

PLATE XIX. BAND OF TELA TIRATA OR DRAWN WORK

The pattern left in the linen represents a variety of sacred and other subjects. A king and a queen between whom is an angel: St. Michael engaging Satan: St. Rafael holding Tobit by the hand, etc. The photograph shows a portion, representing: St. Francis receiving the Stigmata; below are the words: S. Francisca. ora pr. , above to his left a church
6 ft. 7 in. x 12½ in.

Italian, 15th century

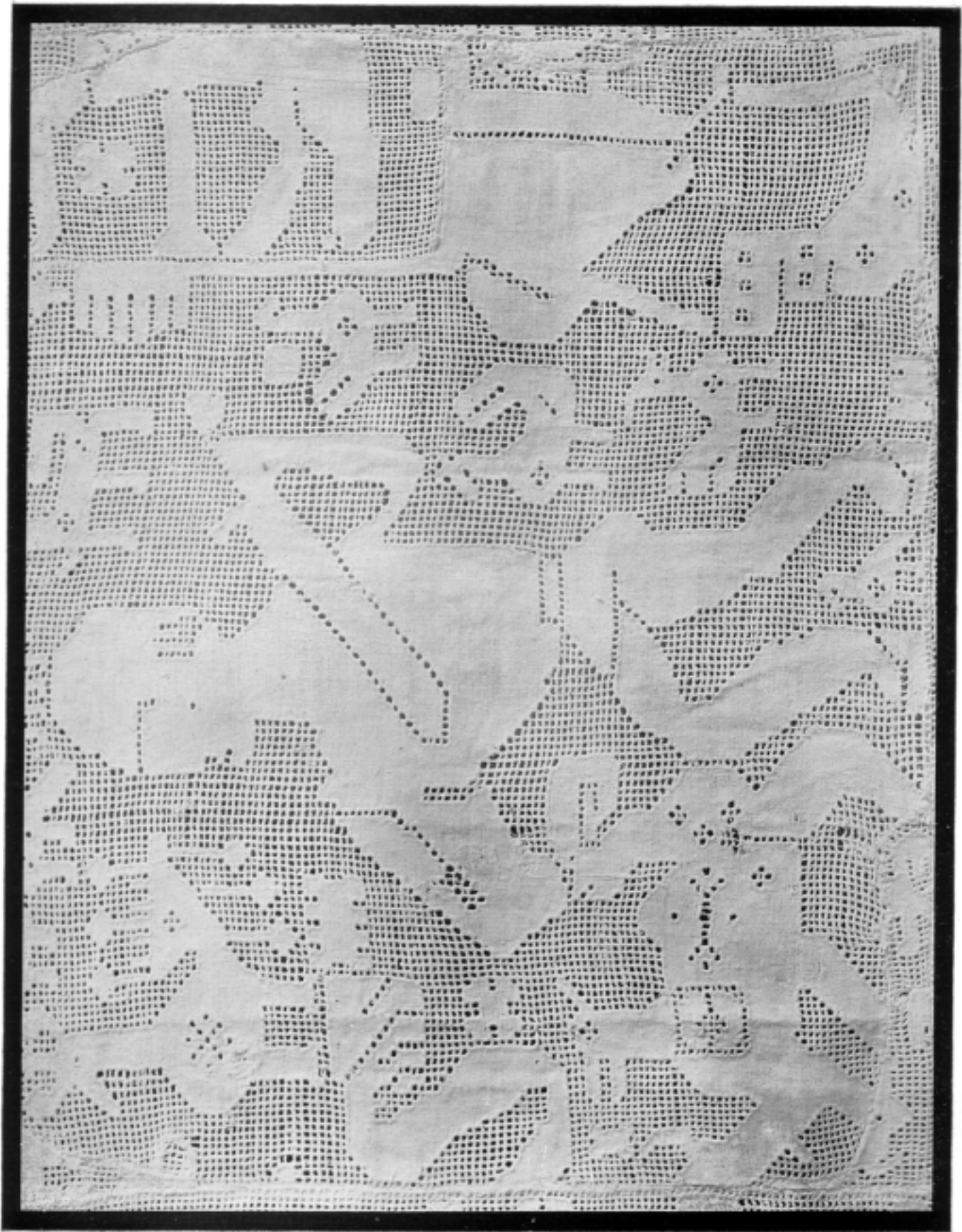


PLATE XX. PART OF A COVER OF TELA TIRATA OR DRAWN WORK

The pattern left in the linen includes a man in armour about to slay a curious beast; elsewhere are archaic birds. 3 ft. 2 in. × 21 in.
Italian, early 14th century



PLATE XXI. BAND OR FLOUNCE OF TELA TIRATA OR DRAWN WORK

The pattern includes various figures, a wedding-party above two lions flanking a flower-pot: a hawking-party below
6 ft. 1 in. x 14 in.

Italian, about 1540



PLATE XXII. AN INFANT'S SWADDLING BAND OR "FASCIA" OF TELA TIRATA

The pattern is of a conventional stem and leaf design. The edging on the sides is of bobbin-made lace of two patterns
3 ft. x 6 in.

Sicilian, 16th century

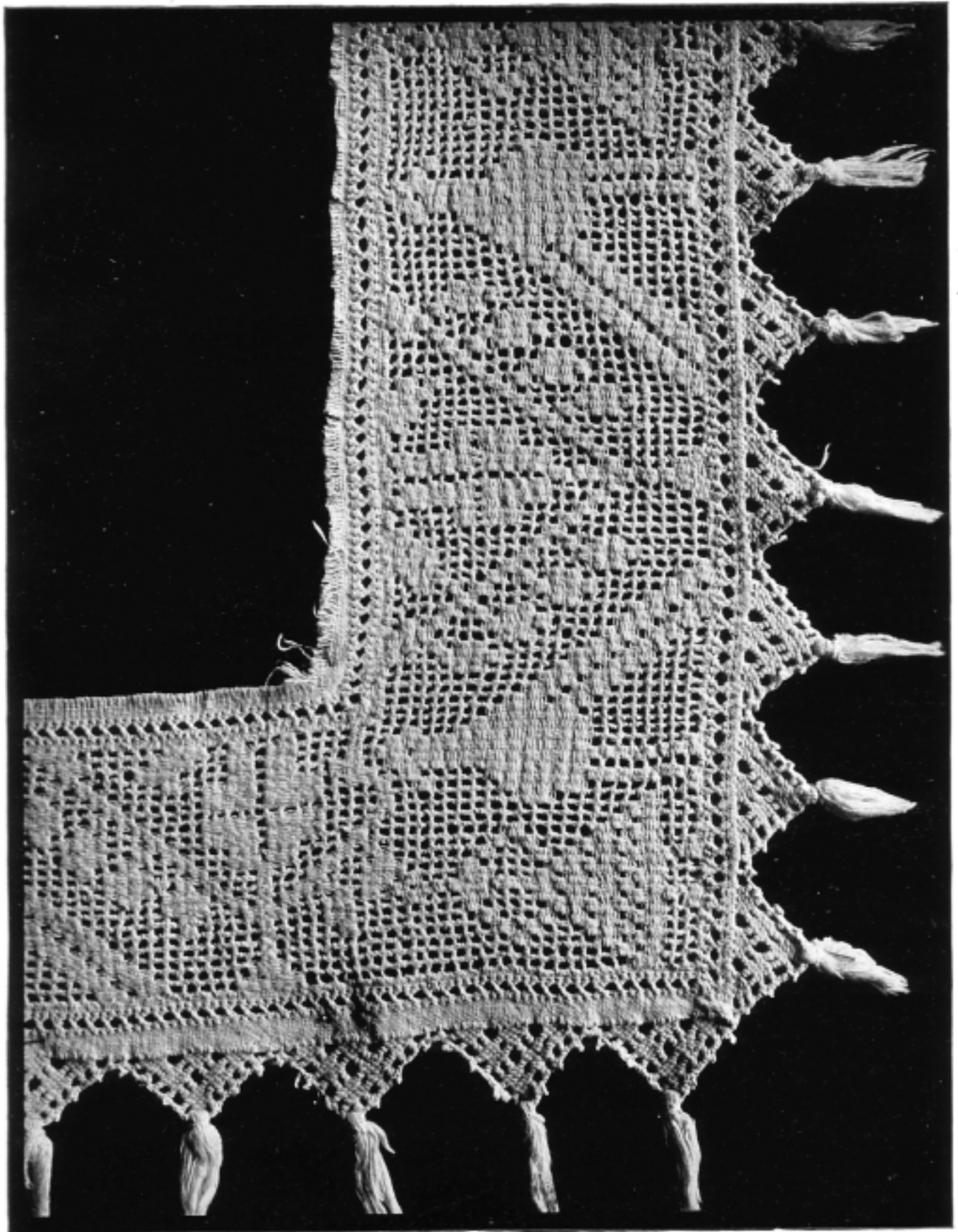


PLATE XXIII. BAND OF A VARIETY OF TELA TIRATA

With a darned pattern in heavy thread of female figures alternating with birds ; the vandyked edging is of punto avorio
10 ft. 6 in. × 5½ in.

Sardinia, 16th century

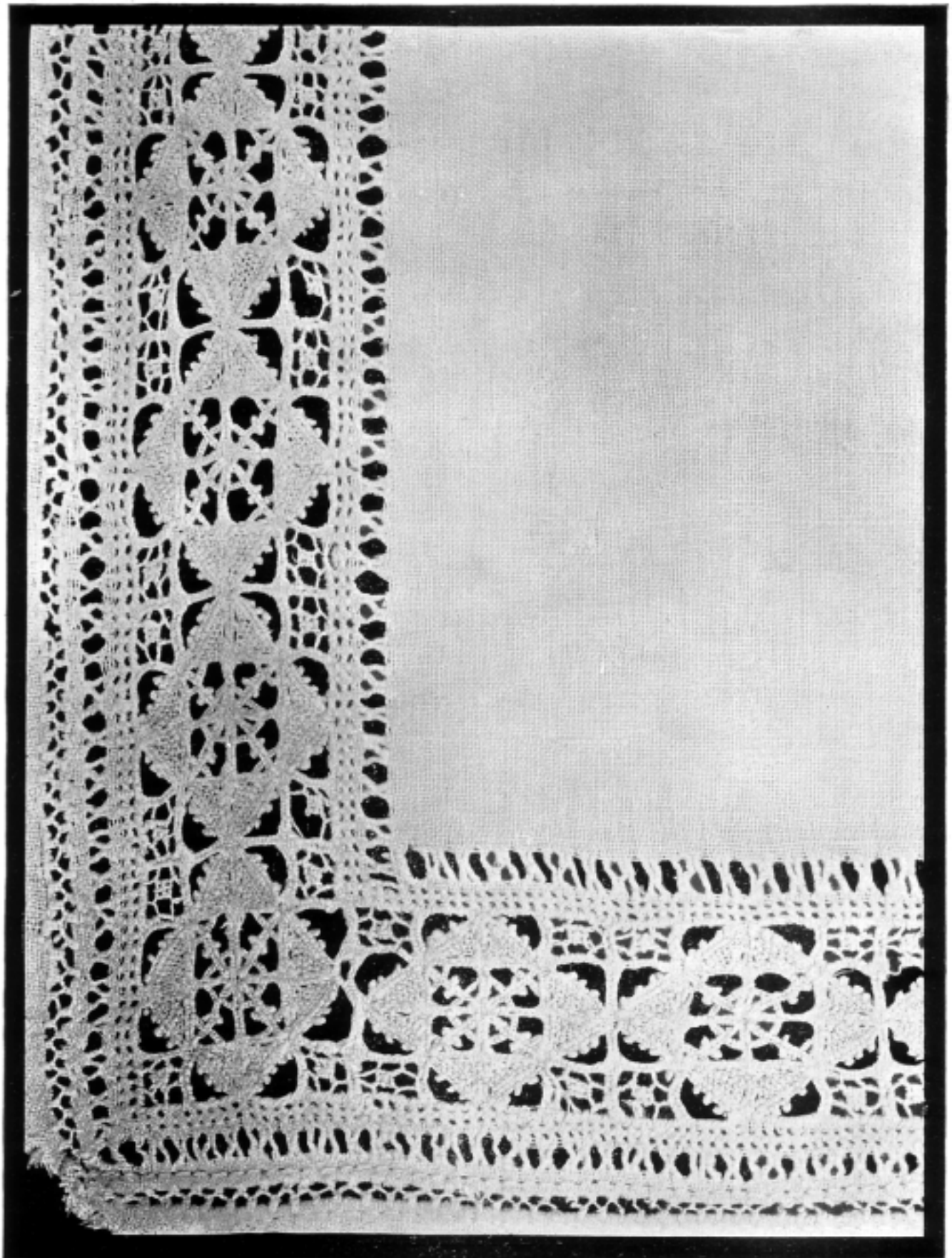


PLATE XXIV. LINEN CLOTH WITH BORDER

Of tela tirata worked with looped and knotted stitches and reticello : the geometrical pattern is repeated without variation
25 in. x 17 in.

