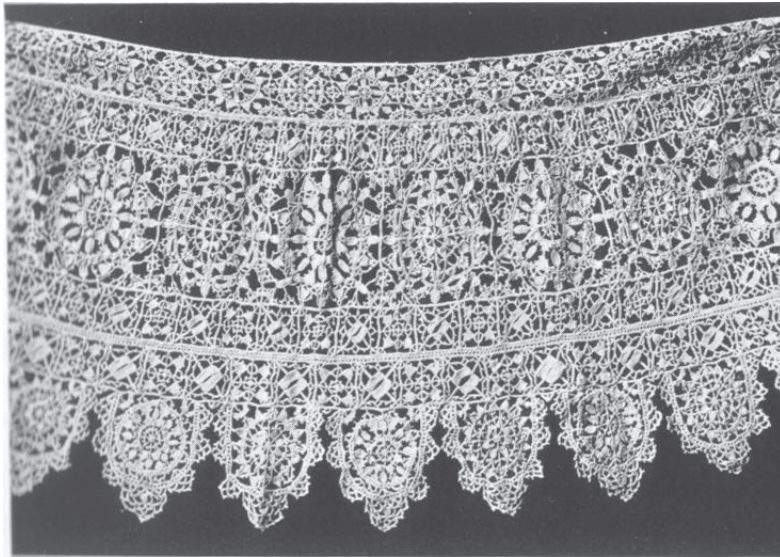


Illustration No. 6
Reticello Collar. Sixteenth century

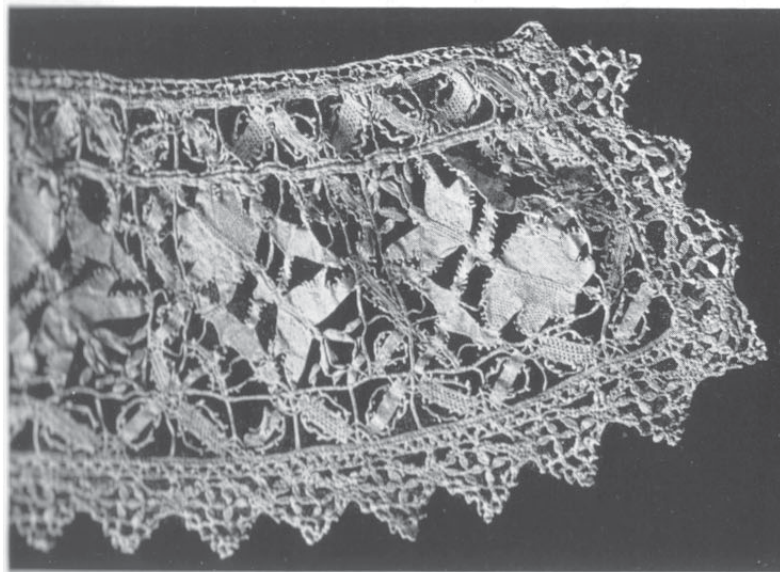


Illustration No. 7
Reticello Collar. Sixteenth century; with bobbin edge

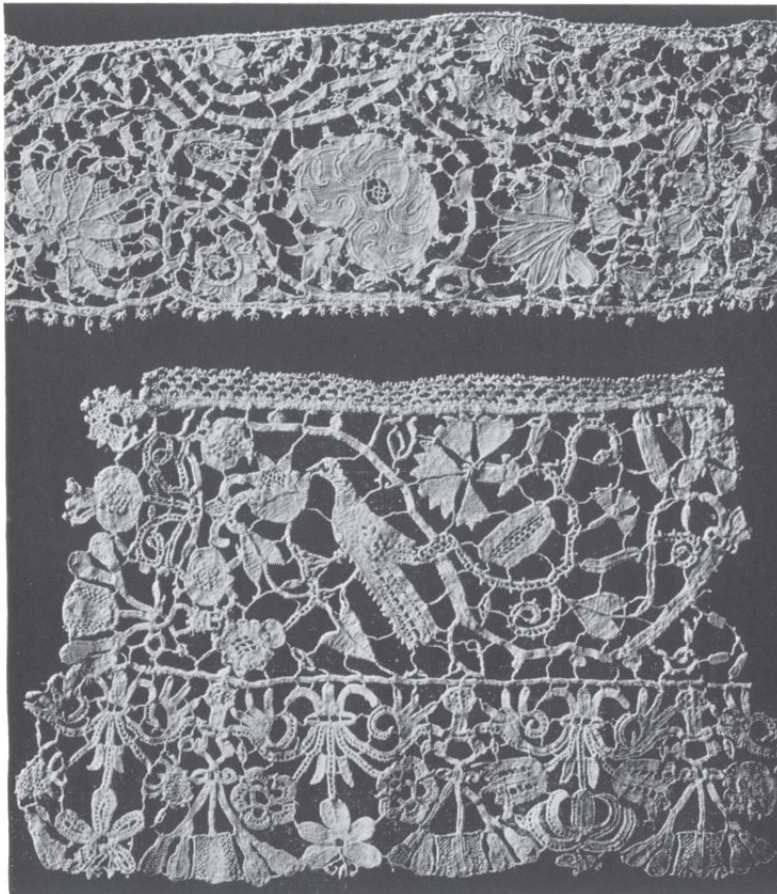


Illustration No. 8

- A*—Edge of "Punto in Aria." End of 16th century
B—"Punto in Aria." Sixteenth century; showing cardinal tassels in the border

the linen until nothing of it visibly remains. It is the name given to the geometrical borders seen in great quantities of Italian work, which by the few perpendicular lines, to which the connecting link of the linen itself may be easily traced, paved the way in this last great step in linen work for the "Punto in Aria," or the earliest example of what is now known as lace.

Punto in Aria

“Punto in Aria” (stitch in the air), as the name implies, is the final breaking away from any link with the linen material. Its first use was in trimming of various altar cloths, albs, etc., of cut and drawn work. It was made in the form of edges and insertions and closely resembled in stitch and design its forerunner, Reticello. The edge was generally pointed, the sharp being of the earlier period and the shallow, more rounded scallop showing the Spanish influence, belonging to a later date. Some authorities put all Venetian lace under the general head of “Punto in Aria,” but I prefer here to call them by their individual names, applying the term “Punto in Aria” only to the earliest stage between Reticello and Gros Point.

From the edges it was but a short and quick step to the lace or beautiful Venetian Points which we know today under the names of Gros Point de Venise, Point Plat de Venise, Coralline, Rosaline and Venise à Réseau.

