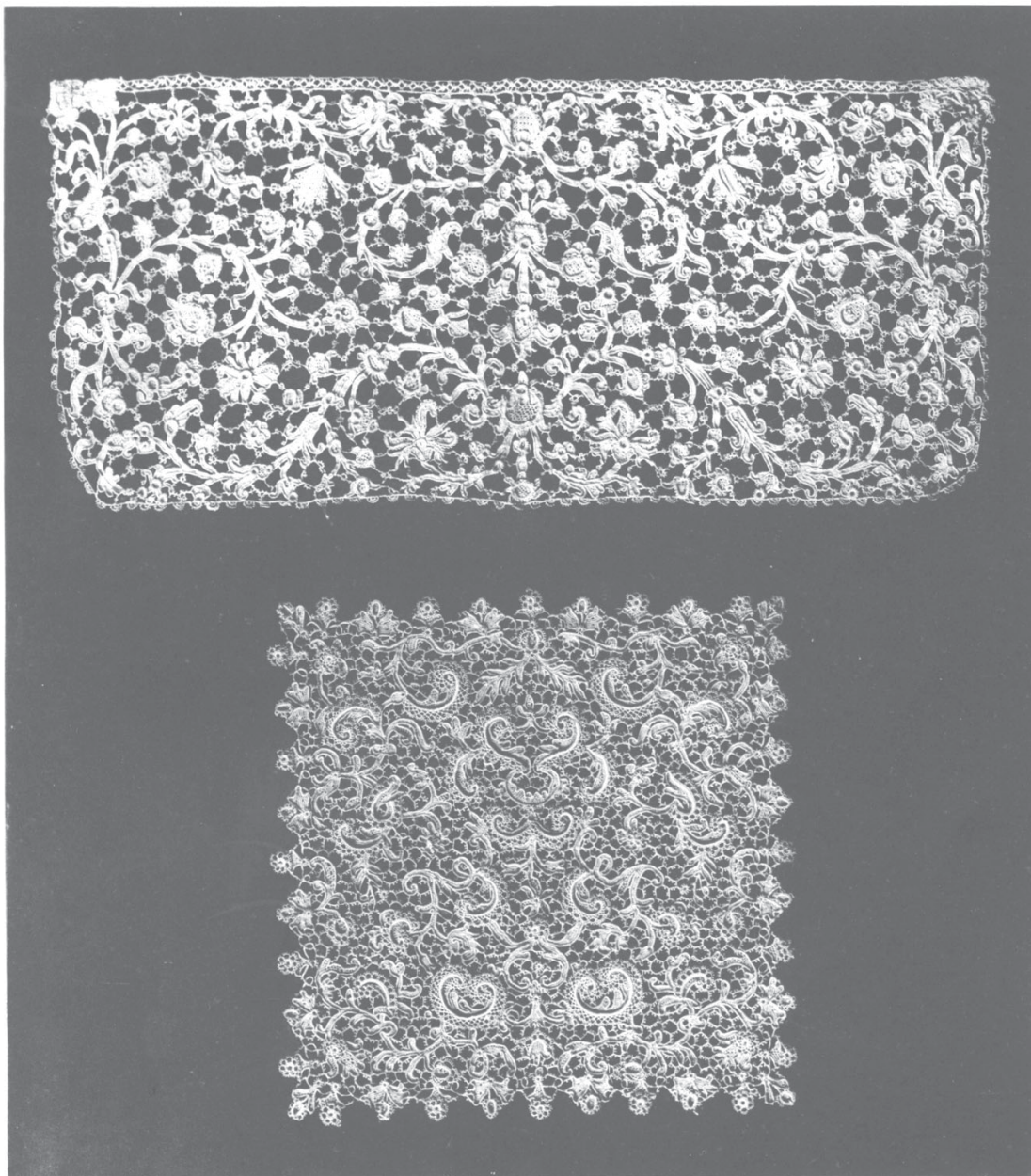


VENETIAN—17th Century.

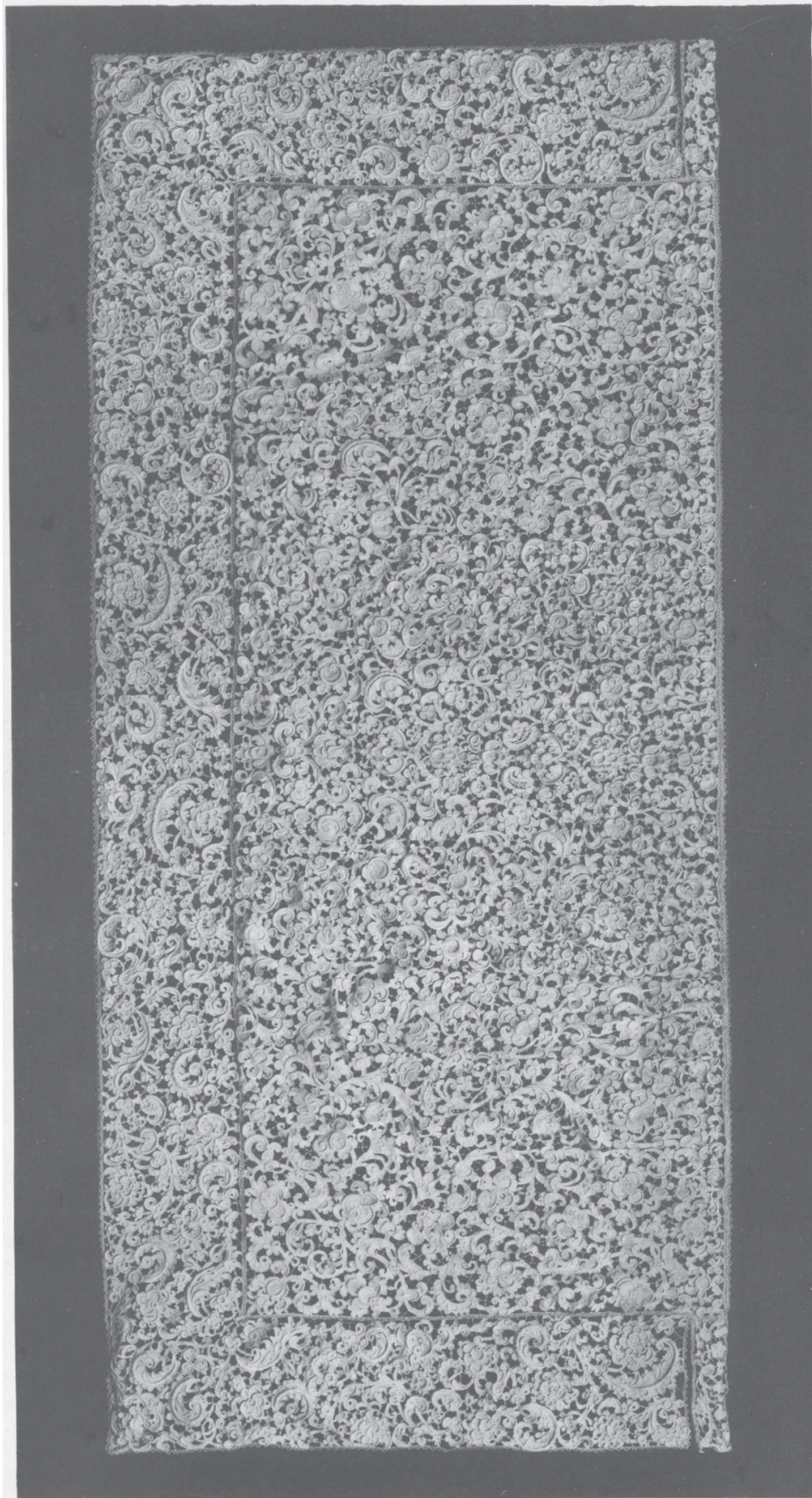


Both these are of raised needle-point lace, "*Point de Venise*." The upper specimen, a CUFF, has a pattern of scrolls springing from each side of a central device, and in well-balanced arrangements. The lower SQUARE is of silk. The ground is of hexagonal meshes, over which are evenly scattered in balanced arrangements various small detached scroll forms and sprays. This square is probably from a Jewish silk veil or "tallith."