Italian, 15th century

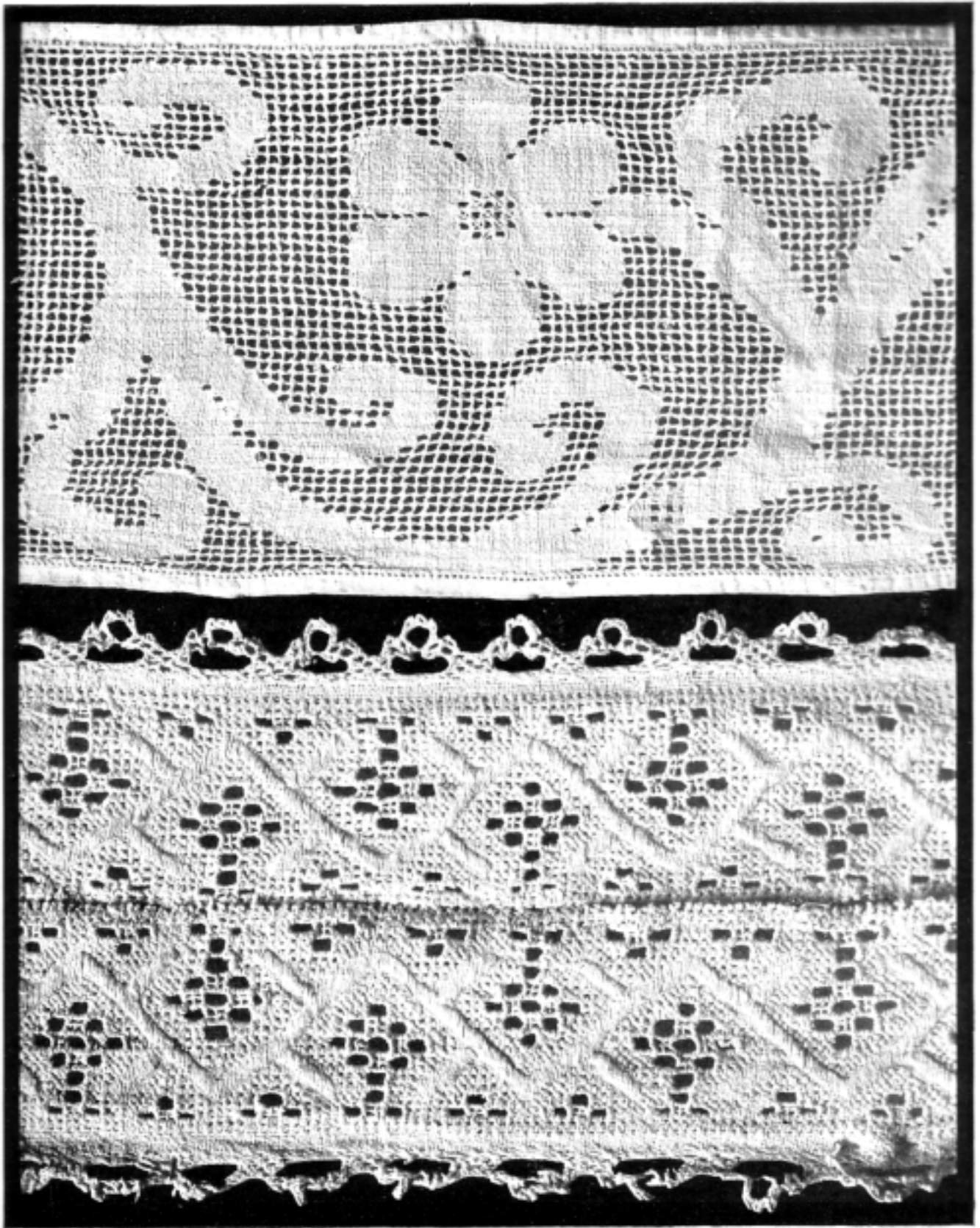


PLATE XXV. TWO BANDS

- No. 1. Band of a variety of tela tirata or drawn-work; pattern a scroll with a flower: there are no cut threads in this work. 3 ft. 8 in.
No. 2. Band of punto reale and tela tirata with a bobbin-made edging. 4 ft. 11 in.

Italian, 17th century

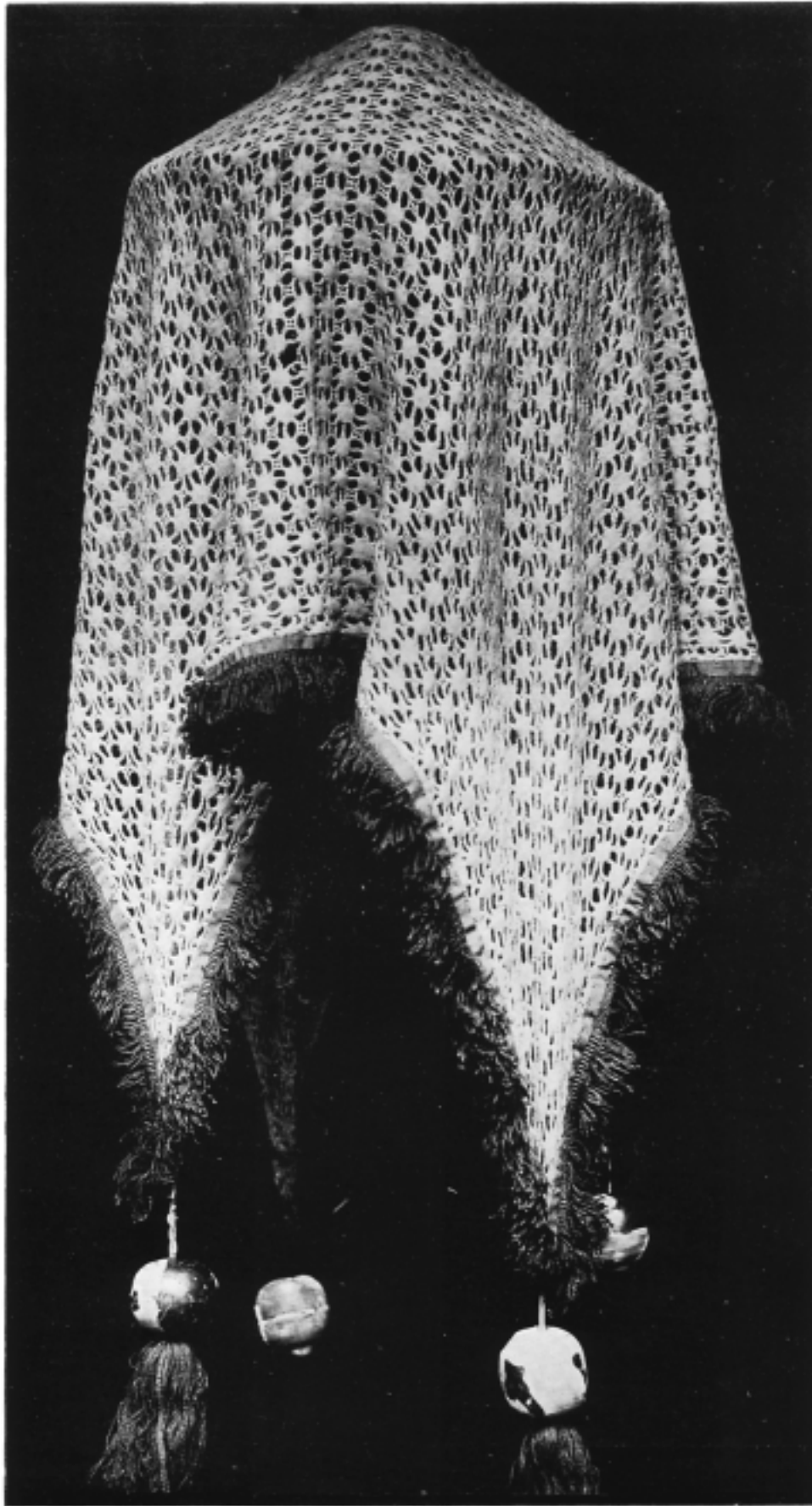


PLATE XXVI. PYX VEIL OF TELE TIRATA OR DRAWN THREAD WORK

This interesting piece is a survival from pre-reformation times. It is 2 ft. 4 in. square and has no cut threads in it. The pattern is made by drawing 12 threads both of warp and woof and leaving small squares of 12 threads. The loose threads are then most ingeniously whipped over, forming a star-like pattern between the squares. The worker has passed her needle behind the squares 8 times so as to form a star at the back of each square, the corners have wooden balls gilt: and a silk fringe surrounds the whole

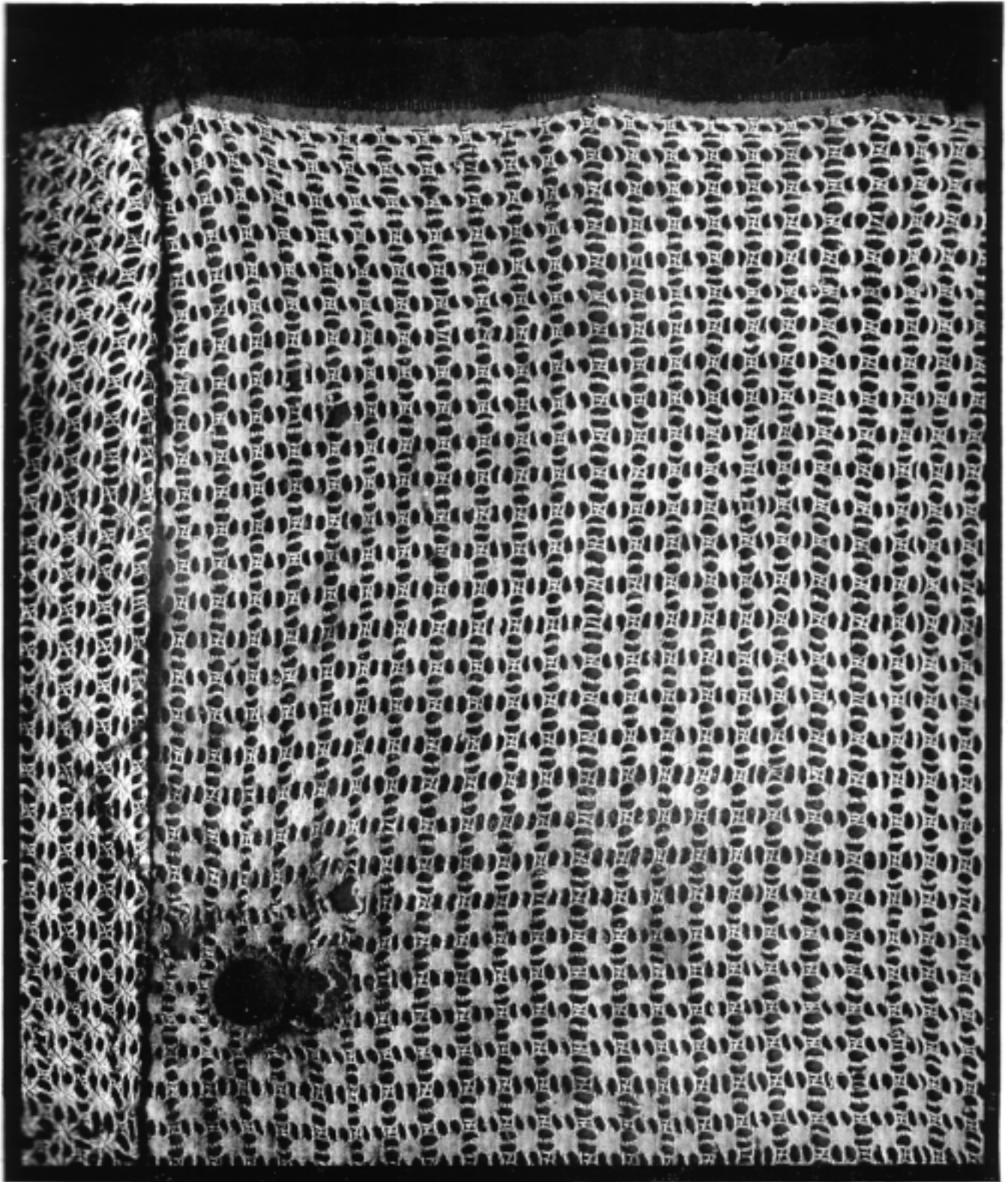


PLATE XXVII. A PORTION OF THE PYX CLOTH, TO SHOW BOTH SIDES
OF THE WORK



PLATE XXVIII. THREE CLOTHS, FRINGED

No. 1 has a geometric effect worked on the drawn foundation : this style is called *sfilatura* in Italy ; the knotted fringe is of *macramé*. 4 ft. x 2 ft.
 No. 2 has a design of birds and scrolls in *punto riccio*, a border worked in *punto avorio*, and a curious hand-made fringe. 6 ft. 6 in. x 2 ft.
 No. 3 is ornamented with *reticello* and *punto riccio* and has a bobbin-made edging and fringe. 3 ft. 6 in. x 2 ft.