Gros Point

The first or heavy Venetian Point made with the variation of the buttonhole stitch became richer in design, more complicated in stitch as the workers be-



Illustration No. 9
Venetian “Gros Point.” Seventeenth century ; with brides



Illustration No. 10
Venetian "Gros Point." Detail showing variety of needle stitches

came more efficient. The design, though large, is graceful, and the foliated pattern which is used so much in later Italian lace is seen here for the first time. There

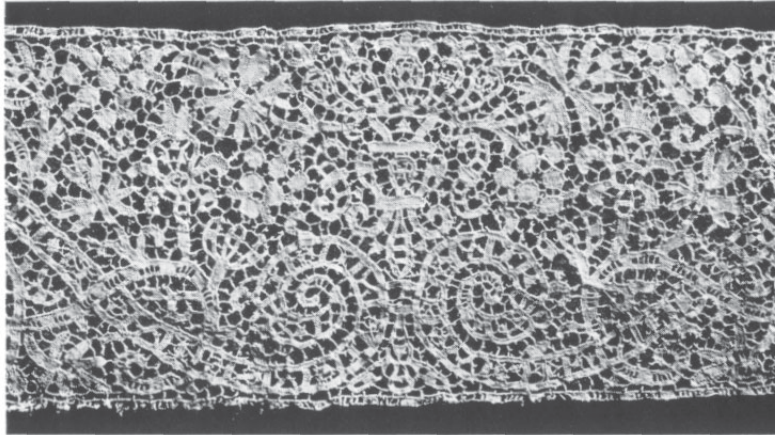


Illustration No. 11
Venetian "Point Plat." Seventeenth century; design with Renaissance scrolls

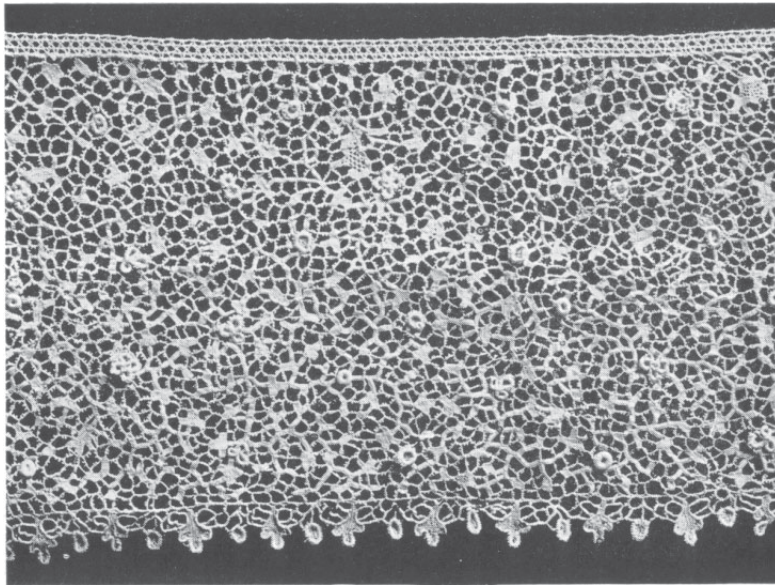


Illustration No. 12
Venetian "Coralline." Seventeenth century

is no background, though in some examples the "motifs" are held together by "brides" or bars made of a fine buttonhole stitch. The heavy cordonnet buttonholed over at various intervals brings out the pattern and is one of the main characteristics of this lace.

The solid parts are made up of a variety of designs, the stitches at times being so close as to give the effect of a linen material, while others are made of open-work designs, checks or other patterns.

Coralline

Following the Gros Point came the flat Venetian or Coralline, very unlike the heavy point in appearance, having its smooth surface unornamented by either the cordon-edged or picotéd flowers. It has no special design save the graceful entwining lines which readily remind one of the coral branches from which it derives its name.