Length, 14½ in. Width, 6½ in. South Kensington Museum.  
Reg. No. 426.-'72.

8½ in. square. South Kensington Museum.  
Reg. No. 25.-'62.

## VENETIAN—17th Century.

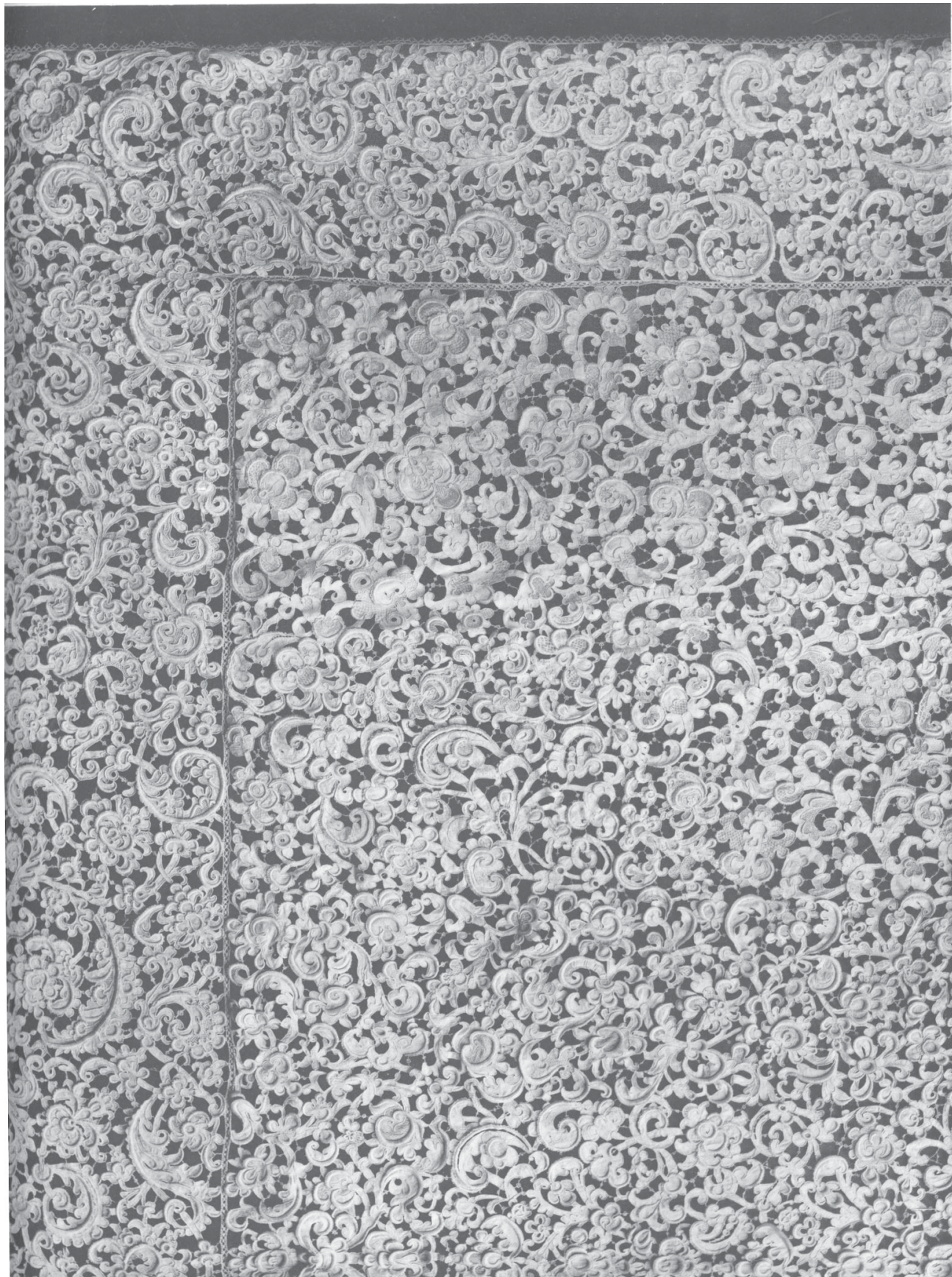


ALTAR CLOTH of raised needle-point lace, "*Punto tagliato a foliami*," and "*Point de Venise*." The gradation in massing the details from the border to the centre is somewhat noticeable, notwithstanding the over-crowding of the ornament and consequent loss of value in its effect.

Length, 8 ft. 4 in. Width, 3 ft. 8 in. South Kensington Museum.

Reg. No. 1,217.—'88.

VENETIAN—17th Century.



Half of an ALTAR FRONTAL of raised needle-point lace, "*Punto tagliato a follami.*"  
Length of entire Frontal, 8 ft. 4 in. Width, 3 ft. 8 in. South Kensington Museum.  
Reg. No. 1,217.—'88.  
(See also No. XIII.)

VENETIAN—Late 17th Century.

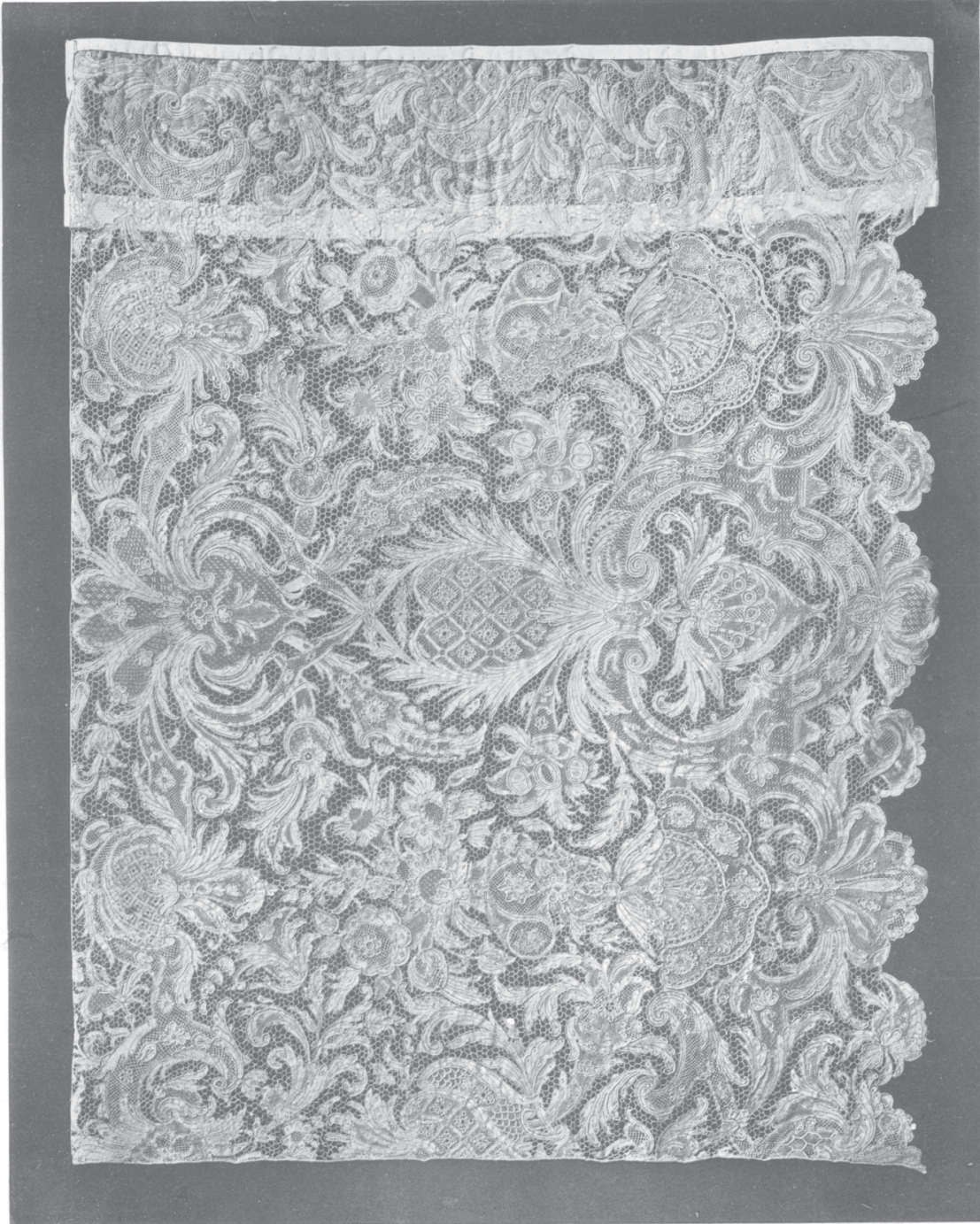


Length, 2 ft. Width, 4 in.  
South Kensington Museum.  
Reg No 1,399.—'74.

