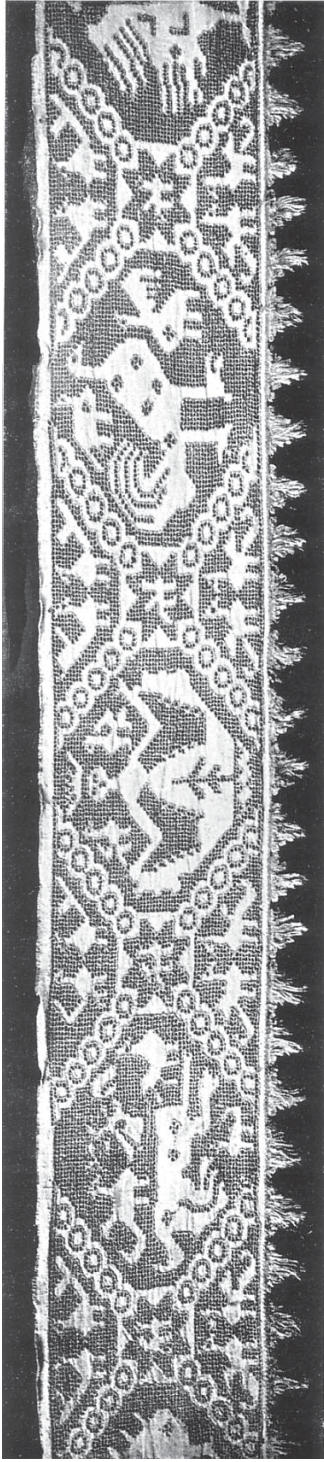
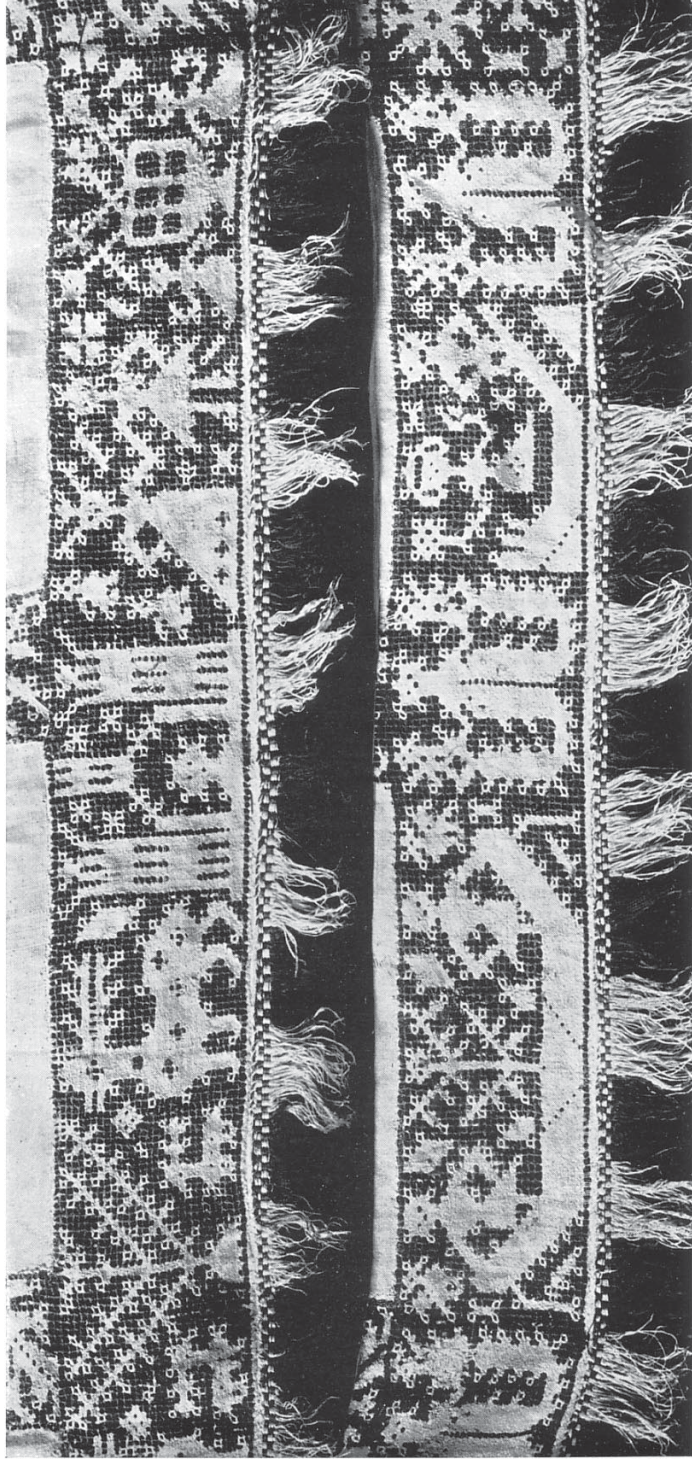


DRAWN-THREAD — XVI-XVII CENTURY.