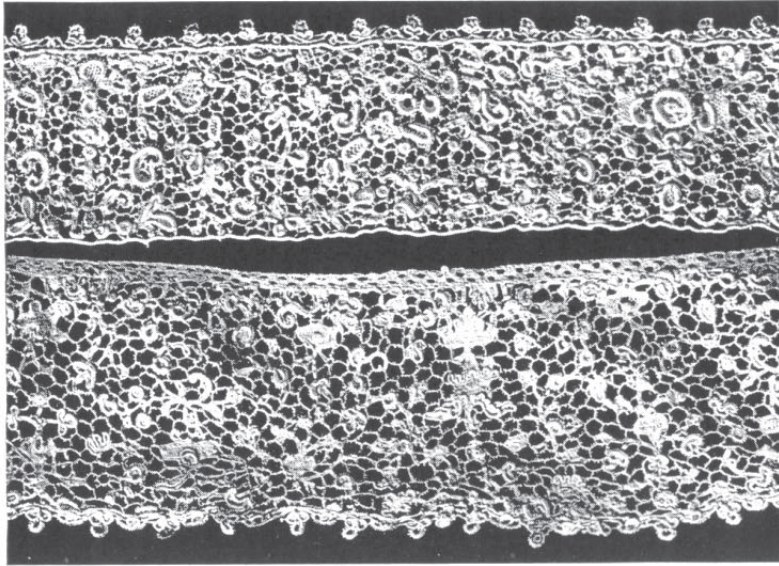


Illustration No. 13
Venetian "Rosaline." Seventeenth century

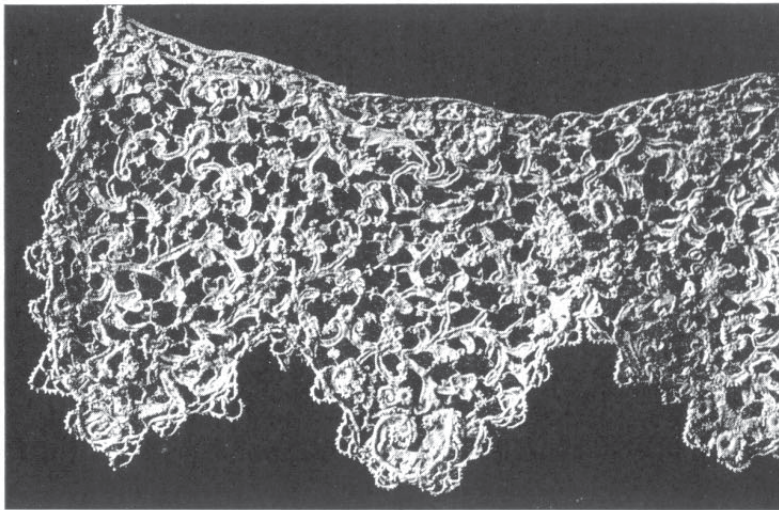


Illustration No. 14
Venetian "Rosaline" Collar, Seventeenth century

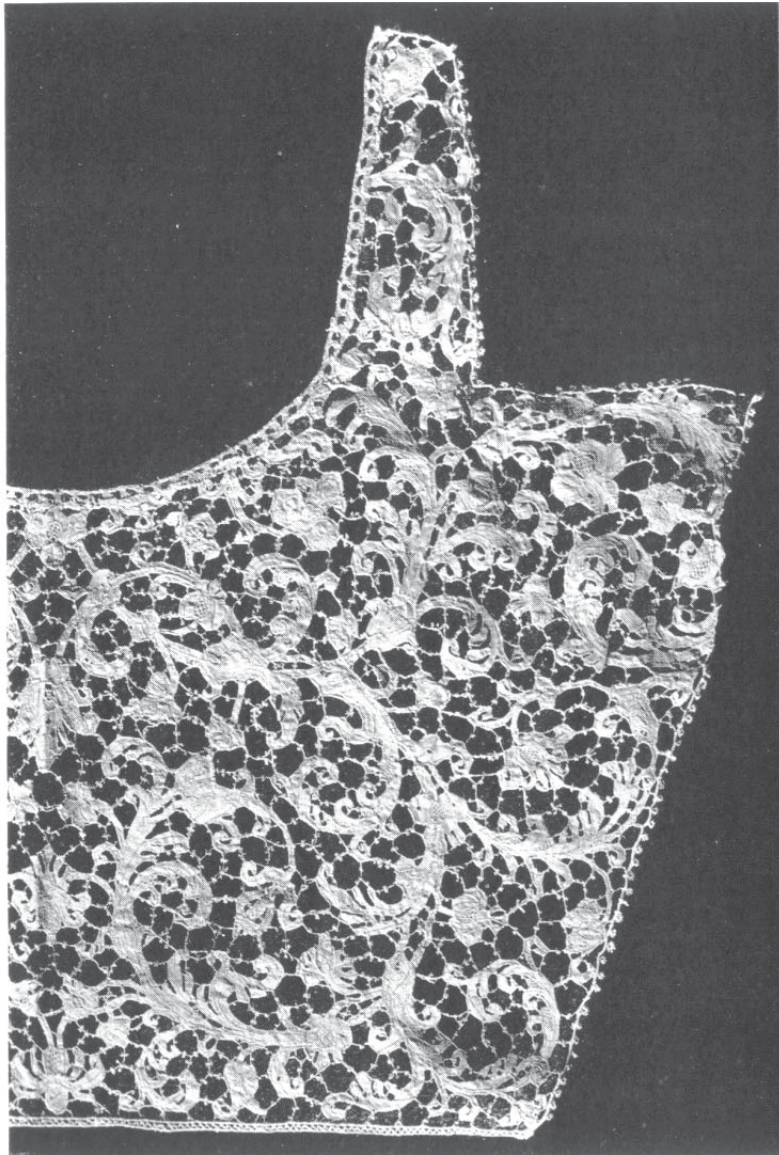


Illustration No. 15
Venetian "Rose Point." Seventeenth century rabat

Rosaline

The Rosaline comes next and its exquisite workmanship makes it among the finest and most sought after of all the Italian laces. It borrows something from both of its predecessors, for while closely resembling the Gros Point in conception, the pattern is much daintier and smaller, making the effect one of airy lightness.

The designs are held together by innumerable tiny "brides" which in turn are profusely ornamented by small rose-like flowers, the edges of the flowers as well as the "brides" are decorated with myriads of little picots, varying of course with the quality of the lace; this gives a raised effect, which is very beautiful.

A type of fine, flat Venise is also called Rose Point, though the rose from which it derives its name is only found ornamenting at intervals the "brides" or bars with a tiny picot-edged circular flower, the main body of the lace resembling the Coralline.

Of course the use of figures, coats-of-arms, or any other designs found in this type of lace adds greatly both to its interest and its value. The distinguishing features, however, remain in the characteristics which we have tried to point out.

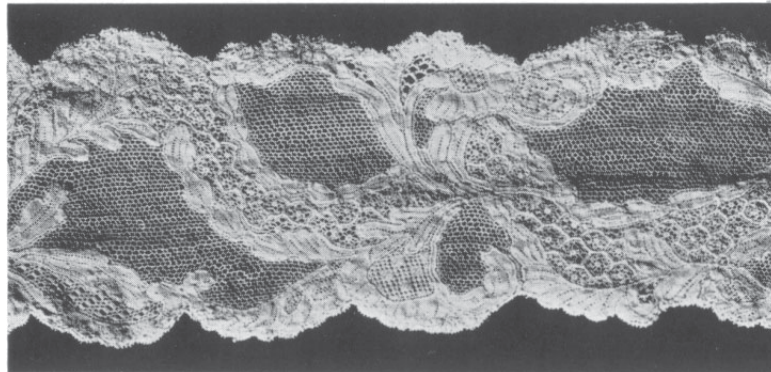


Illustration No. 16

"Venise à Réseau." Eighteenth Century Venetian needle point imitating Alençon

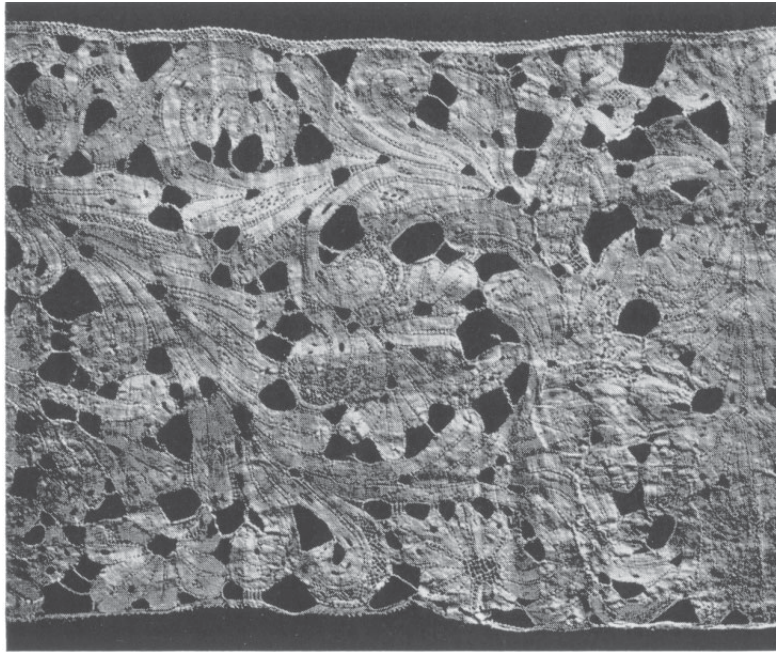


Illustration No. 17

Milan. Bobbin-made without foundation; 17th–18th century

Venise à Réseau

The Venise à Réseau, or grounded Venise, belongs to a considerably later date than the Venetian Points. When Colbert founded the great lace industry in France in 1665, it did not take long for the beautiful Alençon and Argentan laces to find their way into Italy. The beauty of the fine needle-made net or mesh which formed the ground work of these laces, charmed the Italians and they soon set to work to copy this wonderful new ground or Réseau. The result was the combination of the needle point designs, the flower and foliated patterns of the other laces and the fine mesh which the Italian workers soon learned to make. This was called Venise à Réseau. Examples of this exquisite work are rare.

Milan

In describing the Venetian points we have touched on the best known and most sought-after of the needle-made Italian laces, and we now turn to the bobbin-made laces of Milan, which, by their beauty, give ample proof that the women of Milan were as skilled in the use of their bobbins as were their sisters of Venice in plying the needle.

The Milanese lace of the sixteenth and seventeenth centuries, was a flat, tape-like lace, very open as to pattern and generally following little or no design, save the curving circular lines often joined by "brides" and called "flat Milan."