Length, 2 ft. Width, 4 in.  
South Kensington Museum.  
Reg. No.—508. '83.

Length, 1 ft. 10 in. Width, 4 in.  
South Kensington Museum.  
Reg No. 604.—'85.

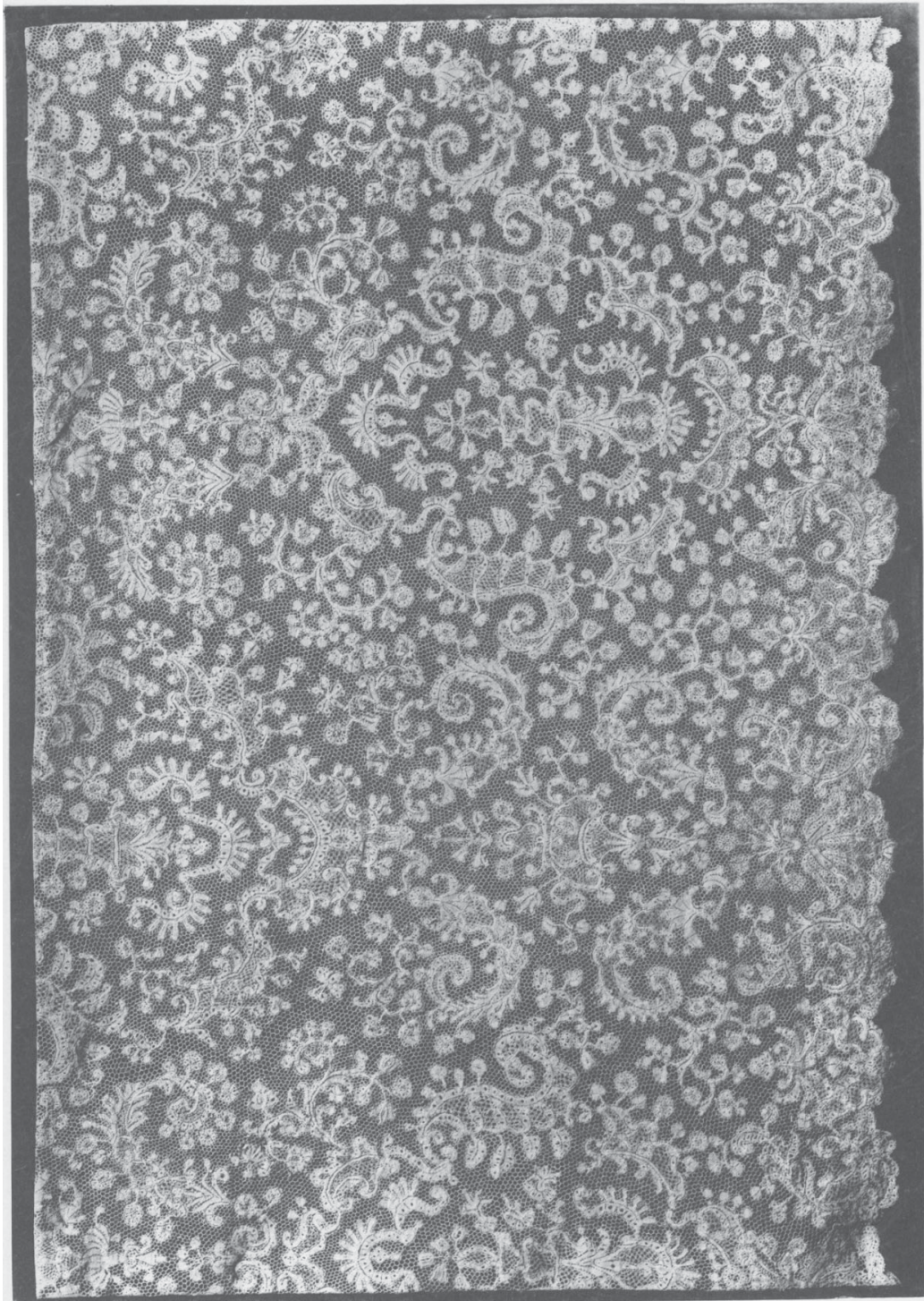
Two BORDERS and a LAPPET of flat needle-point lace, usually known as "*Point de Venise à réseau*." This lace is of very delicate texture and was produced about the period when, in the reign of Louis XIV, Venetian lace-makers were induced to go to France to impart instruction in the Venetian characteristics of the art to groups of French lace-makers at various centres of the "*Manufacture Royale des Dentelles*," such as those at Alençon, Argentan, Sedan, &c.



Part of a FLOUNCE of needle-point lace, with a ground of hexagonal meshes, each side of which is enriched with "*piéts*," whence this sort of lace is termed "*à brides piécées*." This specimen is a modern fac-simile, produced at the Burano Lace School, of a flounce which originally belonged to Pope Clement XIIIth, but is now the property of the Queen of Italy. On the left side of the Flounce is a part of the parchment on which the lace is worked.

Length, 2 ft. 3½ in. Width, 21 in. South Kensington Museum.  
Reg. No. 110.—84.

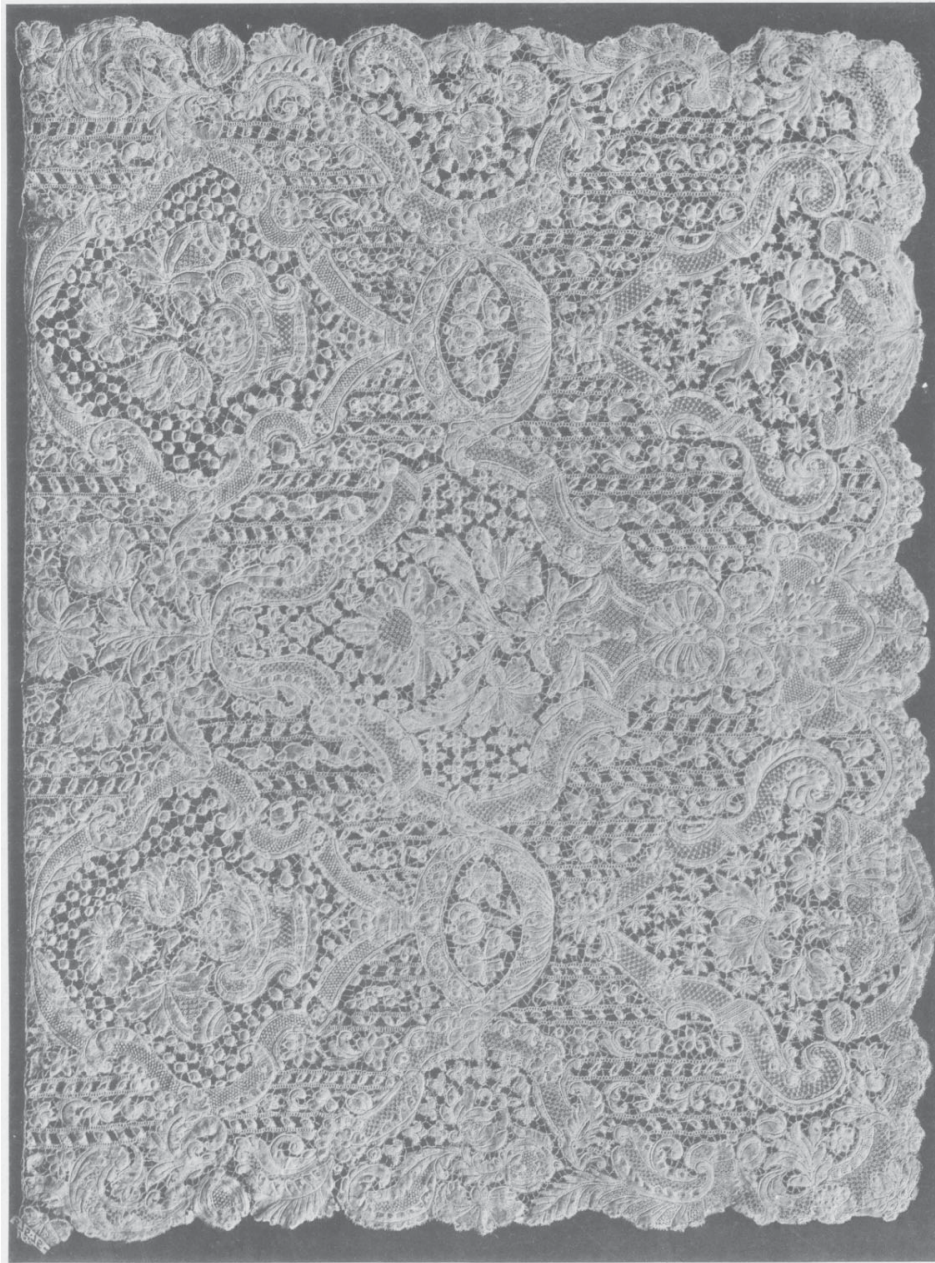
FLEMISH—Late 17th or early 18th Century.