Italian, 17th century

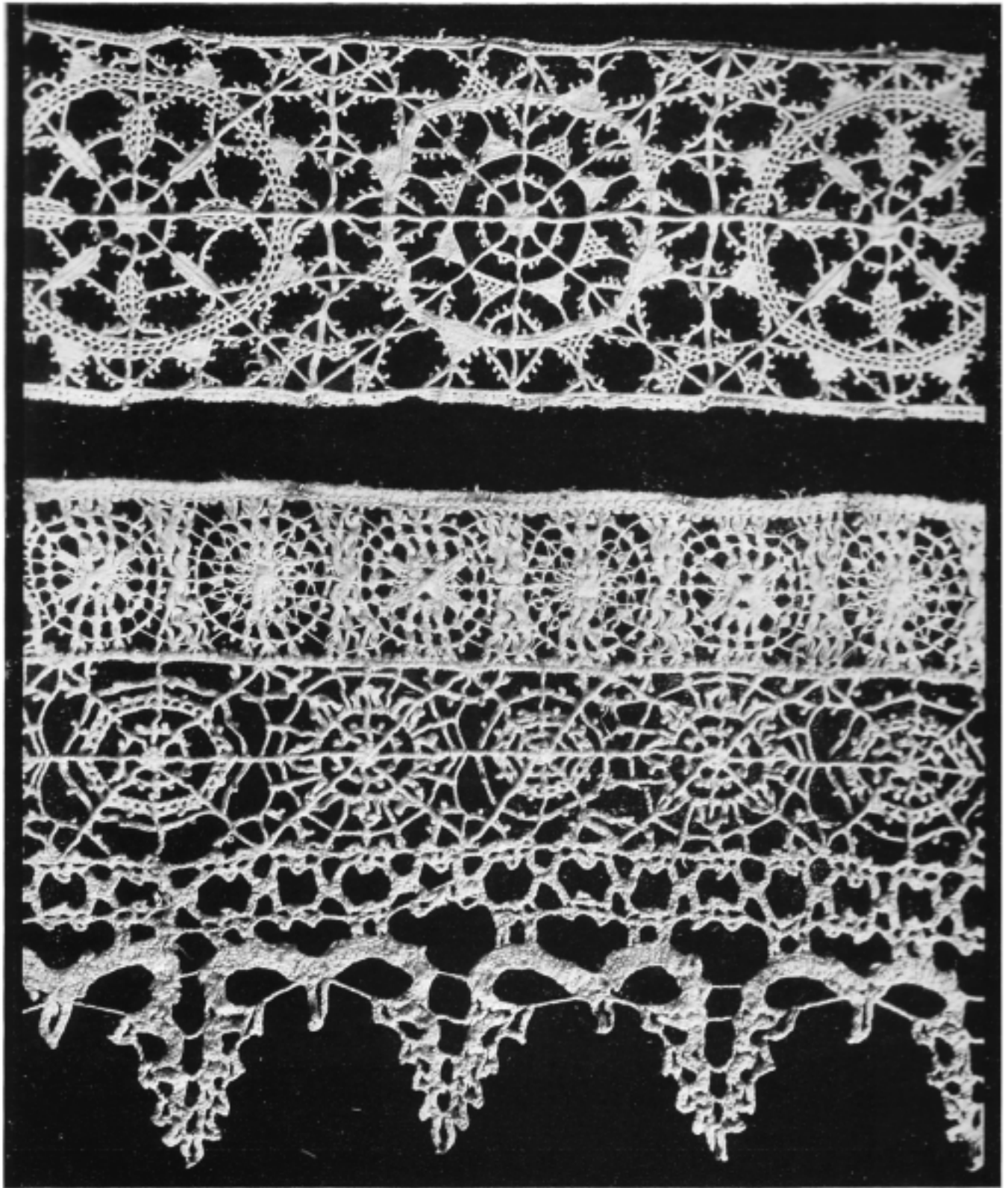


PLATE. XXIX. TWO BORDERS OF NEEDLE POINT

No. 1. Border of reticello of needle-point cut-work ; the geometrical rosettes are repeated with very slight internal alteration. 9½ in.
No. 2 is a curious piece consisting of two borders and an edging : the upper border is a mixture of punto a festone, punto treccia and punto a stuora work. The vandyke edge is of bobbin-work (merletto a fuselli). 2 ft. 8 in.

Italian, 15th century

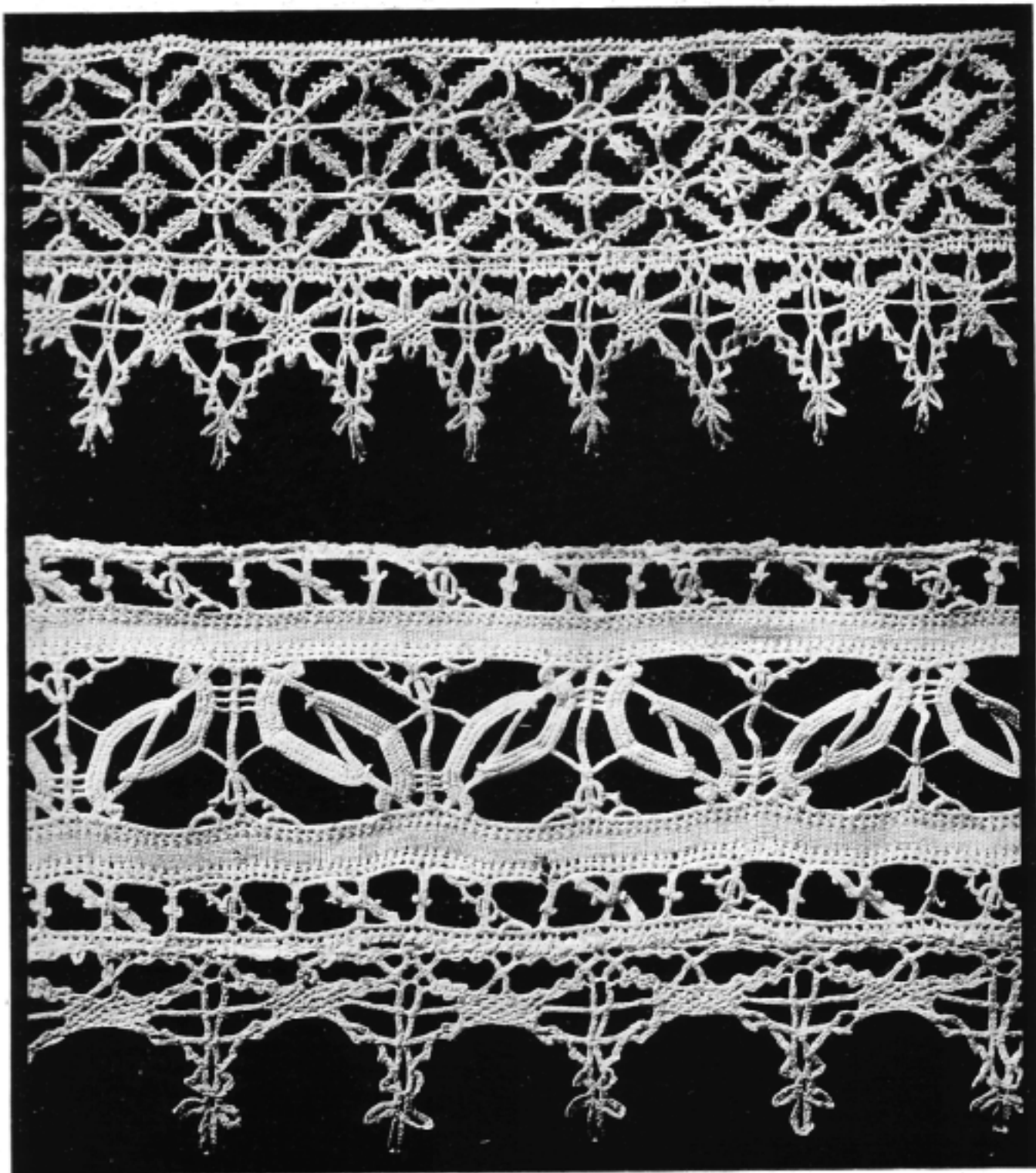


PLATE XXX. TWO BORDERS OF RETICELLO

Of needle-point on linen, called reticello or cut-work. The pointed edgings of both pieces are bobbin-made lace, sometimes called plaited lace
Together 9 ft. 2 in. x 4 in.

Italian, 16th century

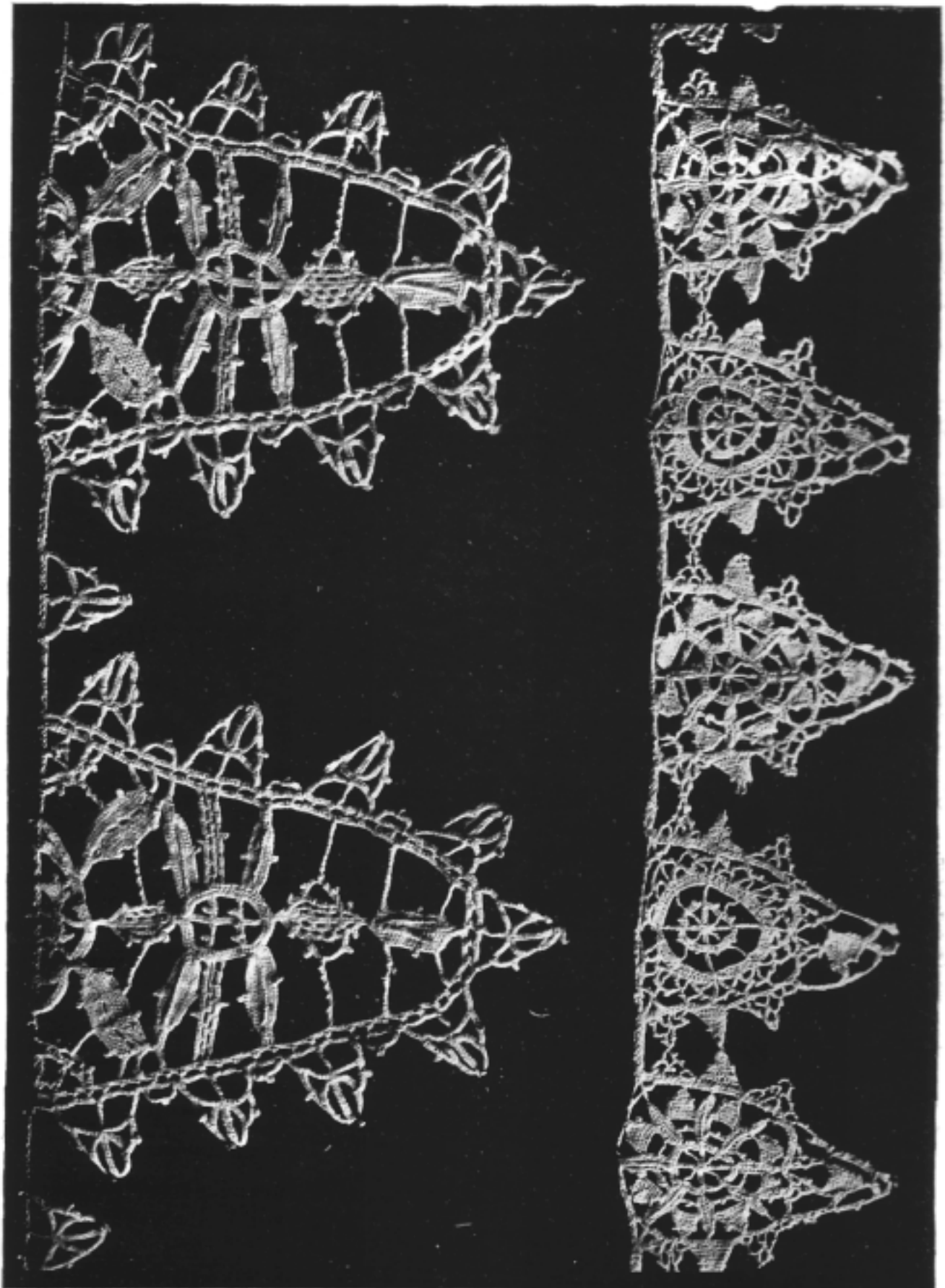


PLATE XXXI. TWO EXAMPLES OF PUNTO IN ARIA

Of dentated or vandyke edgings of needle-point called punto in aria, because it is made independently of any foundation. Together 4ft. 8 in.