A close examination of this lace will readily show the reader the distinct difference between the toilé or

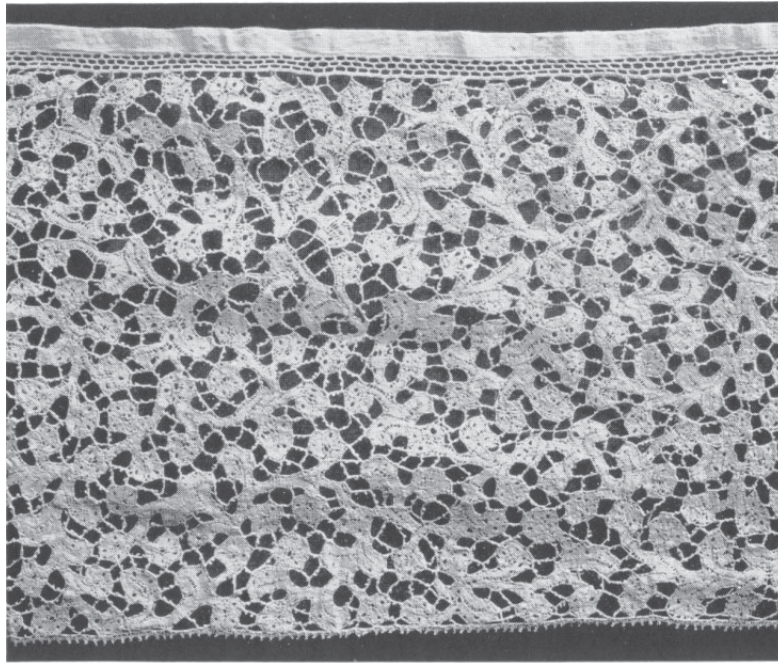


Illustration No. 18

Milan. Bobbin-made; continuous braid with brides; 17th-18th century

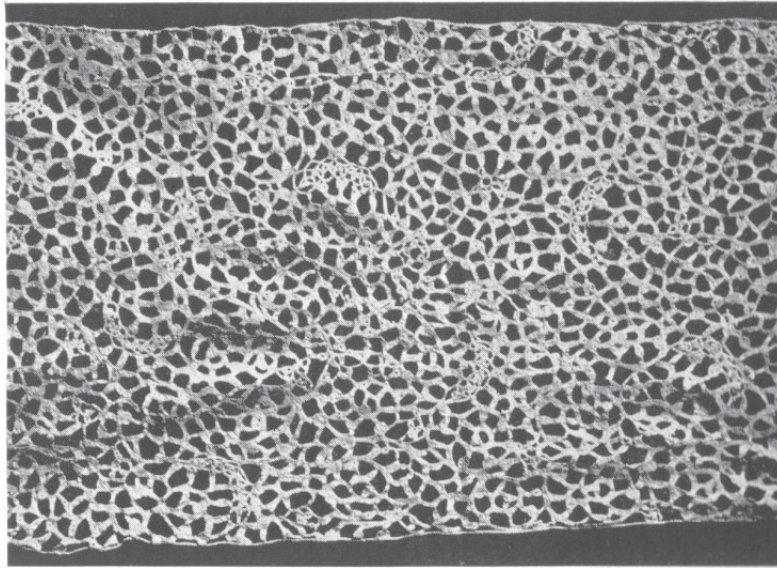


Illustration No. 19

Milan. Bobbin-made; continuous scroll; no foundation; 17th–18th century

solid part of bobbin lace as compared to the needle stitch in Venice.

The next step in Milan was the same tape-like design applied to a somewhat circular mesh ground, and with this came the freer use of “motifs,” such as figures, animals, coats-of-arms, etc. By these various designs one can usually determine the century in which this lace was made, the more ornate and detailed the pattern, the later the period. Thus the scrolls and foliated designs of the Renaissance gave way to figures and flowers of the eighteenth century.

In all “Milan” lace the background or mesh was worked after the “motifs” (which were made separately and arranged in the desired pattern). The mesh is also bobbin-made and generally large and open.

There was a great demand for this lace owing to its adaptability to all ecclesiastical vestments, altar cloths, etc., which called for a durable and washable lace, but

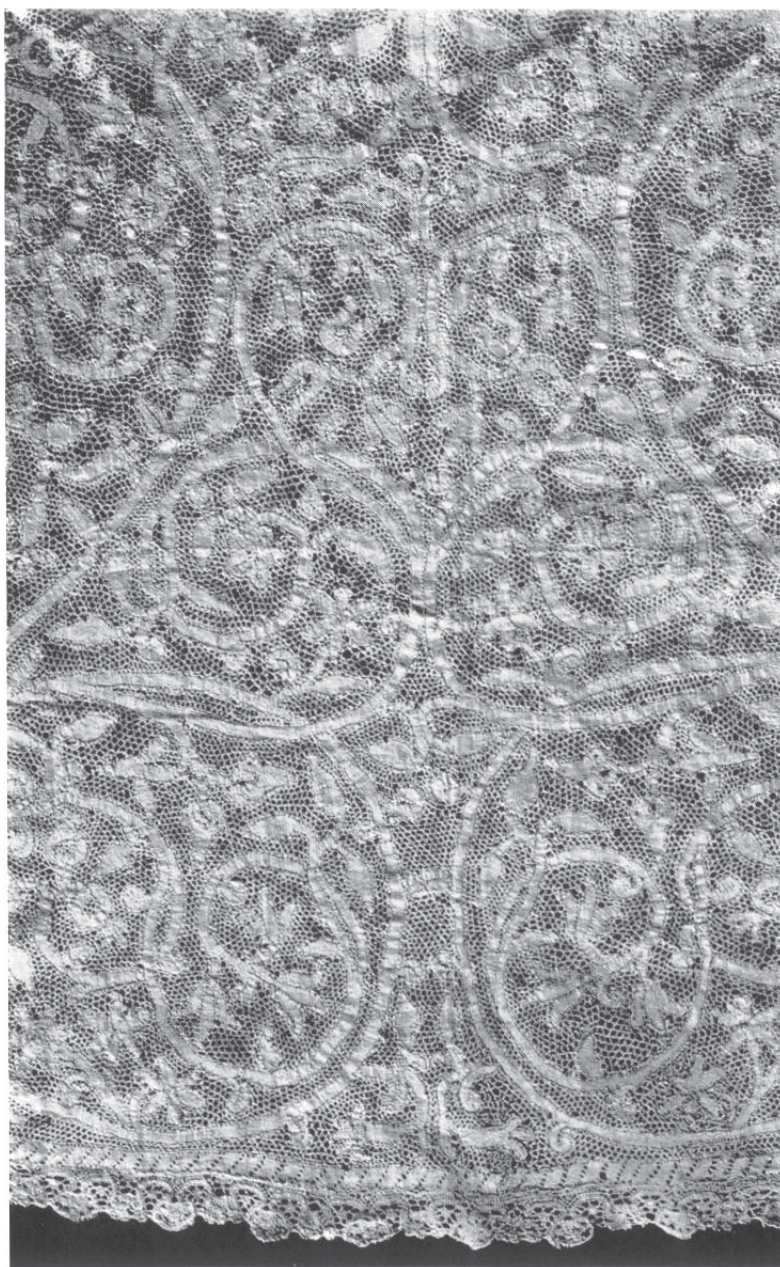


Illustration No. 20

Milan. Bobbin-made; alb trimming on mesh foundation; 18th century



Illustration No. 21

Milan. Bobbin-made; continuous braid on mesh; 17th–18th century design with hunter and dog