FLOUNCE of pillow-made lace. The pattern consists of repeated similar groups of fragmentary and floral sprays.

Length, 3 ft. Width, 2 ft. 3 in. South Kensington Museum.  
Reg. No. 179.-87.

BRUSSELS—18th Century.



JABOT or CRAVAT of pillow-made lace. The pattern consists of *recess* forms arranged to form fantastically shaped panels inclosing groups of baskets with flowers, &c. Between these panelled groups is a series of little flowers and leaves in vertical lines.

Length, 17 in. Width, 12½ in. South Kensington Museum.  
Reg. No. 575.—75.

BRUSSELS—18th Century.

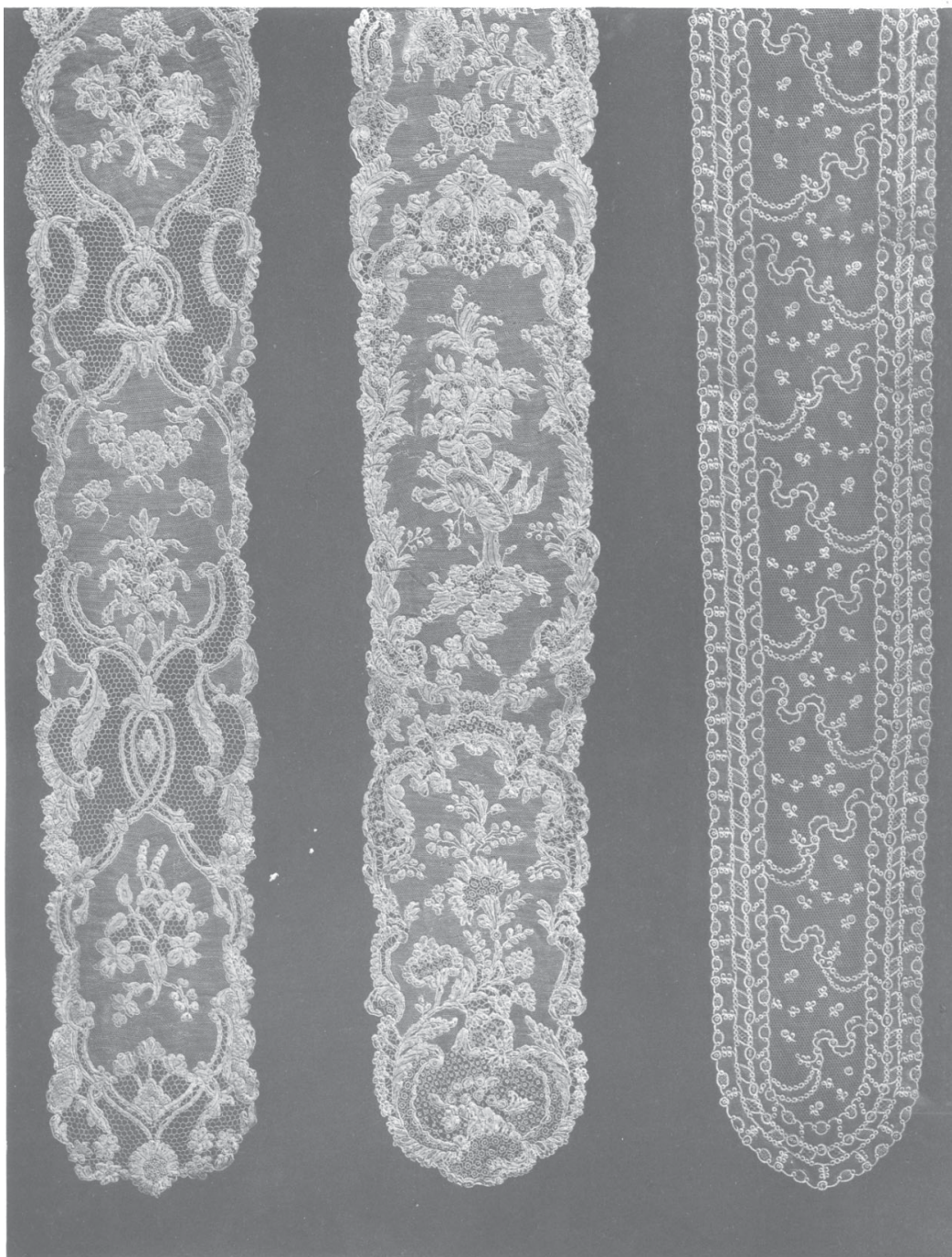


FLOUNCE of pillow-made lace. The pattern consists of a repetition of two long oval panels, each containing a group of floral and other ornaments different from the other. The upper and lower parts beyond the oval panels are marked by the use of a trellis device as a ground.

Length, 3 ft. Width, 1 ft. 9 in. South Kensington Museum.  
Reg. No. 1,240.—88.



## FRENCH—18th Century.



Length, 2 ft. Width, 4½ in.  
South Kensington Museum.  
Reg. No. 529.—'75.