Italian, about 1550

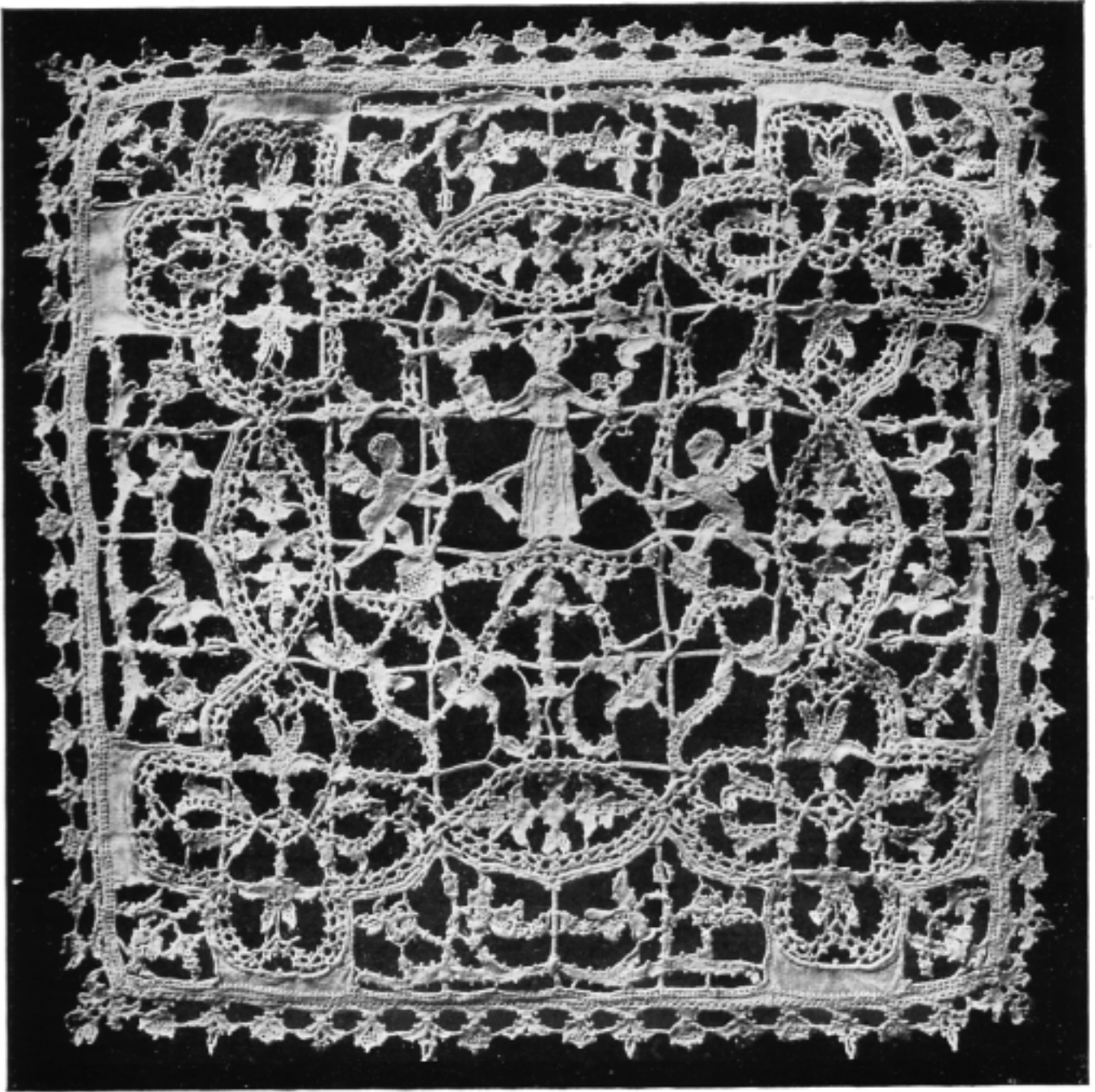


PLATE XXXII. CHALICE COVER OF RETICELLO AND PUNTO IN ARIA

In the centre is the figure of St. Peter with the Bible in his right hand and the Keys in his left. Two winged cherubs hold portions of a long chain pattern which encircles the details of conventional foliage and flowers. A lattice of reticello work supports the punto in aria devices. The linen can be seen at the sides, which have an edge of punto in aria. $13\frac{1}{2}$ in. \times $7\frac{1}{2}$ in.
Italian, 17th century

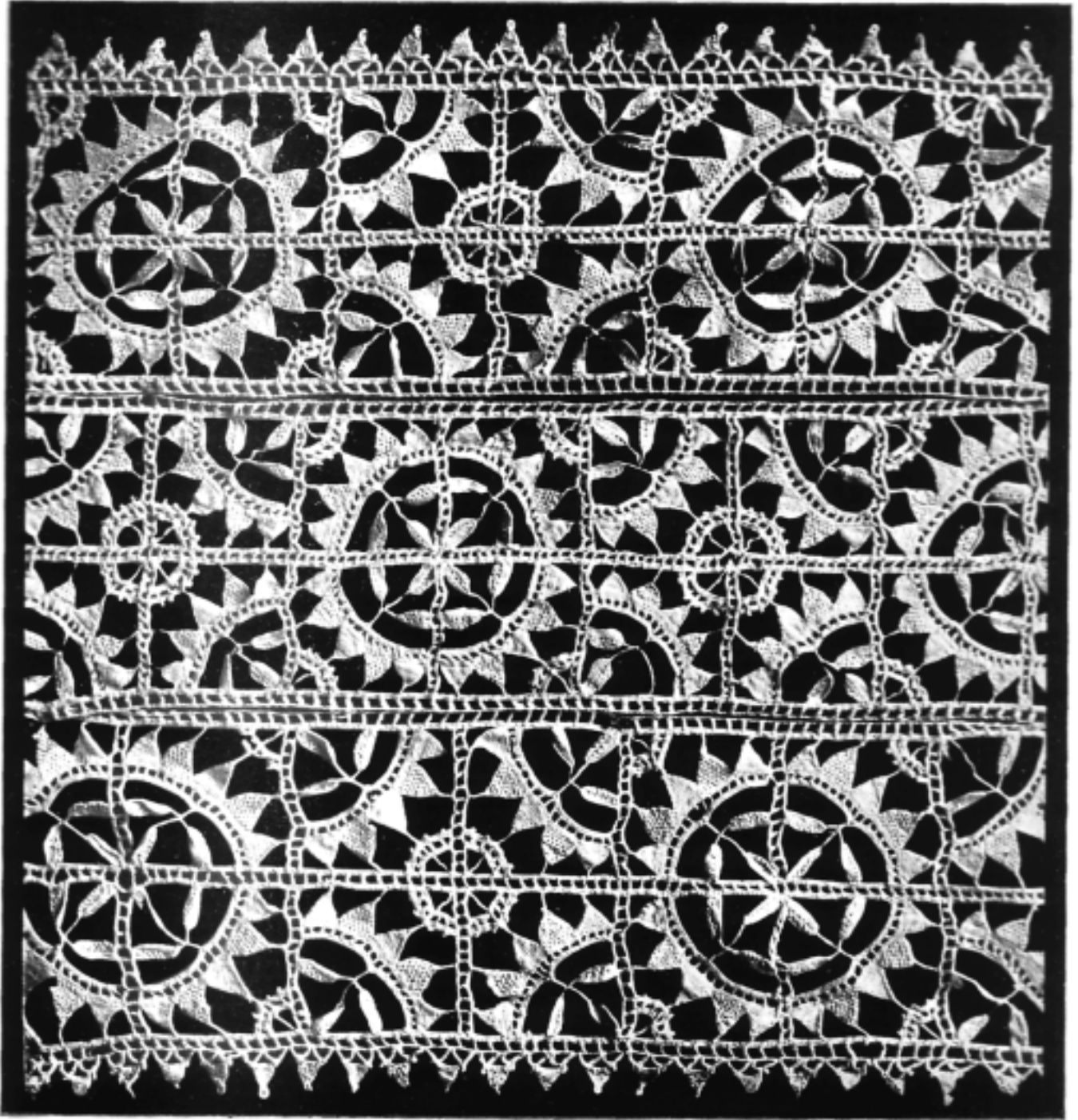


PLATE XXXIII. A RETICELLO PATTERN WORKED IN VERY FINE PUNTO IN ARIA
AND PUNTO AVORIO

A pointed edge is also finely worked in punto avorio. 5 ft. 8 in.

Italian, 17th century

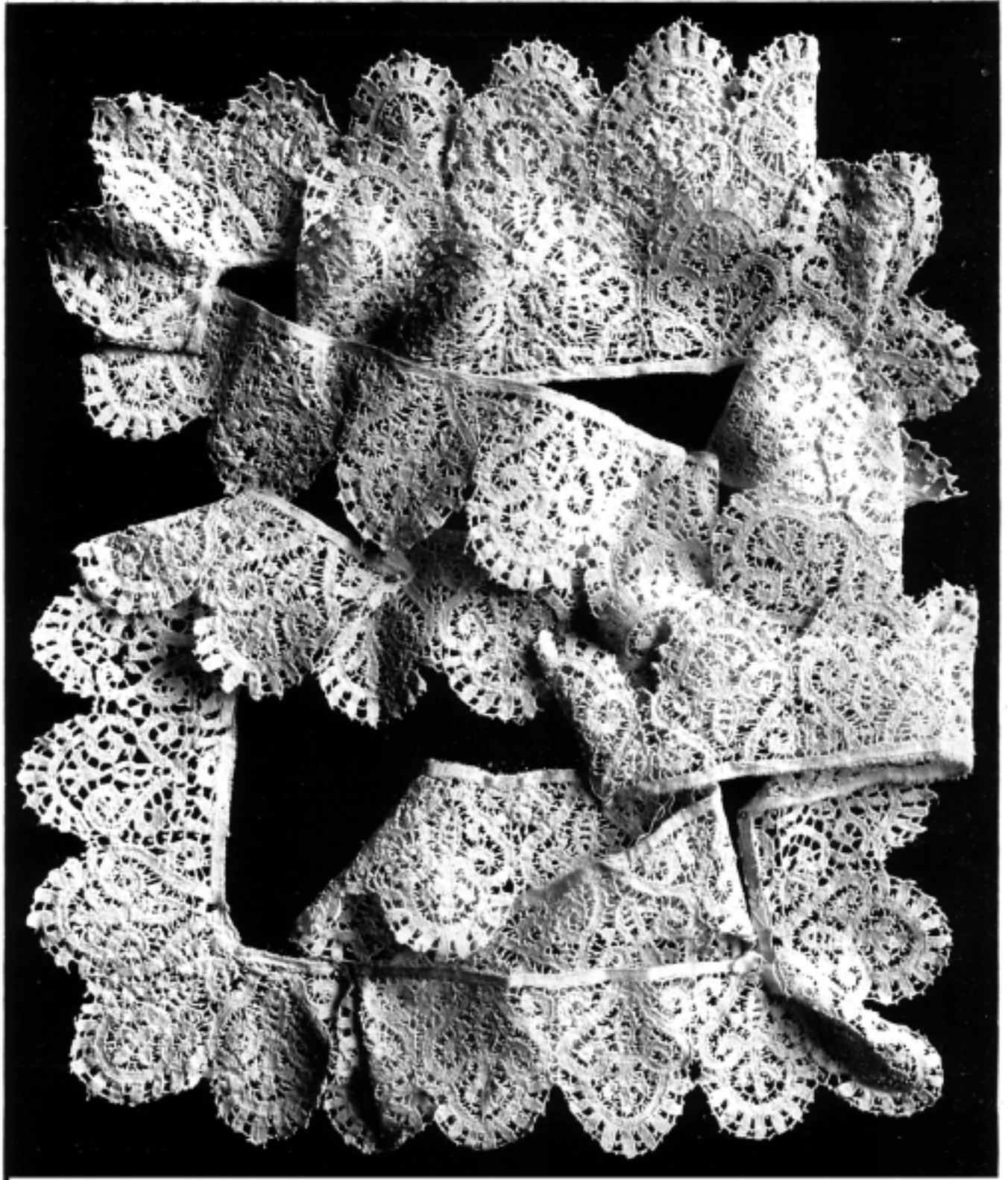


PLATE XXXIV. SCALLOPED BORDER OF A CORPORAL OF FLAT NEEDLE-POINT LACE, CALLED PUNTO IN ARIA

In which the repeating conventional semi-floral forms are connected by small brides. 6 ft.
German, early 17th century

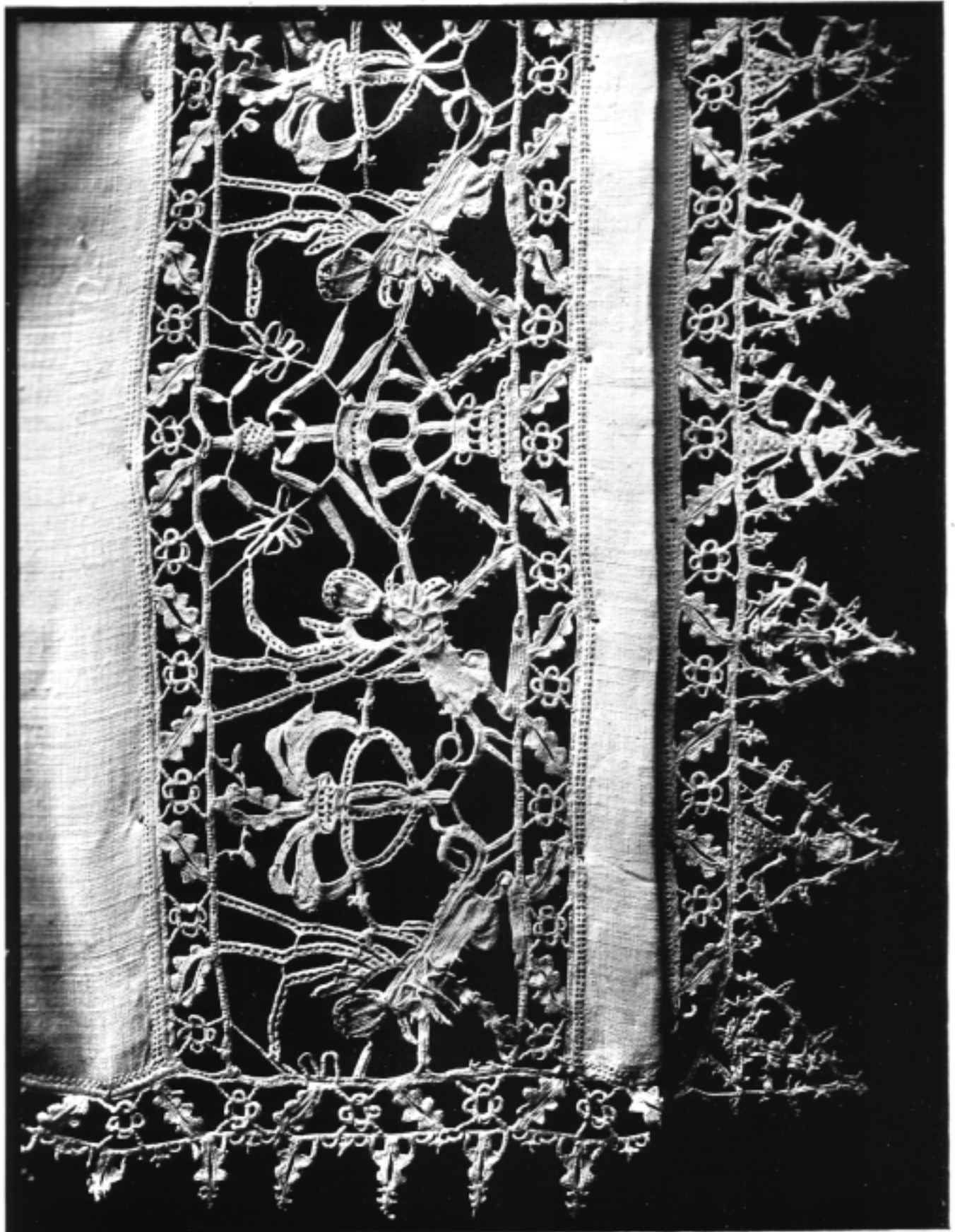


PLATE XXXV. A CLOTH WITH INSERTION AND BORDER OF PUNTO IN ARIA

The border has a figure in each vandyke, either a lady with two birds or a siren; the insertion has strange winged and tailed animals supporting vases of flowers: all the figures, birds and animals have tiny black beads for eyes. 6 ft. 4 in. x 3 ft.