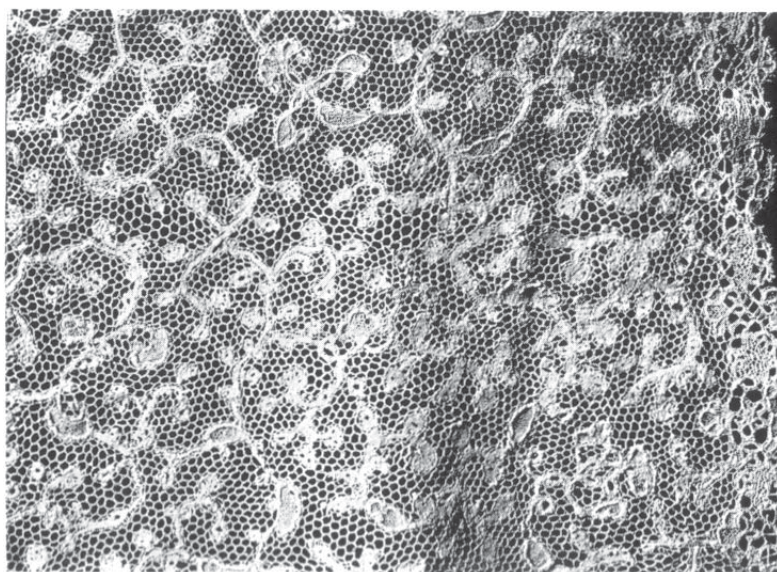


Illustration No. 22

Milan. Bobbin-made; continuous braid on mesh foundation; 18th century

unfortunately this very demand was the cause of the market being flooded with an inferior quality of this lace which, while resembling the other in pattern, was made with a bobbin-made tape that followed the design like an outline instead of making each “motif” on the pillow. This can readily be detected as the tape is either turned or gathered to fit the pattern, while otherwise

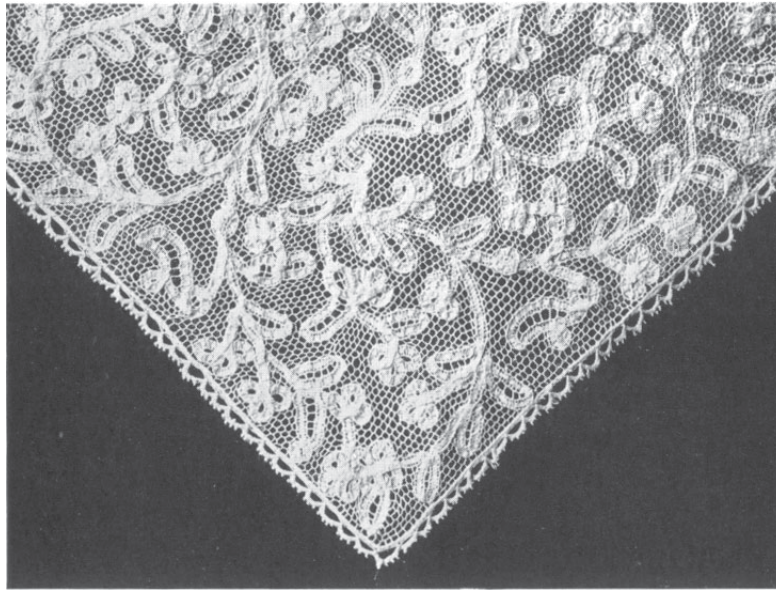


Illustration No. 23

Milan. Bobbin-made tape outlining design on mesh foundation; 18th century

the toilé would smoothly follow the curves of the pattern guided by the bobbin. There is probably a greater variety of Milan than almost any other lace, as it varies from the large flat, scrolling design with a great deal of toilé and no ground, to the similar design connected by “brides,” then the small fine toilé with many brides, on to the later Milan, where the many motifs are joined by the large round mesh in its various degrees of quality.

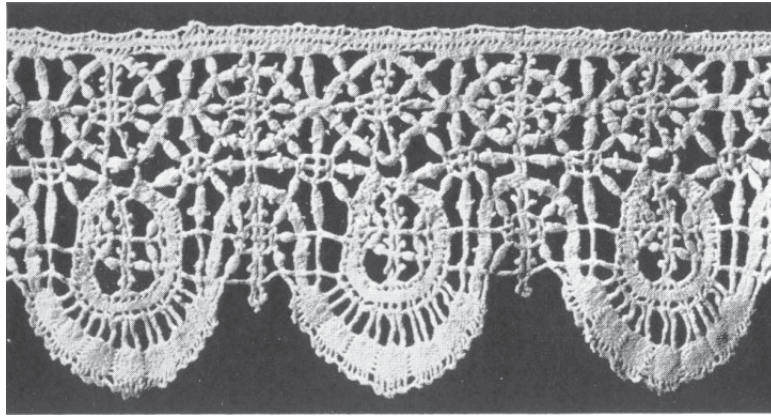


Illustration No. 24
Genoese. Bobbin-made Edge. First half of 17th century

Genoese—Point de Gènes

Although Italy is most famed for its two widely different types of lace represented by Venetian and Milanese, we must by no means ignore the work of the Genoese lace makers, who contributed so much to the lace industry of their country.

Like Milan this lace is made with the bobbin, although unlike the Milan it copies the design and patterns of the Venetian needle point. Its distinguishing feature, however, is the constant use of the flower design composed of petal-like "brides" in the shape of a cross within a circle and called the "Genoese Rose." This geometrical motif recurs constantly in the patterns and is easily recognizable. So skilful were the Genoese workers in imitating with their bobbins the early Venetian patterns found in the fifteenth and sixteenth century pattern books, that it is often only by close observation that they can be distinguished from the needle points of Venice.

The name of "point" incorrectly given to this bobbin-made lace undoubtedly originated from the fact that the best known laces of Genoa were made in deep points

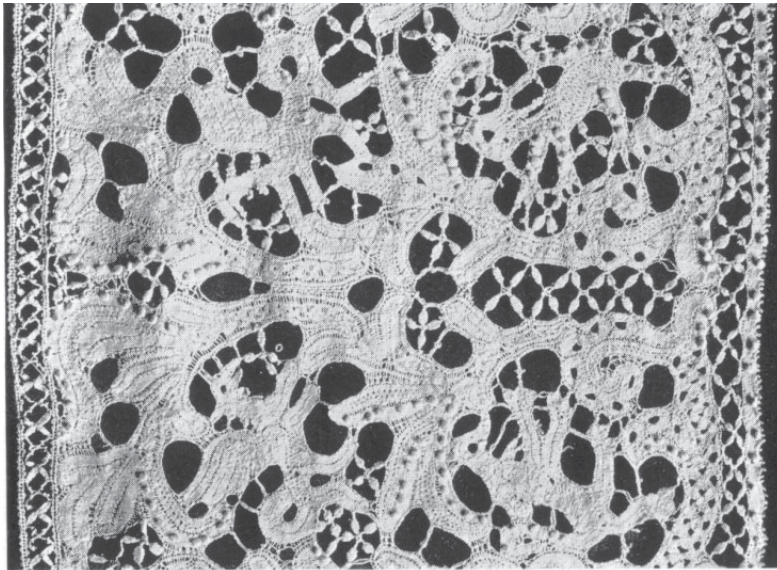


Illustration No. 25

Genoese. Bobbin-made; 18th century; showing "Genoese Rose"

and scallops as they were used to such a great extent for edging the ruffs and collars of the period.