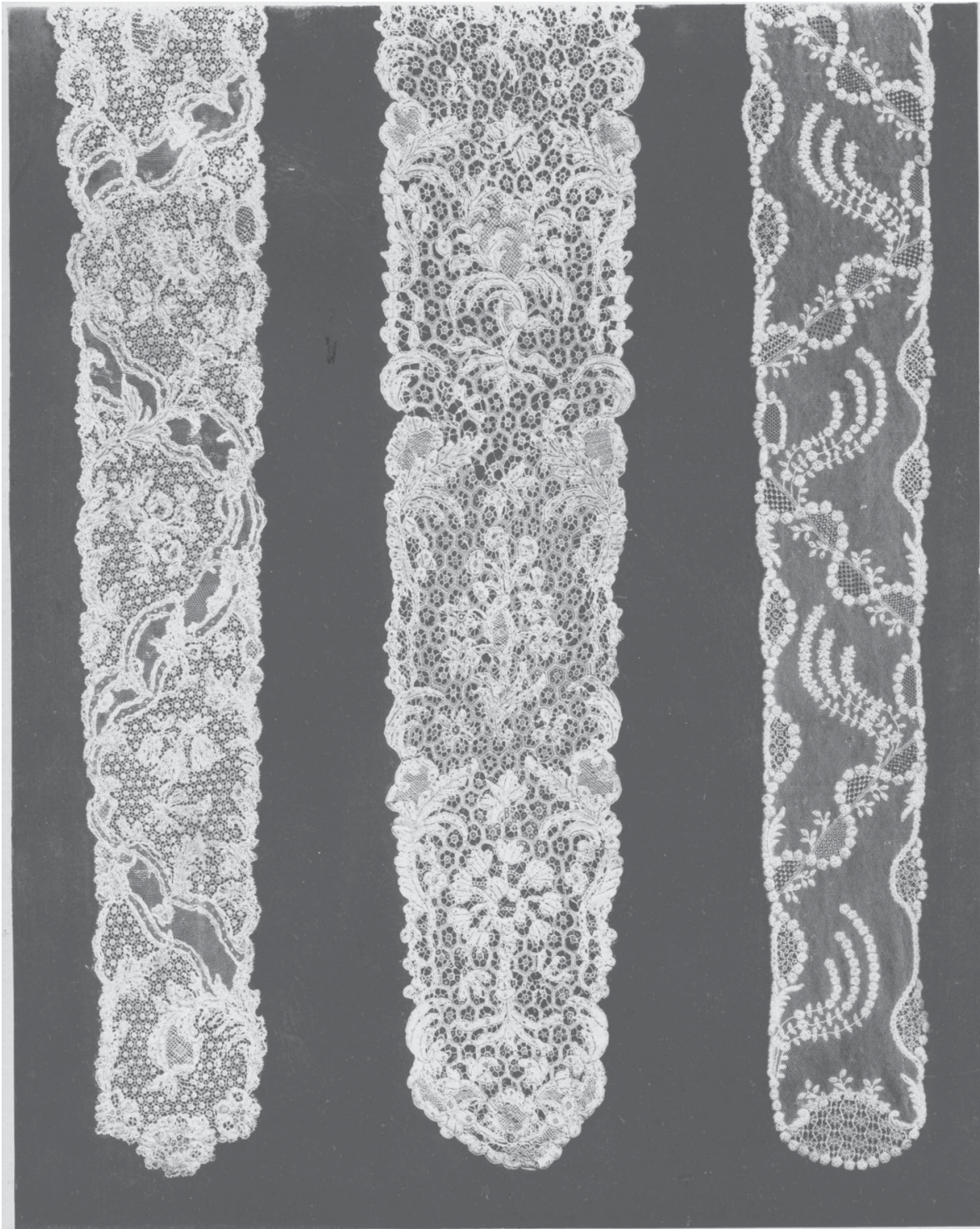
Length, 2 ft. Width, 4½ in.  
South Kensington Museum.  
Reg. No. 541.—'54.

Length, 2 ft. Width, 5 in.  
South Kensington Museum.  
Reg. No. 1,298.—'72.

Three LAPPETS of needle-point lace, "*Point d'Alençon*." A characteristic of this lace is the raised outline to the ornamental devices. The central lappet is from a pattern of the late 17th or early 18th century. The right hand specimen displays a combination of two sorts of meshed grounds; the one of large hexagonal meshes, often held to be a peculiarity of "*Point d'Argentan*"; the other ground is of much smaller meshes and known as the Alençon "*réseau*." The left hand lappet is from a pattern of small details typical of the style in vogue towards the end of the 18th century.

## FRENCH—18th Century.

## BRUSSELS—18th Century.



Length, 1 ft. 9 in. Width, 3½ in.  
South Kensington Museum.  
Reg No 557.—68.

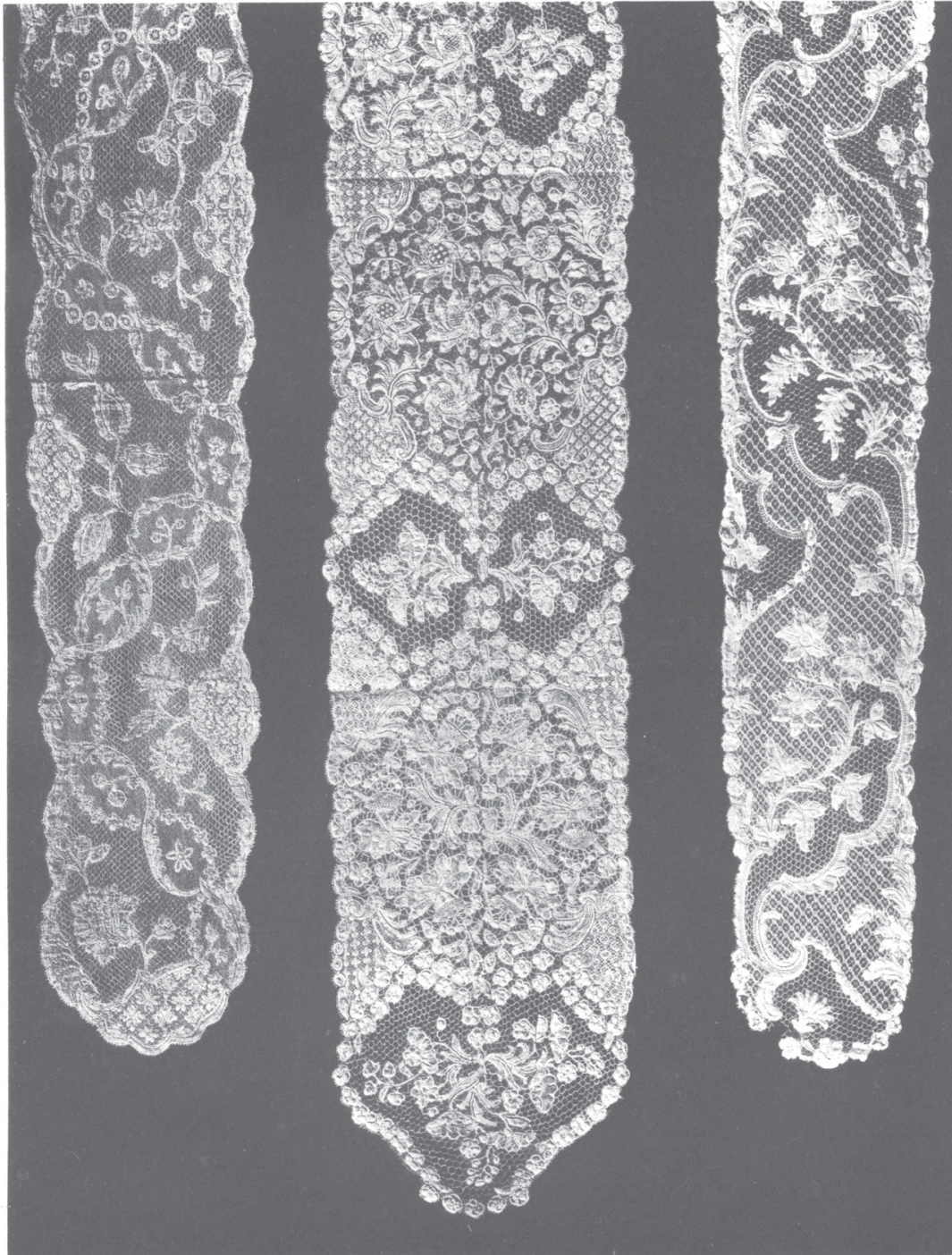
Length, 1 ft. 9 in. Width, 5 in.  
South Kensington Museum  
Reg. No.—1,373. '74.

Length, 1 ft. 9 in. Width, 3½ in.  
South Kensington Museum.  
Reg. No. 346.—'85.

The first of these LAPPETS is of pillow and needle-point lace,—the fine meshed ground and garlands and sprays on it being of pillow lace, the ornamental fillings in the little compartments being of needle-point work. The second and third specimens are of needle-point lace, "*Point d'Alençon*," of the period of Madame de Pompadour. It will be noticed that the ground in each consists of hexagonal devices, a sort of ground known as "*réseau rosacé*," which has been thought to be a characteristic of a class of lace fancifully called "*Argentella*."

MECHLIN—18th Century.

BRUSSELS—18th Century.



Length, 1 ft. 9 in. Width, 4½ in.  
South Kensington Museum.  
Reg. No. 1,279.—'88.