Italian, 16th century

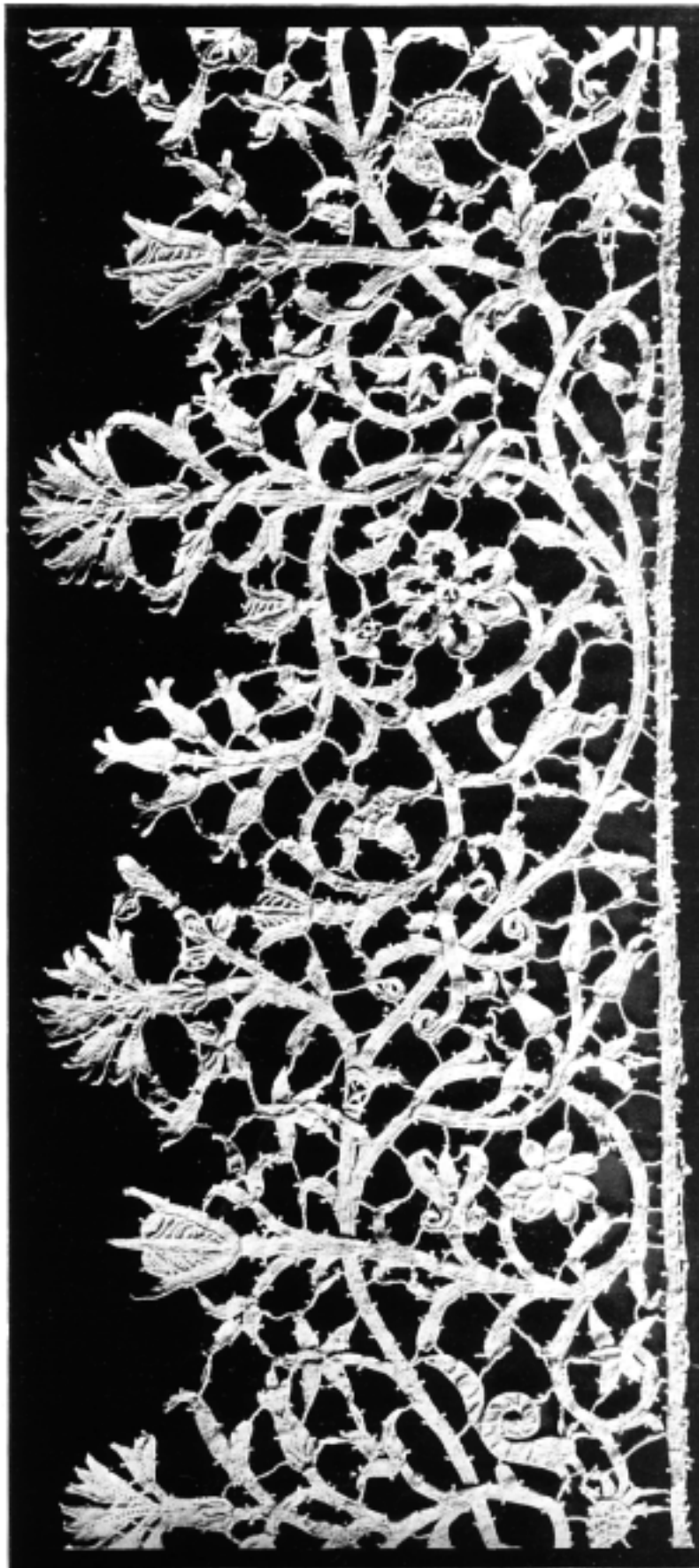


PLATE XXXVI. NEEDLE-POINT BORDER OF FLAT NEEDLE-POINT LACE, CALLED PUNTO IN ARIA

The design of open scrolling and continuous floral stems is arranged to form points alternately of carnations and hyacinths and includes stags, hounds, peacocks and other animals: the Visconti crest—a crowned serpent—is introduced, and the stems sometimes twist into true lovers' knots. This piece was probably made for a wedding. 4 ft. 3 in. × 5½ in.
Venetian, 16th century

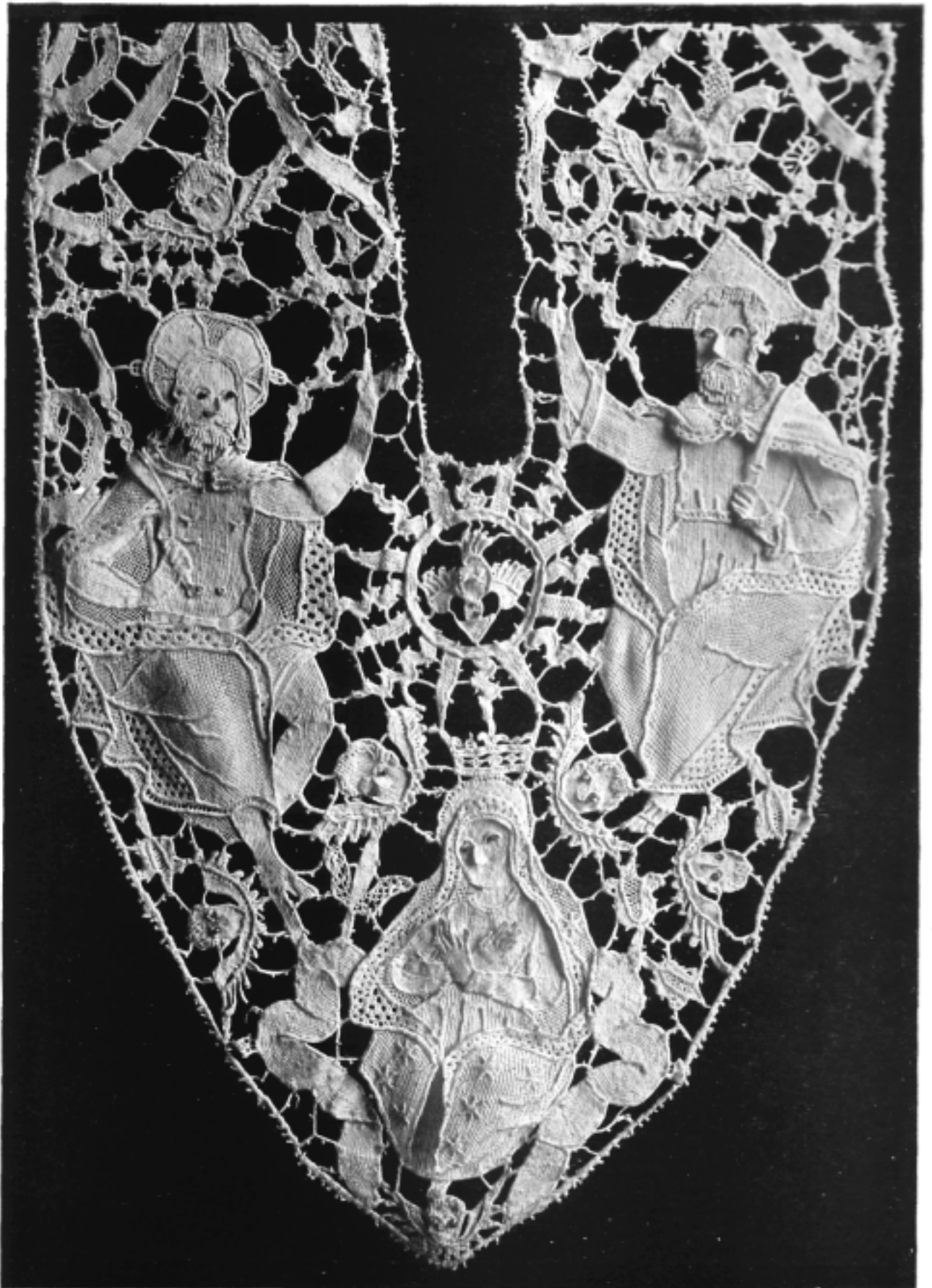


PLATE XXXVII. ORNAMENT FOR THE NECK OF AN ALB OF PUNTO IN ARIA

The Madonna, in a robe sprinkled with stars and crowned, is seated on clouds, her foot resting on the head of a cherub. The three persons of the Trinity are above. Cherubs and conventional flowers are introduced into the background: the robes have openworked borders of punto avorio and are worked apart from the figures in a laces stitch called mezza mandolina. Small glass beads are added to the eyes. 18 in. x 6½ in. 16th century

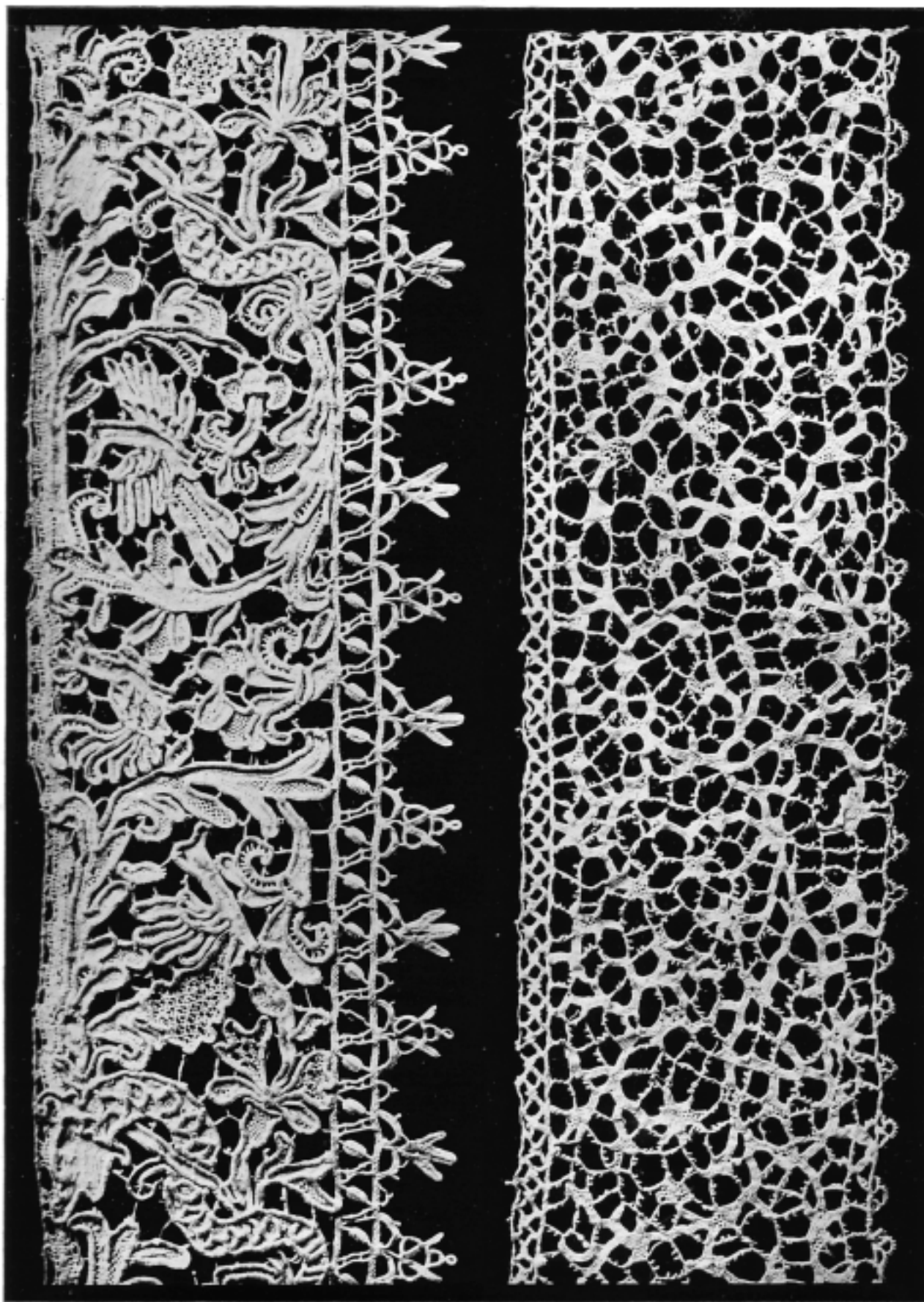


PLATE XXXVIII. BORDER AND EDGING

- No. 1. Border of needle-point lace, called *punto in rilievo* or *rose-point*. Birds and serpents occur in the design and each portion of the pattern is outlined by a thick *cordonné* worked in buttonhole stitch, *punto à festone*. This thick *cordonné* is also used to denote the scales of the serpent and to accentuate the features of the birds, the narrow braid at the top of the lace is bobbin-made, the edging is of very fine needle-point
Italian, 16th century
 11 in. × 3½ in.
- No. 2. Edging of flat needle-point lace *à brides*. The pattern is a somewhat confused rendering of a continuous scrolling stem type; the brides irregularly introduced have pronounced picots; and this feature has given rise to the title of coraline lace, on account of its suggestion of coral forms.
Venetian, about 1660