Burano

We are putting Burano last in the list of Italian laces, not because it was the last to take up the industry, but rather because it is the one center which, right up to the present day has continued extensively the making

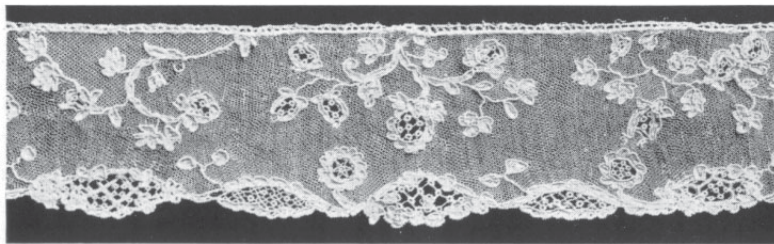


Illustration No. 26

Burano. Copy of Alençon; 18th century; showing streaky mesh

of lace, combining in its schools the reproducing of all types of lace, Italian, French and Flemish. These laces were made so skilfully as often to rival their models and defy detection by all save connoisseurs. The many laces such as Alençon and Argentan of the French and any number of the Flemish points are copied in great quantities. One distinguishing feature of the work of the Burano school is the cloudy, rather streaky effect of the mesh or réseau.

This réseau, which in the French and Flemish laces is clear and light, when compared to the Burano readily shows the difference of texture. This result is obtained by a certain method of throwing the thread to one side in a manner quite different from that done by the needle workers of other countries, and accounts for the perpendicular lined appearance of the mesh.

The name "Burano" does not apply to any one particular lace, as is the case with all other names, although

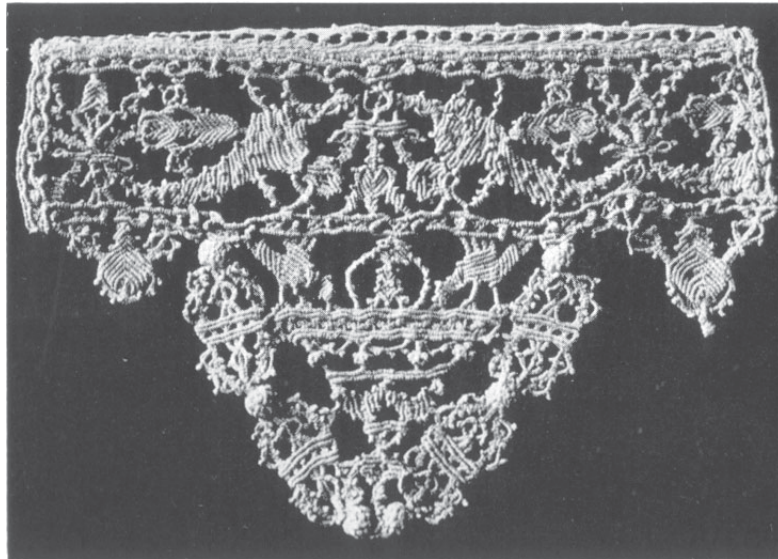


Illustration No. 27

Macramé. Border with bird design; 17th century

the Venise à Réseau or grounded Venise was generally accepted as being most characteristic of Burano.

Macramé

Before leaving the laces of Italy, it may be well to add a few words concerning a certain form of lace that is neither bobbin or needle, but made of the knotting of threads and known as Macramé.

This work is taught in the schools to a great extent and even in the poor houses, children of both sexes learn to make it. It is generally used as an edging for household linens and the long fringes of thread are usually knotted into rather geometrical designs. The ingenuity of the worker, however, often produces more novel and elaborate patterns.

Laces of Flanders

Before entering upon the description of the world-famous bobbin laces of Flanders, it seems to be the opportune moment to explain the meaning of the terms "Straight Lace" and "Free Lace."

Straight lace is the name given to the laces where the pattern and ground or *réseau* are made on the pillow at the same time, the bobbins following without interruption the pricked out design of "motif" and *réseau*. The laces made in this way are Valenciennes, Binche, Point de Paris, Lille, Malines, and all of the peasant laces of France and Italy.

On the other hand, "Free Lace" refers to the laces of which Point d'Angleterre, Honiton, Milan and Brussels are excellent examples.

The "motifs" in these laces are made separately, the *réseau* is worked afterwards and filled in around the pattern to which it is joined by means of a sort of slip stitch made by the bobbin with the aid of a sharp hook or pin called a "needle-pin." These two methods of making lace may be quite easily distinguished by looking closely to see whether the threads of the patterns continue in an unbroken line through to the *réseau*, or if they appear to end with the motif and begin again at another angle in the mesh; the former type is of course "straight lace," the latter "free."

Flemish

As we have already mentioned, lace-making started in Flanders about the same time as in Italy, but was almost exclusively bobbin in its early development. Flanders at once became one of the largest lace centers of the world and the marvelous skill and deftness of her workers made the industry a source of great wealth owing to the quantity of lace which she was able to export.

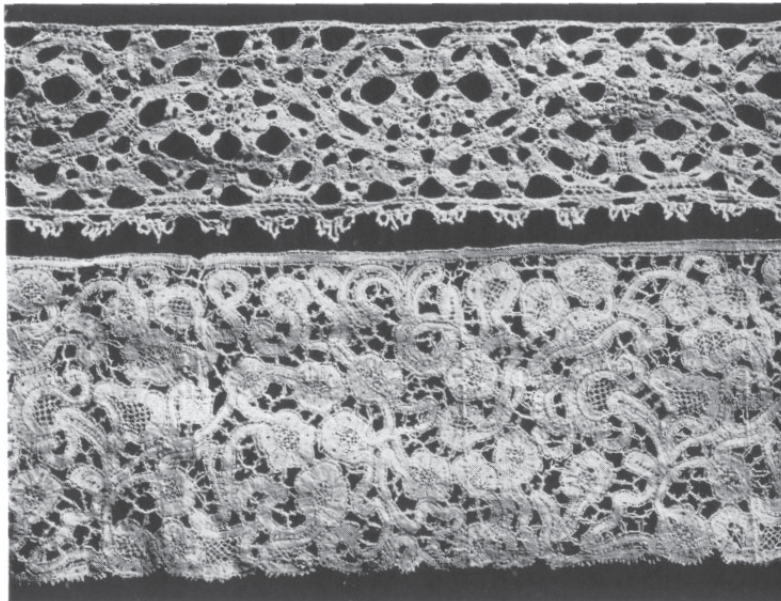


Illustration No. 28
Guipure de Flandre. 17th century

It is the exquisite fineness of the Flemish thread which has made her lace unequalled in quality and texture. The flax is spun in dark underground rooms to avoid contact with the dry air which might cause the thread to break, and it is this rare fineness which makes the "Vrai Réseau" or "Droschel" (as it is called in Flanders) so costly and inimitable.

It is also for this reason that regardless of the quantity of Flemish lace that was copied from the Spanish as well as Milanese patterns it is always distinguishable by a softness and fineness which is quite unlike the firm rather heavier texture of the Italian thread. There is also a slight difference in color, the thread being whiter in the Flemish than the Italian, which has a grayer tone.