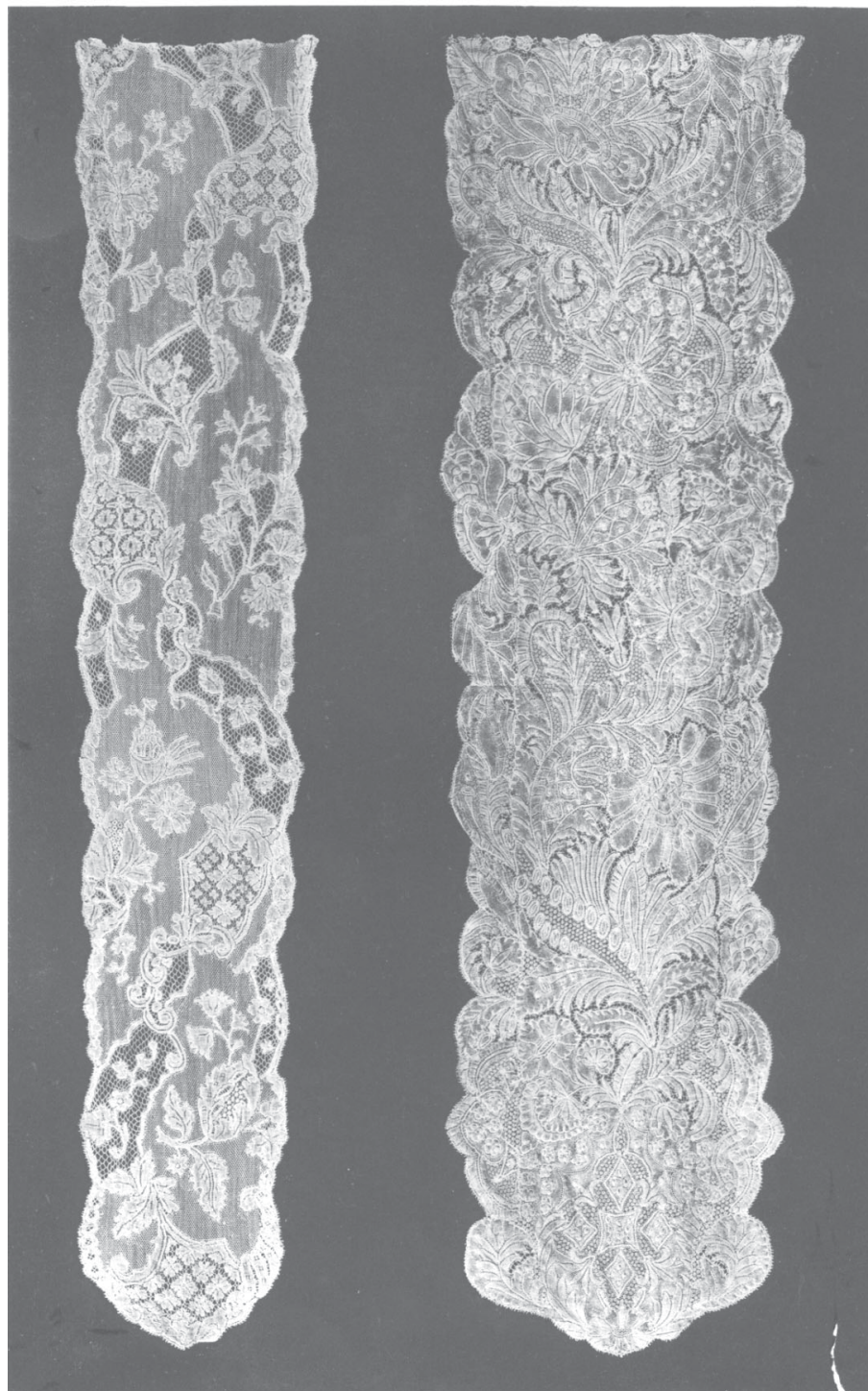
Length, 2 ft. 1 in. Width, 5½ in.  
South Kensington Museum.  
Reg. No. 1,238.—'88.

Length, 1 ft. 9 in. Width, 3½ in.  
South Kensington Museum.  
Reg. No. 505.—'83.

These three LAPPETS are of pillow-made lace. The first two are usually called "*Point d'Angleterre*," because much of this sort of lace was made for England. The third piece is Mechlin. A characteristic of Mechlin lace is the single bright thread which outlines the ornament in the lace. The make of the meshes in the small meshed ground of the Mechlin is different from that in Brussels and Valenciennes pillow laces. The composition and drawing of the patterns in these specimens will repay careful study.

MECHLIN—18th Century.

BRUSSELS—18th Century.

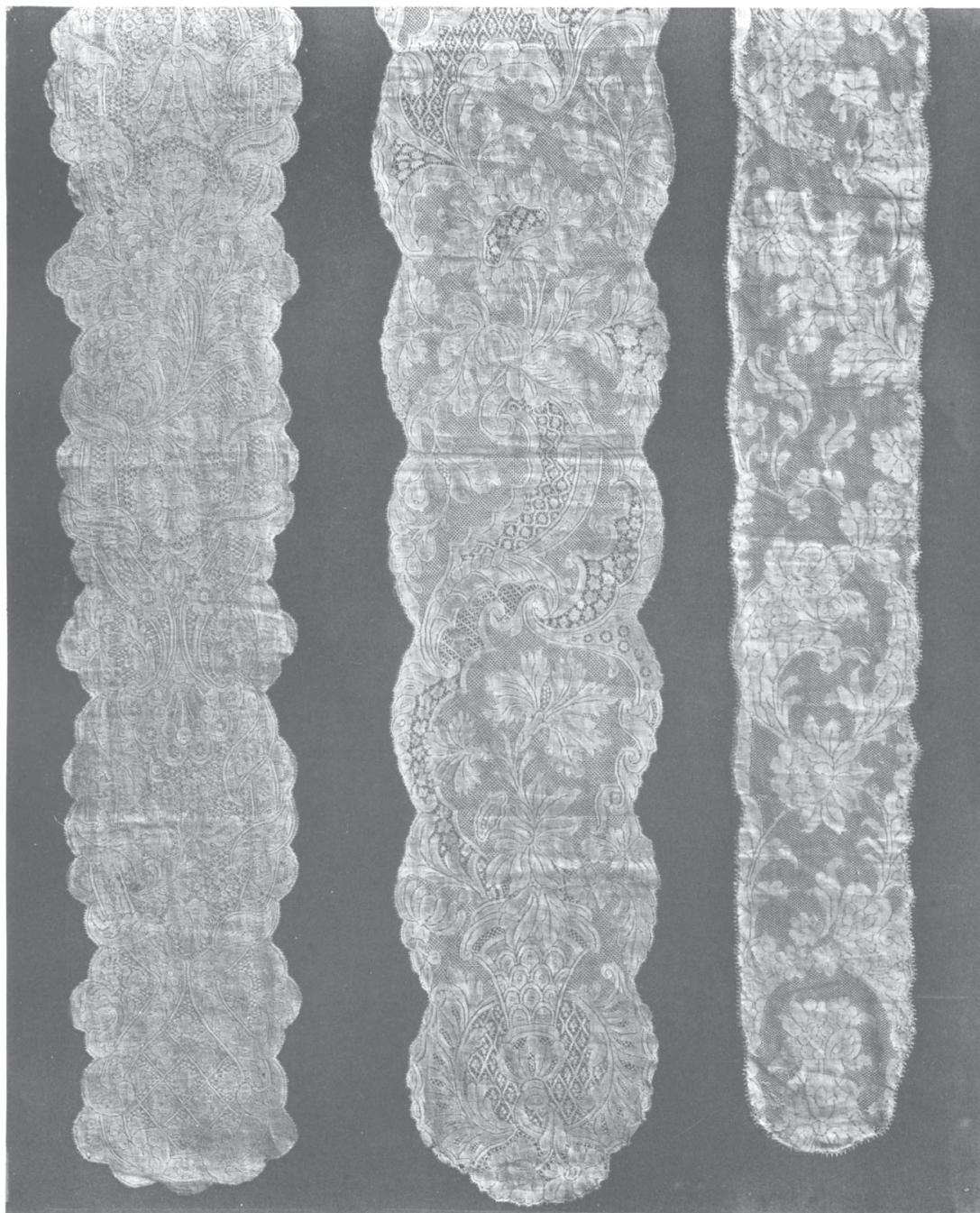


Length, 21 in. Width, 4 in.  
South Kensington Museum.  
Reg. No. 1,230.—'88.

Length, 21 in. Width, 6 in.  
South Kensington Museum.  
Reg. No. 1,237.—'88.