PLATE XXXIX. A LADY'S CAMISIA OR SHIRT

The back and front are in one piece with a square opening for the head : this is worked all round with a fine insertion and vandyked edge of punto in aria : the seams have insertions of punto avorio and the sleeves have oblique insertions of reticello work. In the cuffs bobbin-made lace has replaced the original work

Italian, 16th century

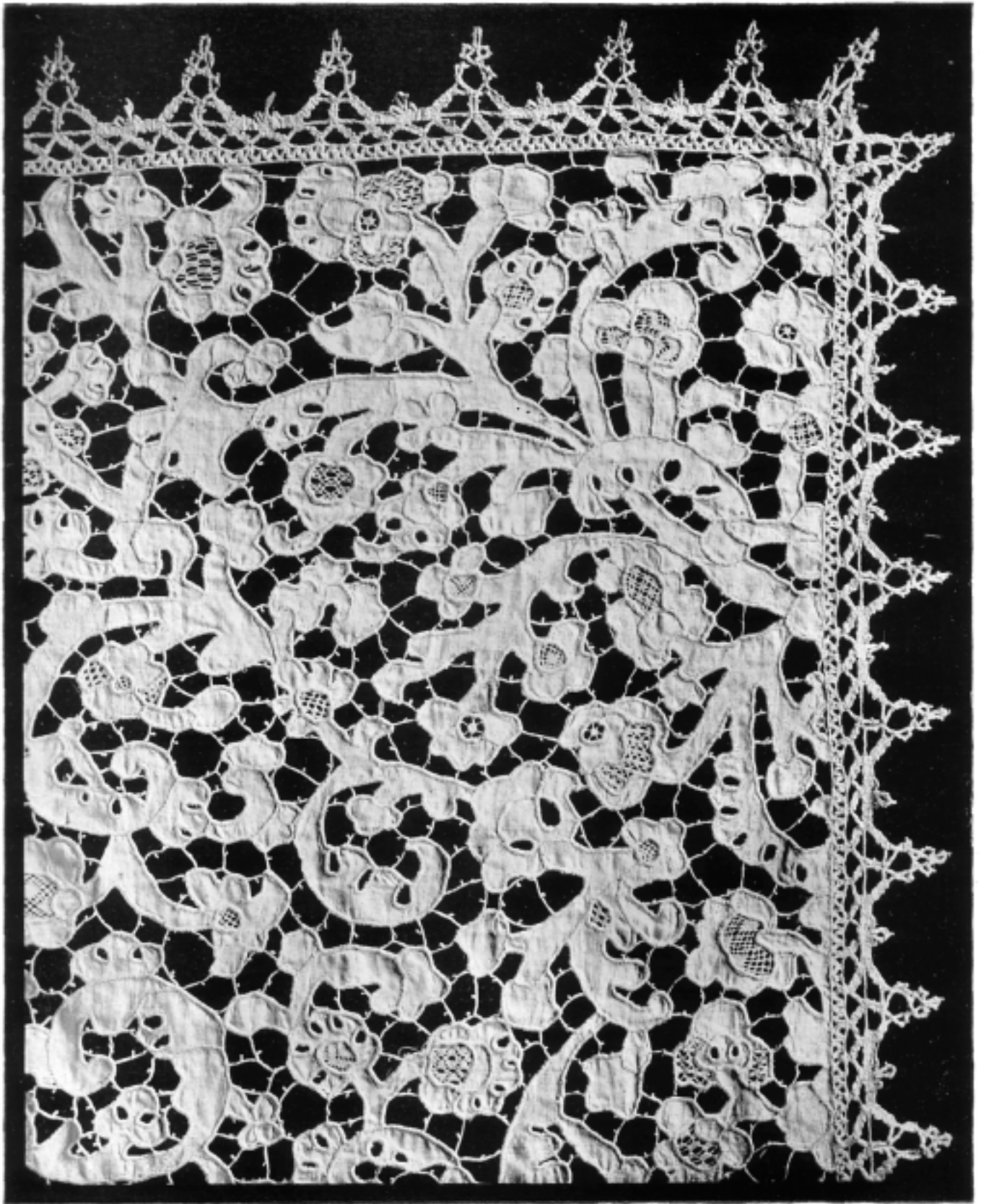


PLATE XL. BED-COVER OF CUT LINEN LACE (TELA TAGLIATA A FOLIAMI AND PUNTO A FESTONE)

The pattern is of bold flowing scrolls, cut in linen, edged by buttonhole stitch, and joined by brides: a few nodes are introduced into the blossom forms, the edging is of bobbin-made lace (merletto a fuselli). 7 ft. 6 in. × 4 ft. 8 in. *Venetian, 17th century*

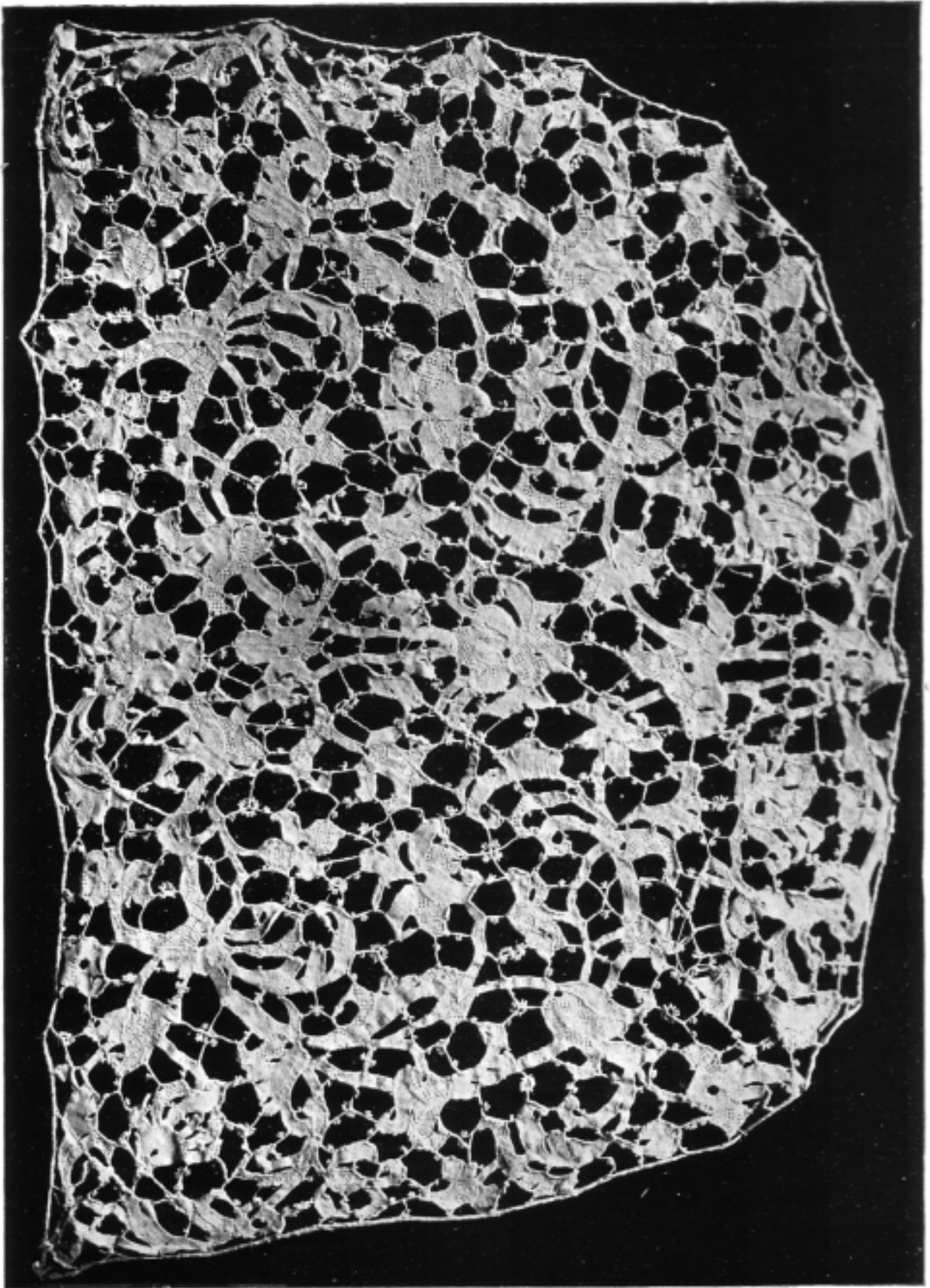


PLATE XLI. RABAT OF FLAT NEEDLE-POINT LACE À BRIDES

The pattern is of well-balanced scrolls and conventional flowers enriched with a few simple modes and joined by brides variously picotées
11½ in. × 7½ in.

Venetian, about 1640



PLATE XLII. PART OF A DRESS TRIMMING OF VERY FINE NEEDLE-POINT, CALLED ROSE-POINT
(PUNTO TAGLIATO A FOLIAM)

The pattern wrought chiefly in close toilé consists of scrolls and conventional flowers joined by very few brides. Intermixed with the toilé are variations of simple modes. 31 in. x 10 in.

Venetian, about 1640



PLATE XLIII. PARTS OF A COLLAR OF NEEDLE-POINT, CALLED ROSE-POINT, OR POINT DE VENISE
(PUNTO TAGLIATO A FOLIAMI)

Pattern of continuous scrolls and conventional flowers frequently enriched on their raised cordonnets with picots and joined by brides picotées
5 ft. 9 in. × 3½ in.

Venetian, 17th century

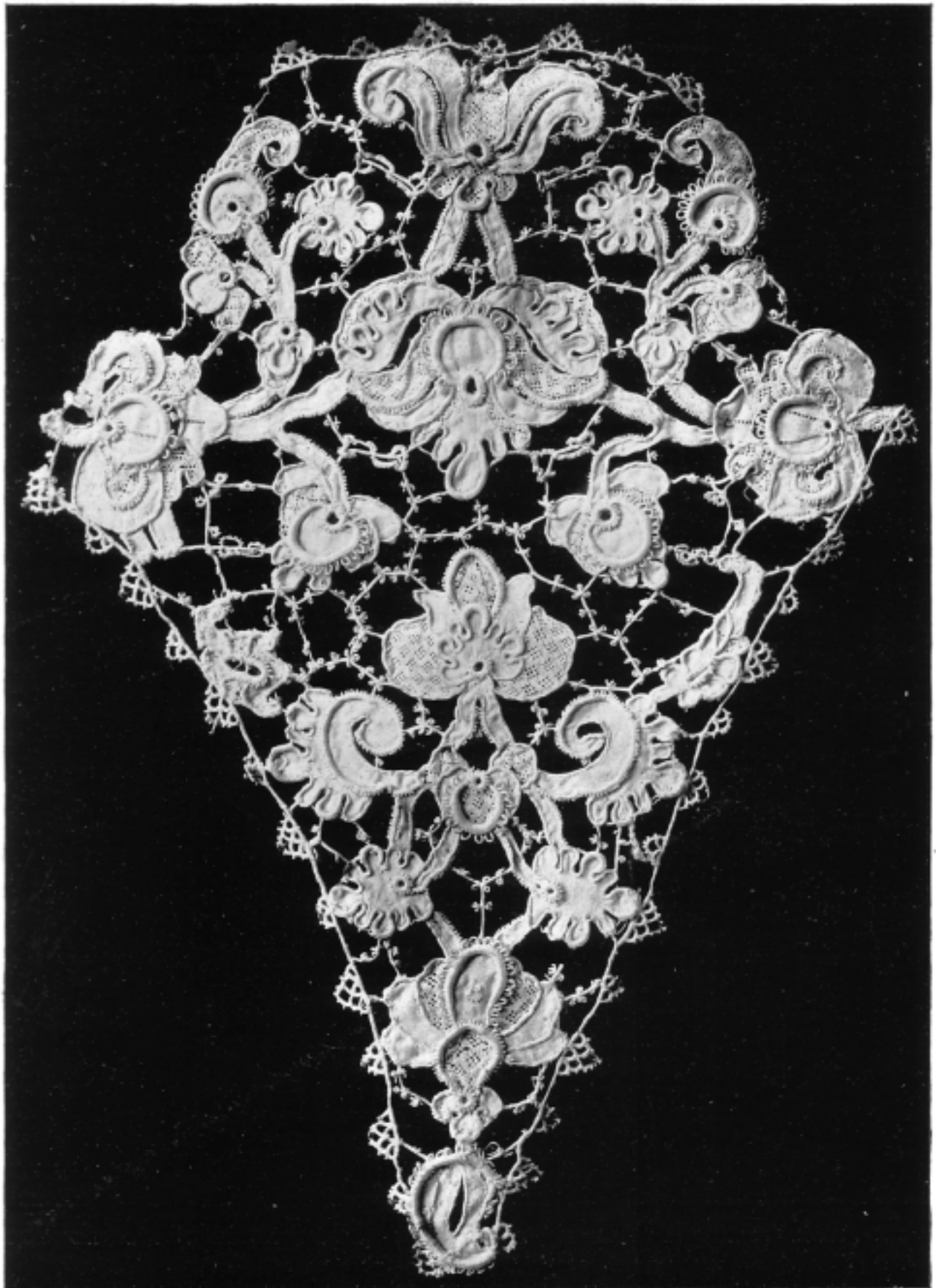


PLATE XLIV. STOMACHER (FOR A DRESS) OF NEEDLE-POINT, CALLED ROSE-POINT, OR
POINT DE VENISE
(PUNTO TAGLIATO A FOLIAMI)

Pattern of conventional flowers joined by brides picotées : the clothing or toilé of these flowers is of very close work
10 in. long

Venetian, 17th century



PLATE XLV. PART OF A FLOUNCE OF NEEDLE-POINT, CALLED ROSE-POINT, OR POINT
DE VENISE
(PUNTO TAGLIATO A FOLIAMI)

A splendid scroll occurs in the pattern here shown which is rich with conventional flowers and double brides picotées
17 in. x 9½ in.