Guipure

The earliest Flemish lace was known as Guipure, and like Milan it was a bobbin-made tape, the motifs of

which in the early stages were joined by "brides," and in some cases only by the pattern itself. The designs of this lace, in the sixteenth and seventeenth centuries followed the Renaissance scrolls and foliated patterns of the period, the more elaborate flowers and figures coming later, as well as the use of the mesh.

Flemish Points

Flemish Points, wrongly named "Point," as they are bobbin-made laces, really include the laces of Bruges, Brussels (Brabant), and Point de Gênes. Calling it Point de Gênes has nothing to do with the Italian lace of that name, which was, as we said before, a bobbin-made copy of the Venetian needle point. But the Point de Gênes here referred to is actually Point de Flandre or Flemish Point.

There are great quantities of Flemish lace to be found, both very old and of more recent date, made in the various cities and provinces; these form a group in themselves, vast in number and difficult to describe save by illustrations, as they are mainly copies of the French, Italian and Spanish laces of the same type. Those, however, that have their distinctive characteristics and have acquired fame under their own name, instead of under the general classification of Flemish lace, are the following:

Mechlin (Malines)

Of all the Flemish laces, Malines or Mechlin (which is the English term) is the daintiest and airiest. It is a "straight" lace, and owing to the fact that it was used mainly for the trimming of personal attire it was rarely made as wide as the other Flemish laces. Its distinguishing feature is the cordonnet or flat silky thread that outlines the pattern. The beautiful light mesh is hexagonal in shape, being made by the twisting twice of

two threads on four sides and plaiting four threads three times on the other two sides.

The very free use of the silk thread outline is an unfailing guide to Mechlin, as it almost always appears



Illustration No. 29
"Point de Flandre." With brides; 18th century

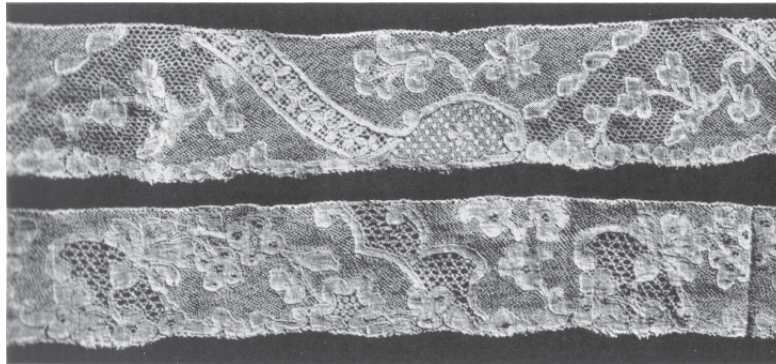


Illustration No. 30
Mechlin, or Malines. First half of 18th century
Showing réseau rosacé

in this lace in a greater or less degree. Were it not for this, it would often be confused with "Angleterre" despite the fact that the latter is a "free" lace.

Malines of the seventeenth and early eighteenth century shows the large flowery spray and inserted open-work stitches known variously as "œil de perdrix," "fond de neige," "réseau-rosacé," etc., and having very little of the plain mesh. It is similar in design and composition to the Angleterre of the same period. With the advance of the eighteenth century Malines became lighter and filmier, characterized now by a great deal of soft, simple mesh, ornamented now and then with little dots or "point d'esprit," and having the small bouquet of flowers at the very edge of the lace. It became very popular at the French court and it was its charming adaptability to the fashion of the day that made Malines the lace of frills and furbelows.

Antwerp

We take occasion here to mention Antwerp on account of a certain familiar type of lace made there. It was used by the women as an edging for their caps and called "Potten Kant," or "pot lace," so named on account of the design, which was a basket or pot from

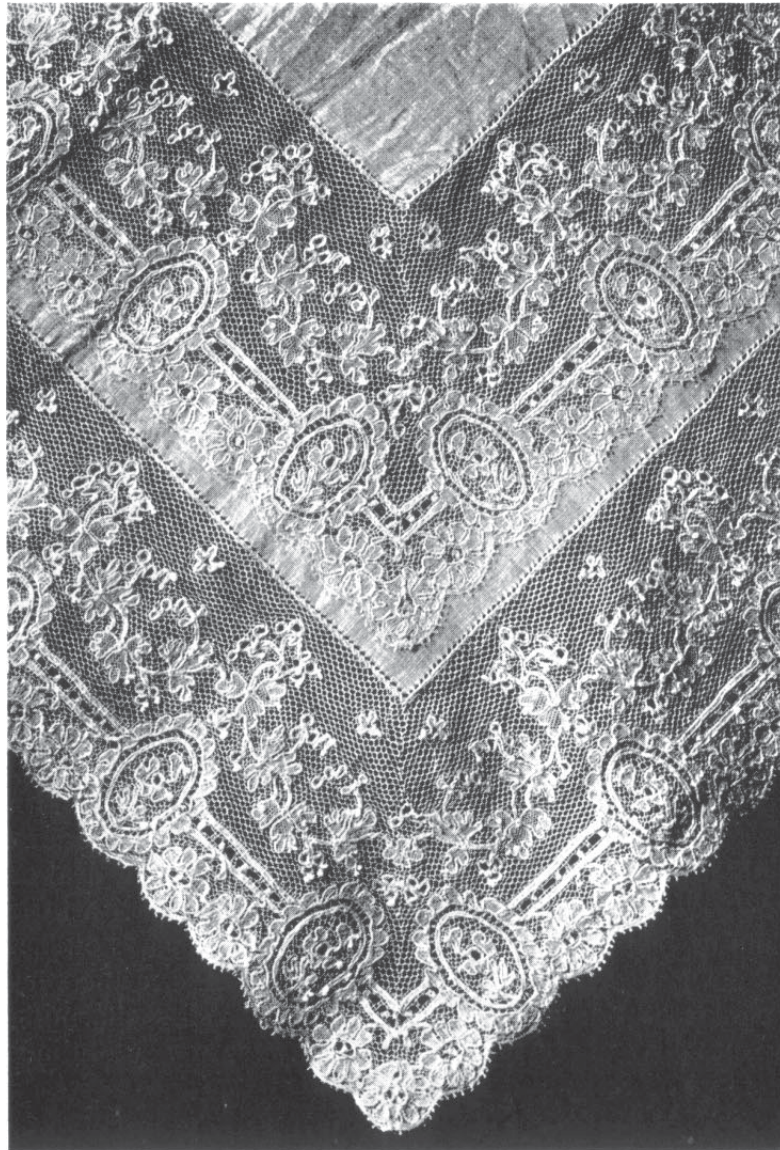


Illustration No. 31
Malines Handkerchief, Eighteenth century

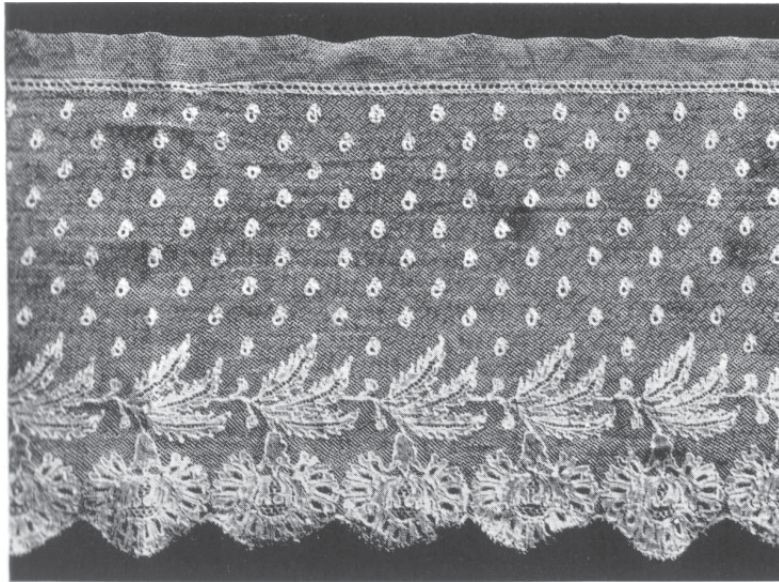


Illustration No. 32

Malines. Late 18th century; with "point d'esprit"