Two LAPPETS of pillow-made lace. The first is from a close pattern of a style adopted by some of the earlier Honiton lace makers. The second is a variation of such schemes of patterns as are shown in No. XXII.

VALENCIENNES—18th Century.



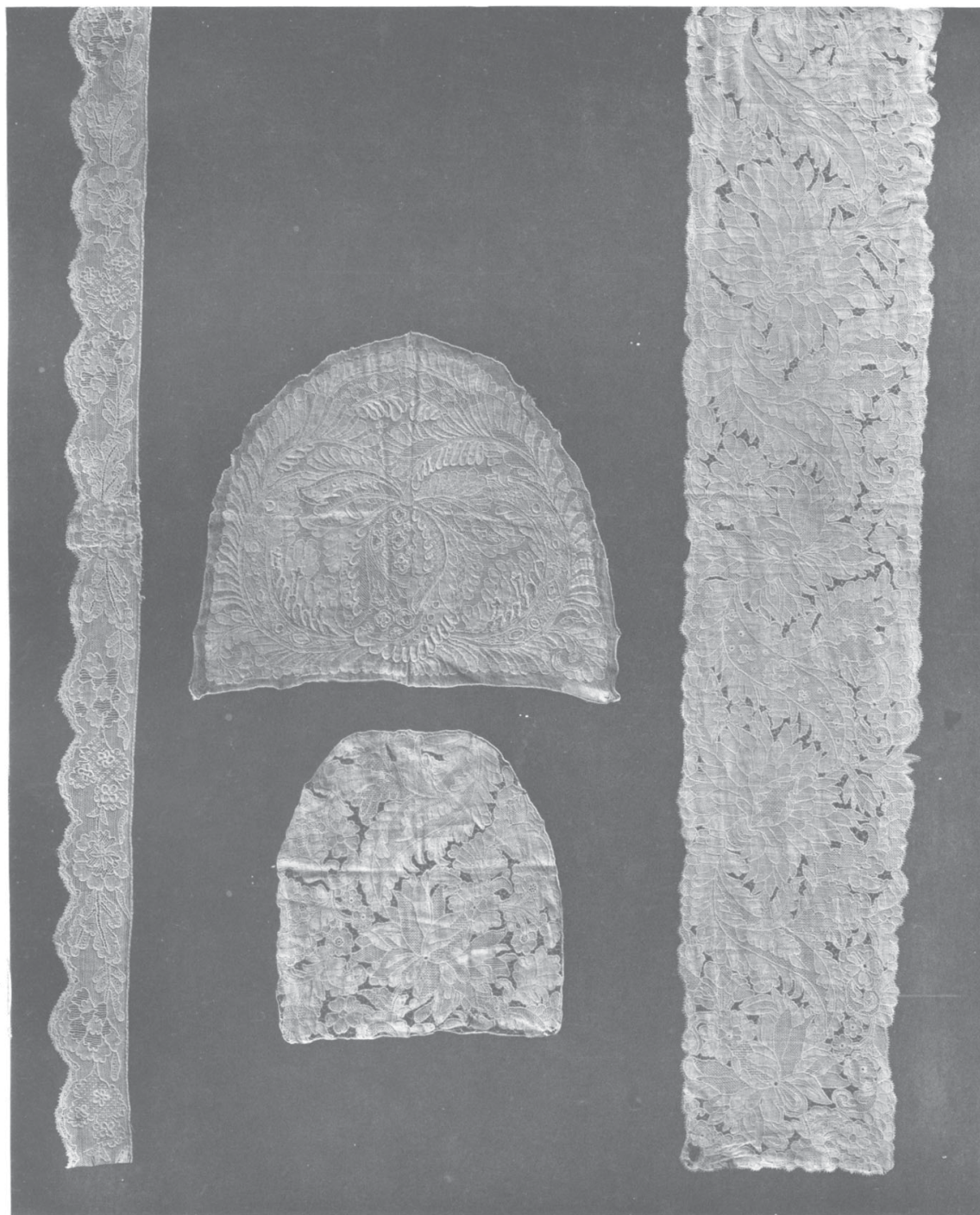
Length, 1 ft. 8 in. Width, 4 in.  
 South Kensington Museum.  
 Reg. No. 21.—'87.

Length, 1 ft. 8 in. Width, 5½ in.  
 South Kensington Museum.  
 Reg. No. 570.—'84.

Length, 1 ft. 7 in. Width, 3½ in.  
 South Kensington Museum.  
 Reg. No. 507.—'83.

Three LAPPETS of pillow-made lace. The meshed ground of the first specimen is the "*vrai réseau de Valenciennes*"; such meshed ground does not occur in the other two lappets, which are types of the lace called "*fausses Valenciennes*." Characteristics of the make of Valenciennes lace are its filmy cambric quality, and the absence of any such outlining thread to define the ornament, as is seen in Mechlin lace.

ENGLISH or DANISH—18th Century.



Length, 1 ft. 11 in. Width, 1½ in.  
South Kensington Museum.  
Reg. No. 341.—'80.

Length, 8 in. Width, 6½ in.  
South Kensington Museum.  
Reg. No. 339.—'80.  
Length, 6 in. Width, 5½ in.  
South Kensington Museum.  
Reg. No. 433.—'72.

Length, 1 ft. 11½ in. Width, 5½ in.  
South Kensington Museum.  
Reg. No. 431.—'72.

## BRUSSELS—18th Century.



WEDDING VEIL of pillow-made lace. The pattern consists of light leafy floral garlands of orange blossoms, jessamines, lilacs, forget-me-nots, roses, &c., daintily festooned. Little feathery spirals and stars are powdered over the ground. In two of the corners are vases of classic form from which grow bunches of roses, cornflowers, and wheat. The two other corners are filled in with a device—(P) an O, (P) the initial of the bride—and leafy spirals, &c. In the centre upon a ground of pillow-made hexagonal "brides" beneath a wreath is a group consisting of two birds, one flying towards the other, which appears ready to take wing from its nest, and an oval frame containing two hearts pierced by an arrow, and a hymeneal torch. Throughout this veil is a profusion of pillow renderings of various needlepoint "*Point d'Alençon modes*," the "*réseau rosacé*," star devices, &c., all of which deserve careful notice. The ornamental devices are partly applied and partly worked into the ground.

Length, 7 ft. 6 in. Width, 6 ft. 6 in. South Kensington Museum.

Reg. No. 541.—'75.

BRUSSELS—18th Century.

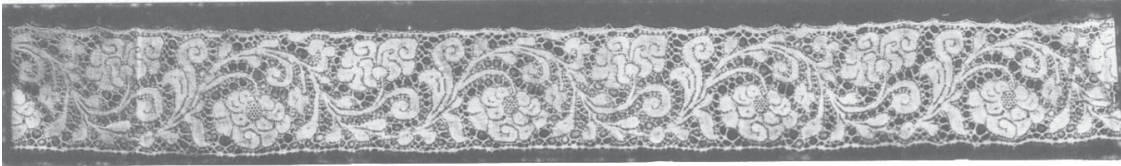


Part of a FLOUNCE of pillow-made lace. The ornamentation is made separately and then applied to the meshed ground, whence this sort of lace is known as Brussels "*appliqué*." The style of the design belongs to the latter portion of the 18th Century.

Length, 1 ft. 7 $\frac{3}{4}$  in. Width, 13 in. South Kensington Museum.  
Reg. No. 77.-'87.