Venetian, 17th century

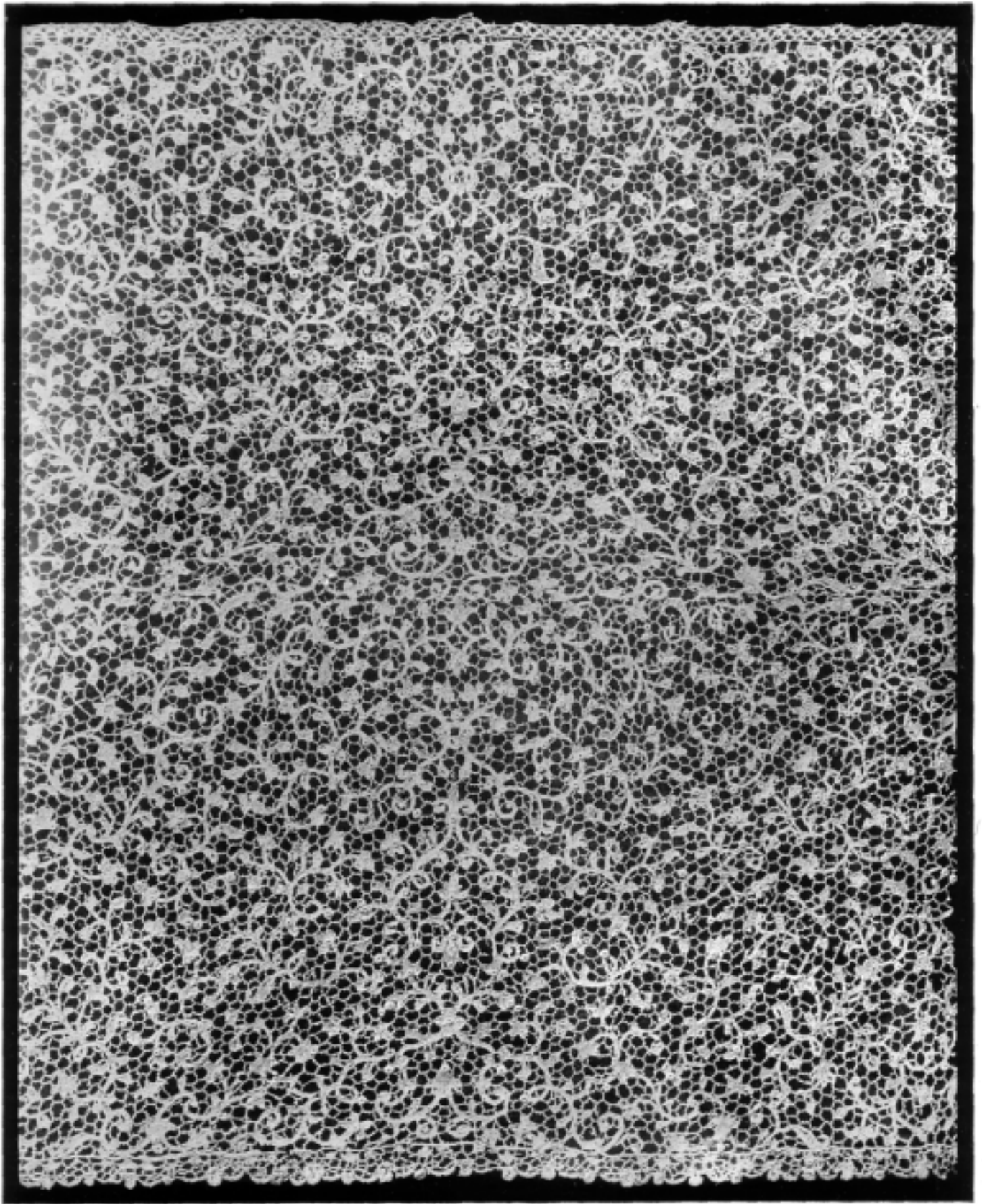


PLATE XLVI. PART OF A BEAUTIFUL FLOUNCE OF DELICATE NEEDLE-POINT OF RAISED OR ROSE-POINT LACE, KNOWN AS POINT DE VENISE

The pattern consists of well-balanced elegantly scrolling devices, terminating in conventional leaves and flowers with occasional raised work on them, and is set in a ground of brides picotées arranged in hexagons. The style of many features in the design is French (Louis XIV.) and the specimen seems to be of Franco-Venetian origin
17½ in. x 19½ in.

Venice, 17th century

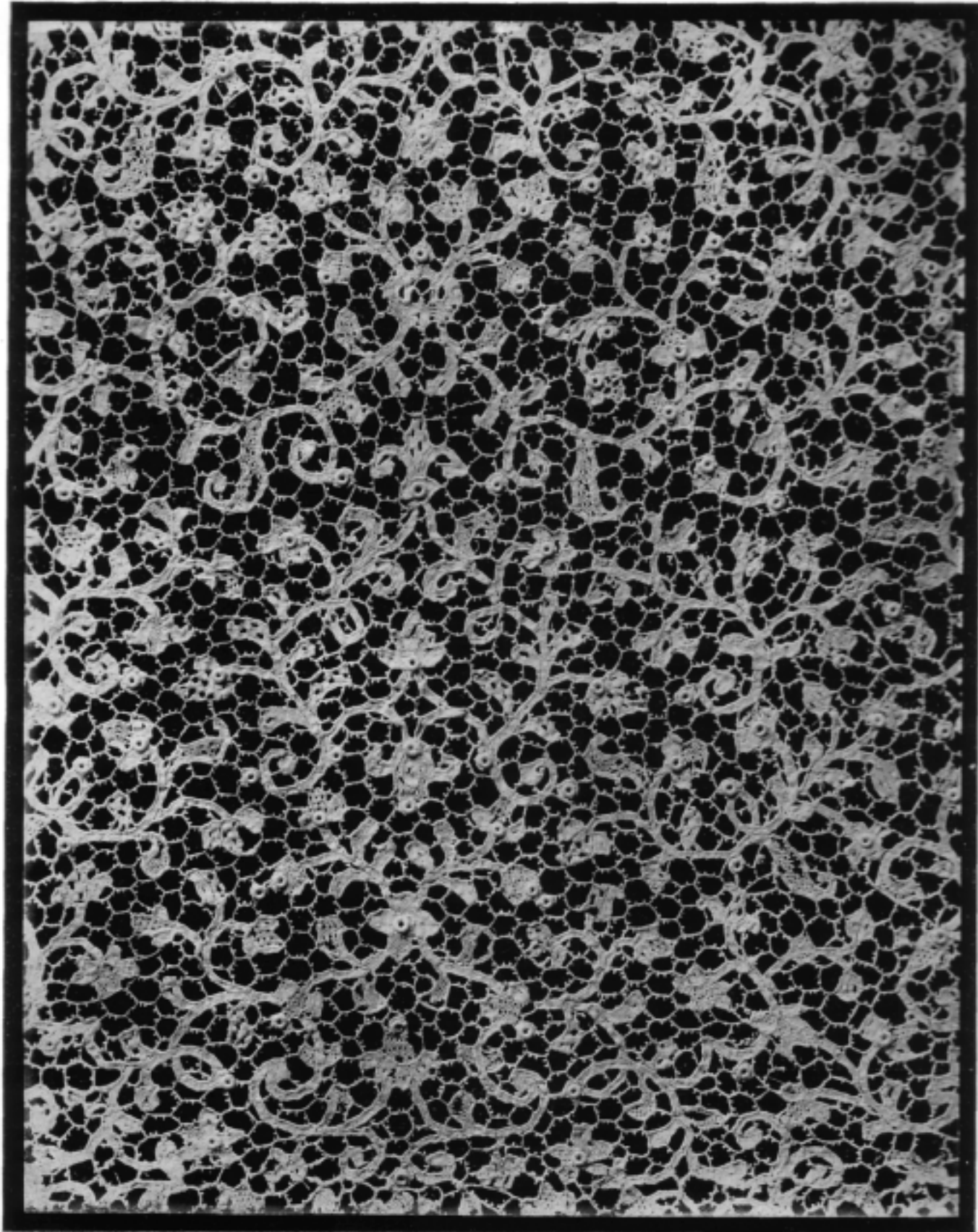


PLATE XLVII. PORTION OF XLVI. ACTUAL SIZE

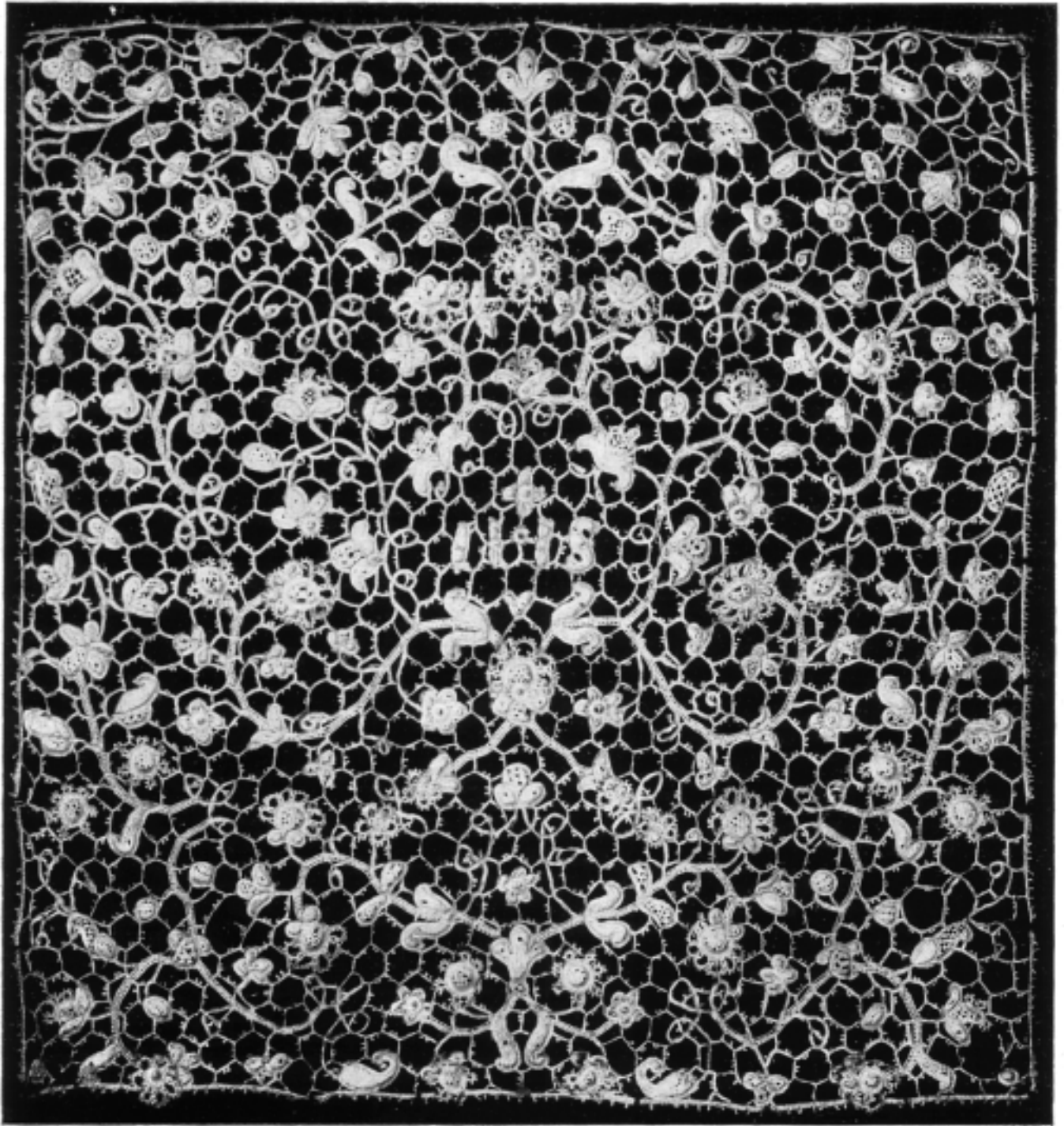


PLATE XLVIII. PATEN COVER OF NEEDLE-POINT RAISED, OR ROSE-POINT LACE, VERY SIMILAR IN STYLE AND GRACEFULNESS TO THAT OF No. XXXIII