which sprang rather conventional flowers. It is often said that this "motif" represents the "lily of annunciation," and is seen reproduced in many other laces. In quality and appearance it is a cross between Binche and Mechlin, having the ground of the former, and the silky outline of the latter.

Angleterre

The laces that have become known to us under the name of Point d'Angleterre are very varied. This is due mainly to the fact that in the year 1662, in order to stimulate the home industry, an English edict was passed prohibiting the importation of foreign-made laces. This would have meant a great loss to Flanders, so nothing daunted, she immediately renamed the laces made for the English market, putting them all under the head of "Point d'Angleterre" or "English Point." Through this deception she was able to sell her laces to England.

While in the beginning this name was applied to a great many Brussels laces it gradually settled down as a term of its own and became famous as one of the most elaborate and beautiful of the Flemish laces. Although even up to the present time it is better known as Point d'Angleterre, it is frequently called "Old Brussels Point," though I feel that the latter term is somewhat confusing, owing to the fact that there is a more modern *needle*-made lace named Brussels Point. The early lace of this type closely resembles the Mechlin, as we already mentioned, the main difference being in the absence of the silk thread outline and in the formation of the mesh, which though of the same airy type is a little more oblong or lozenge shape, due to the use of an extra plait on either side. This mesh, the famous "Vrai Réseau," or "Droschel," was made in narrow strips, about an inch wide and joined together by means of a stitch called "point de raccroc" or "fine joining."

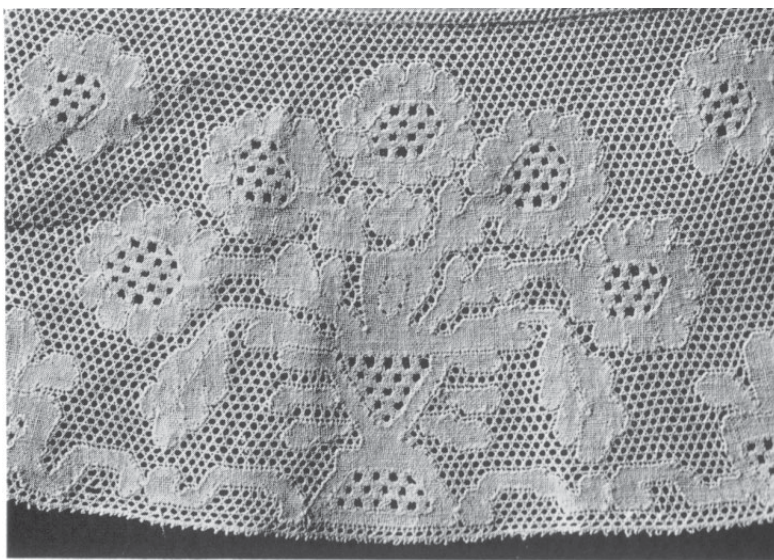


Illustration No. 33
Antwerp. Potten Kant; 17th-18th century

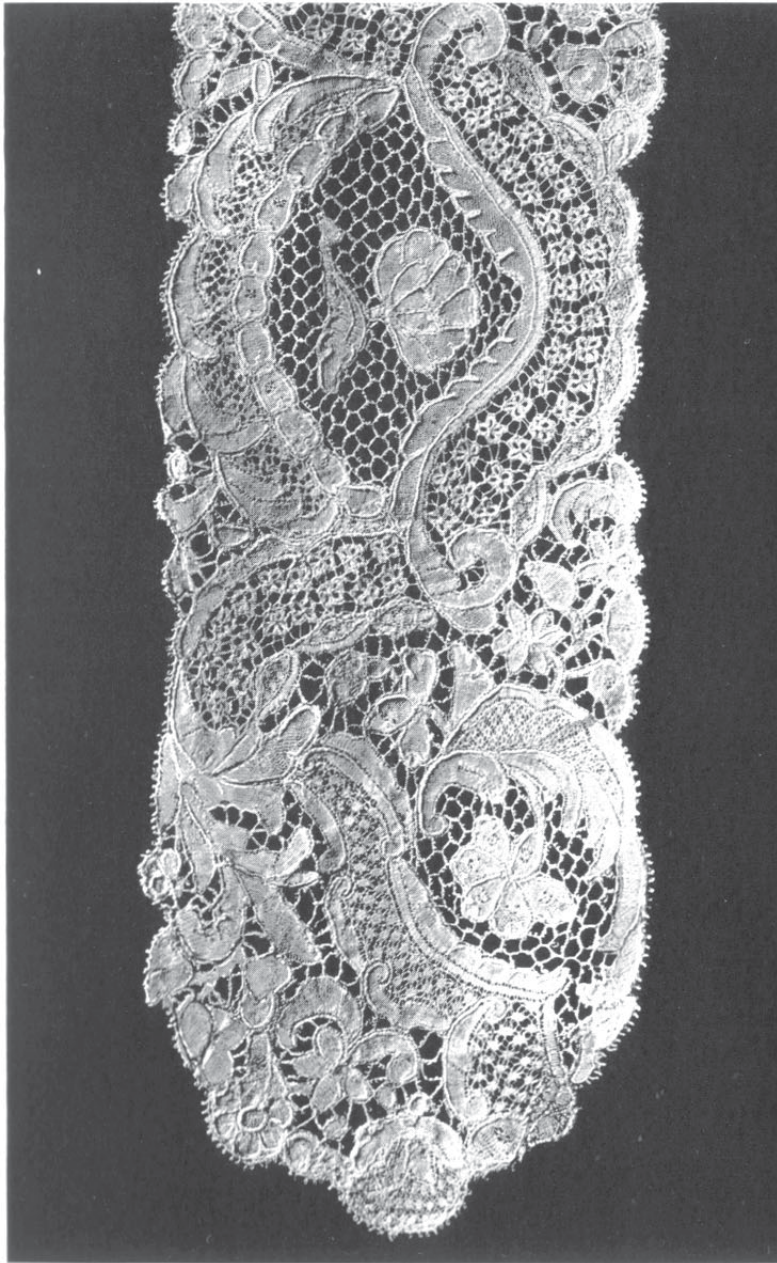


Illustration No. 34

"Point d'Angleterre." Clear example of cote around design
and with variety of grounds