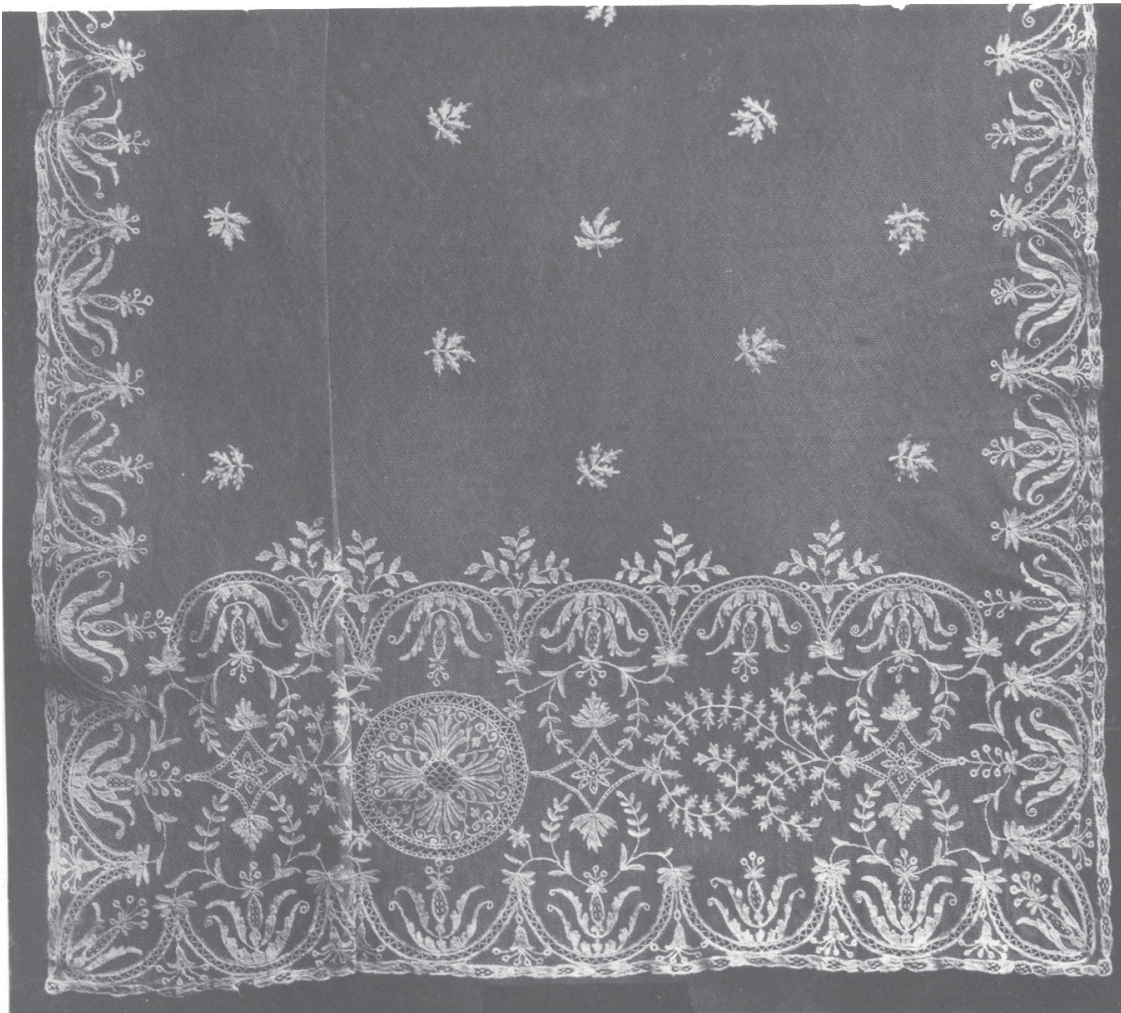


ITALIAN—17th Century.



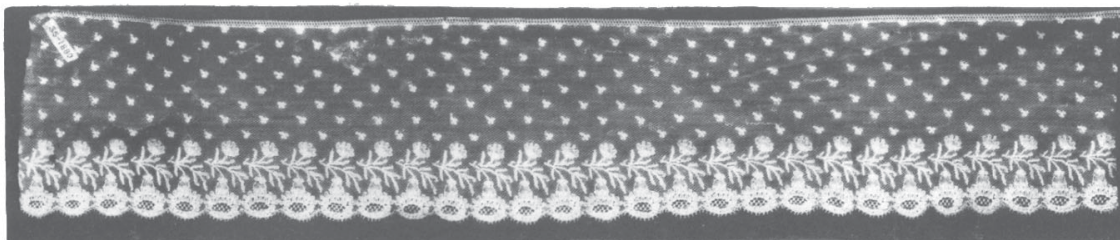
**BAND** of pillow-made lace, with a pattern of continuous scrolling stem, with conventional leaves and blossoms.  
Length, 1 ft. 6 in. Width, 2½ in. South Kensington Museum.  
Reg. No. 579.—'83.

BRUSSELS—18 Century.

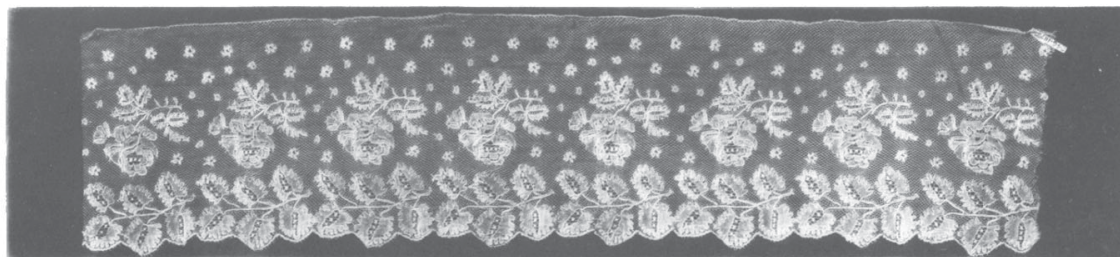


**SCARF** of pillow-made "*appliqué*" lace. The pattern of the late 18th or early 19th Century is suggestive of the pseudo-classic style of ornament then in vogue.  
Length, 4 ft. 9 in. Width, 4 ft. South Kensington Museum.  
Reg. No. 173.—'87.

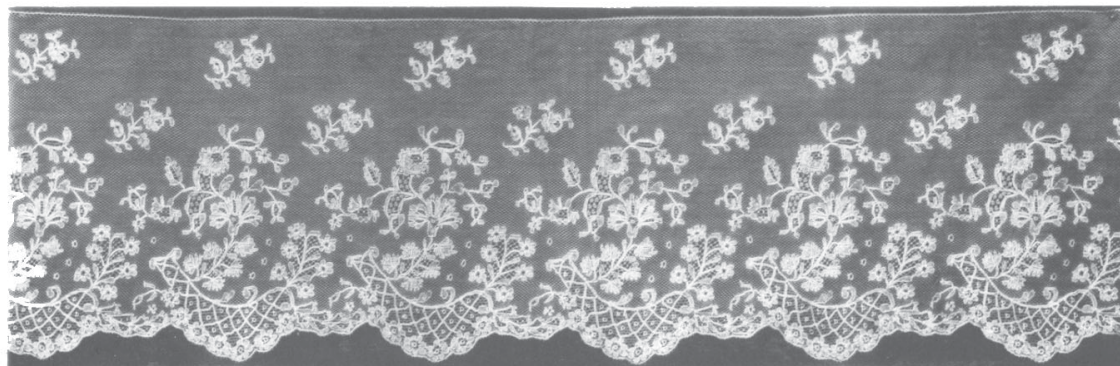
MECHLIN—18th and 19th Century.



BORDER of pillow-made lace, with sprigs on the ground, and a running edge of flowers. Late 18th Century.  
Length, 5 ft. Width, 3½ in. South Kensington Museum.  
Reg. No. 35.—'80.



BORDER of pillow-made lace, with pattern of roses and flowerets and an edging of rose leaves. About 1865.  
Length, 2 ft. 2 in. Width, 4 in. South Kensington Museum.  
Reg. No. 246.—'79.



BORDER of pillow-made lace, with pattern of detached carnation and floral sprays arranged in repeating groups, with scalloped edge. Middle of the 19th Century.  
Length, 7 ft. 6 in. Width, 6 in. South Kensington Museum. Reg. No. 40.—'80.



BORDER of pillow-made lace, with running scroll pattern along the lower edge, the rest of the ground ornamented with detached sprigs. Late 18th century.  
Length, 2 ft. 9 in. Width, 5½ in. South Kensington Museum.  
Reg. No. 244.—'79.

JAPANESE—19th Century.



CUFF—Length, 11 in. Width, 3½ in. South Kensington Museum.  
Reg. No. 413.—85.



CUFF and COLLAR of pillow-made lace of floral pattern; Japanese imitations of Honiton pillow lace.  
COLLAR—Length, 18½ in. Width at ends, 5 in. South Kensington Museum.  
Reg. No. 412.—85.