The pattern consists of slender scrolls with flowers enriched with massings or galleries of picots surrounding the letters I.H.S. at the centre
6½ in. square

Venetian, about 1670

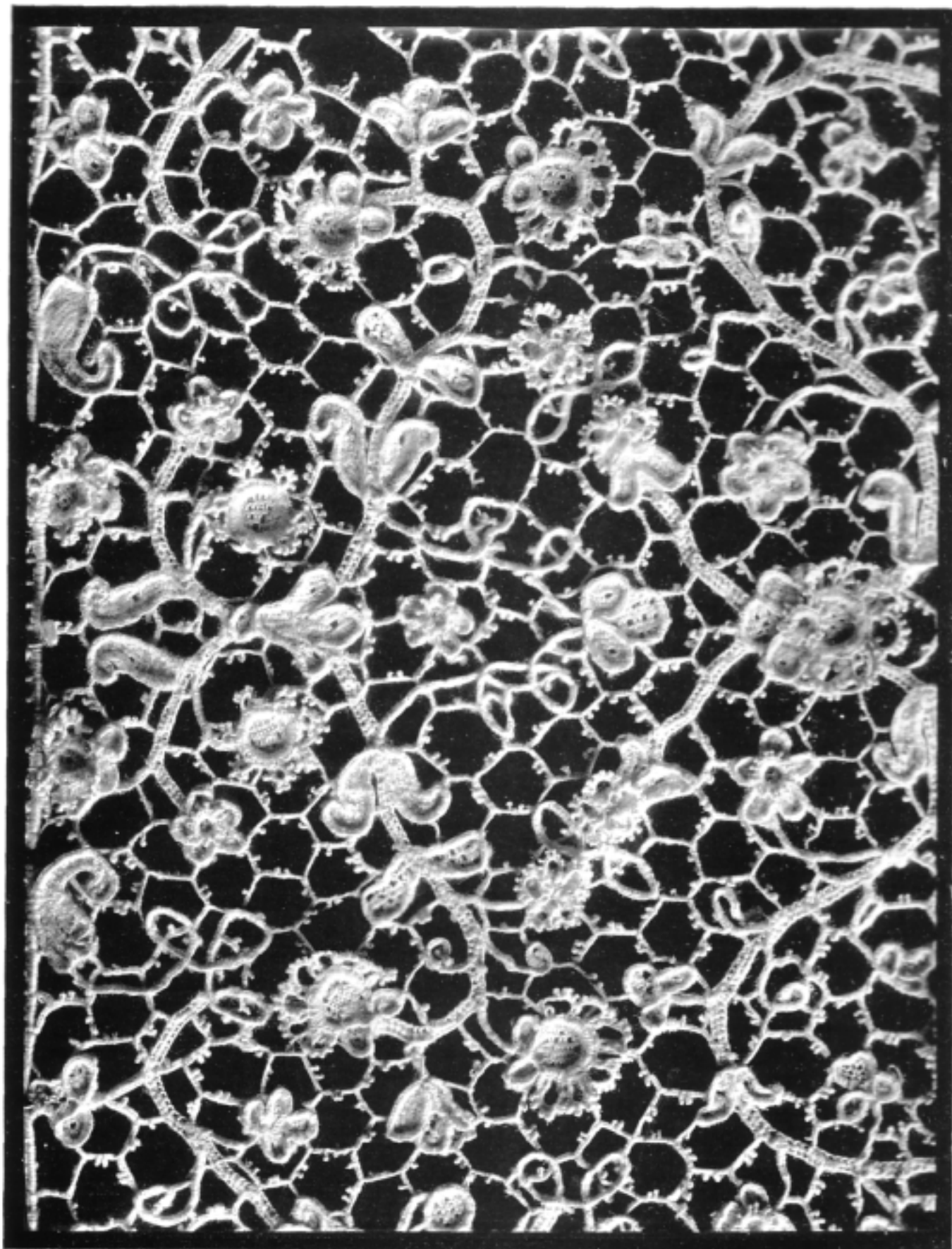


PLATE XLIX. A PORTION OF XLVIII., MAGNIFIED TO SHOW THE STITCHES

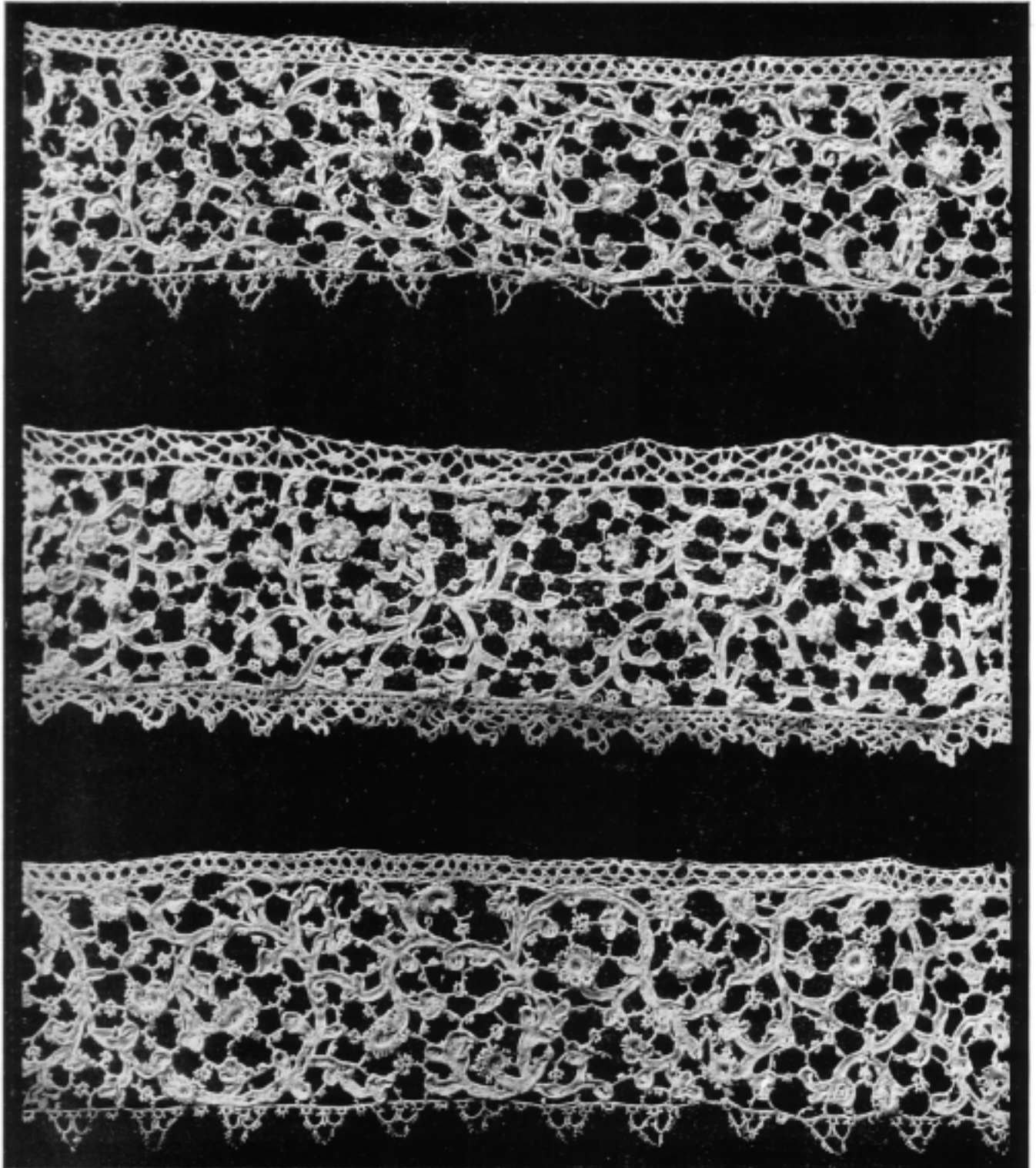


PLATE L. THREE BORDERS OF DELICATE NEEDLE-POINT RAISED OR ROSE-POINT LACE

Sometimes called *point de neige* on account of the massings or galleries of picots on the raised rosettes. It is also called *rosaline* in Italy. Some authorities claim this style as French, and it is one that may be fairly termed *Franco-Venetian*, about 1670-80
Together 4 ft. 8 in. x 2 in.

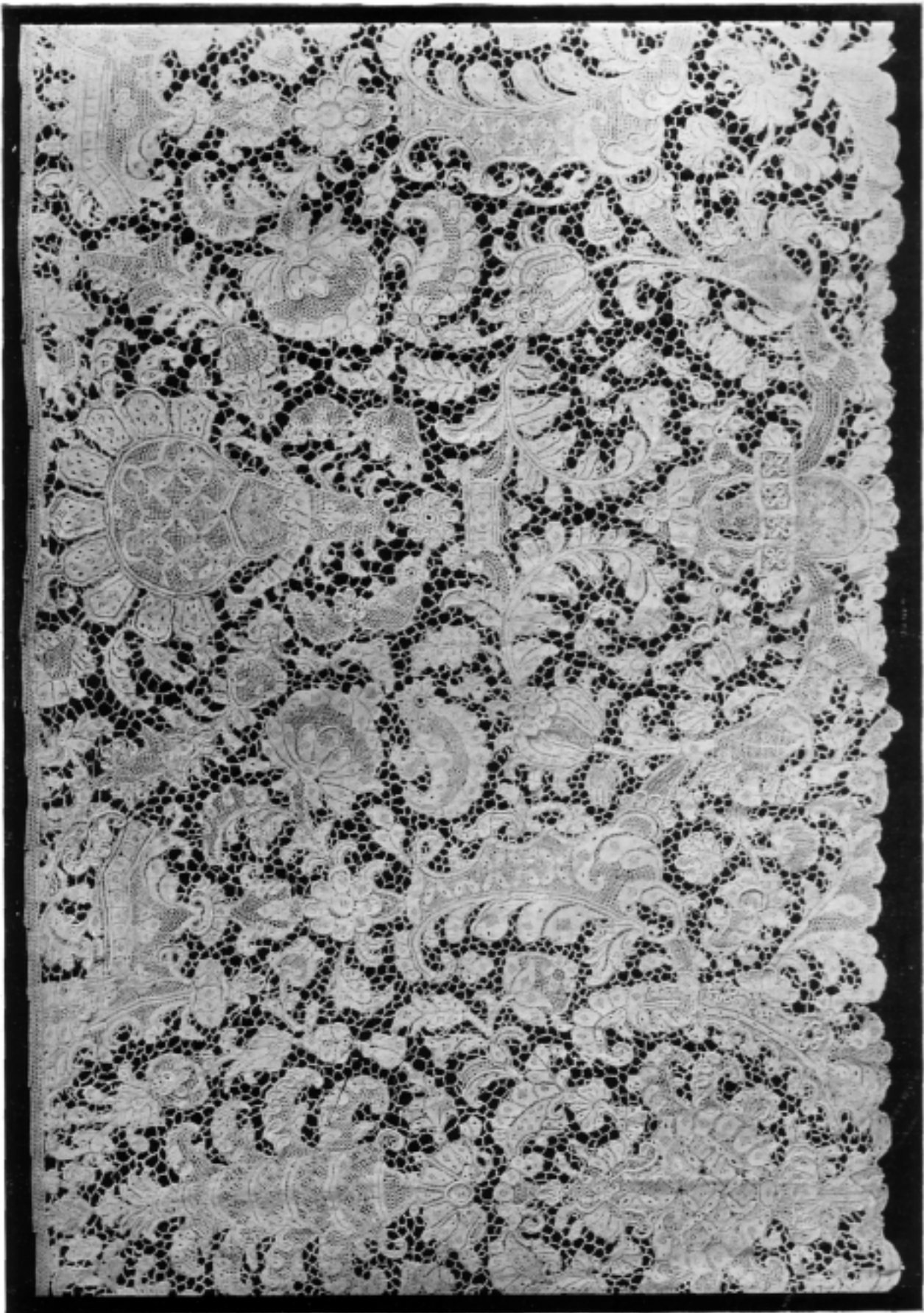


PLATE LI. DEEP FROUNCE OF NEEDLE-POINT LACE À BRIDES PICOTÉES,
USUALLY CALLED POINT DE FRANCE

This handsome design, in the rendering of which the play of contrast as between toilé and simple modes is a salient feature, is composed of semi-realistic leaf, fruit and flower forms arranged symmetrically in groups which are repeated alternately through the whole length of the frounce. Accentuations of raised cordonnet are occasionally introduced.

9 ft. 2 in. × 13½ in.
French (Alençon or Sedan), about 1690



PLATE LII. PORTION OF LI. ENLARGED