84



85

86

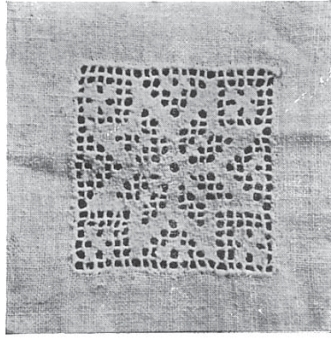
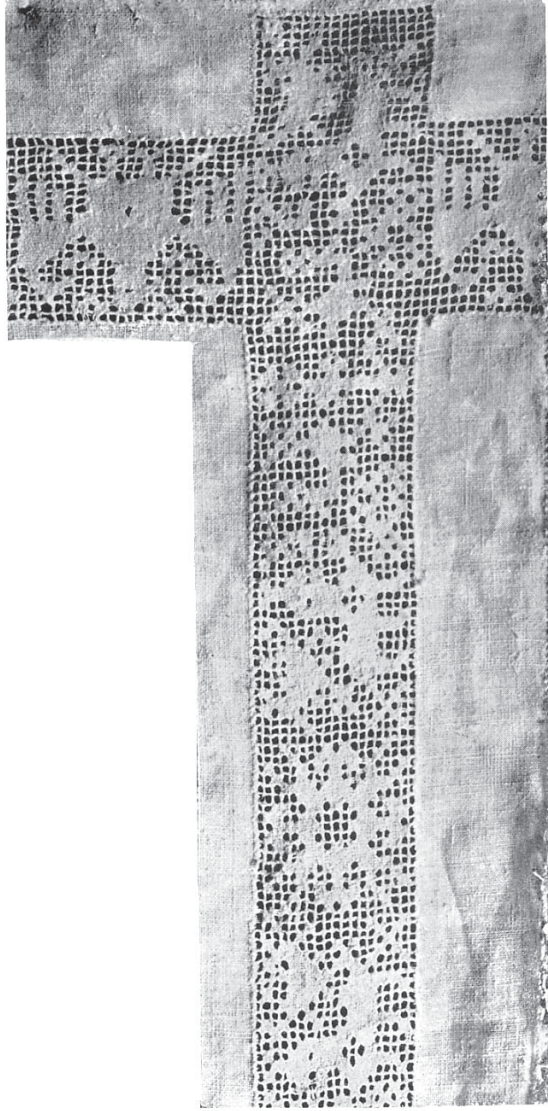
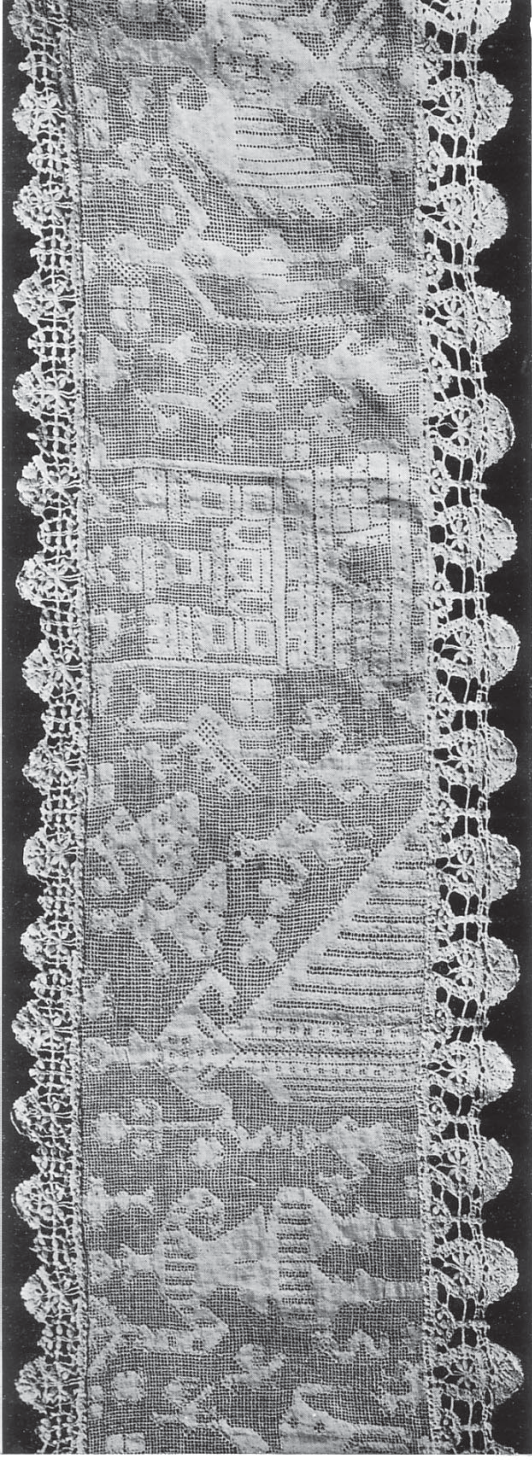
Drawn thread and plain linen. (Sicily). Groundwork in reddish silk.

No. 84 — A stag, siren, cock, birds, etc. Rucellai, Florence.

No. 85 — The Land. A tree, stag, castle, lady, knight, etc. Property of the author.

No. 86 — The Sea. Boat, siren, etc. Property of the author.

DRAWN-THREAD - XVI-XVII CENTURY.



Drawn thread with some of the linen left. (Sicily).
No. 87 — A falconer, lady, pages, castle, eagle, etc. The edging is bobbin-made. Amari, Florence.
No. 88 — Drawn thread taken up with linen stitch. Animals and roses. Property of author.

BURATTO — XVI CENTURY.

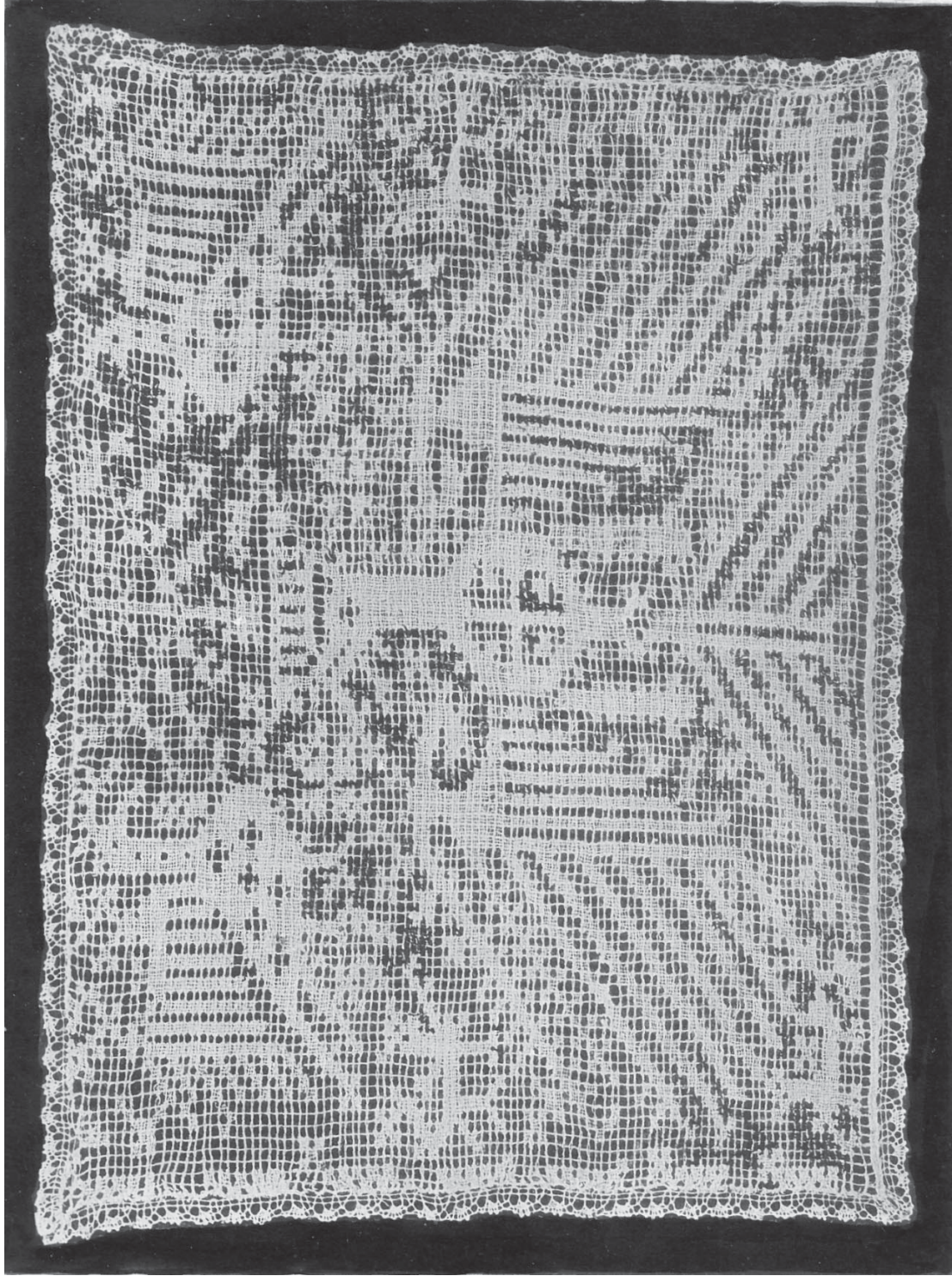


Buratto lacis embroidered with darning-stitch.

No. 89 — Flowers. Noce, Venice.

No. 90 — Female figure. Baidini, Florence.

BURATTO — XVI CENTURY.



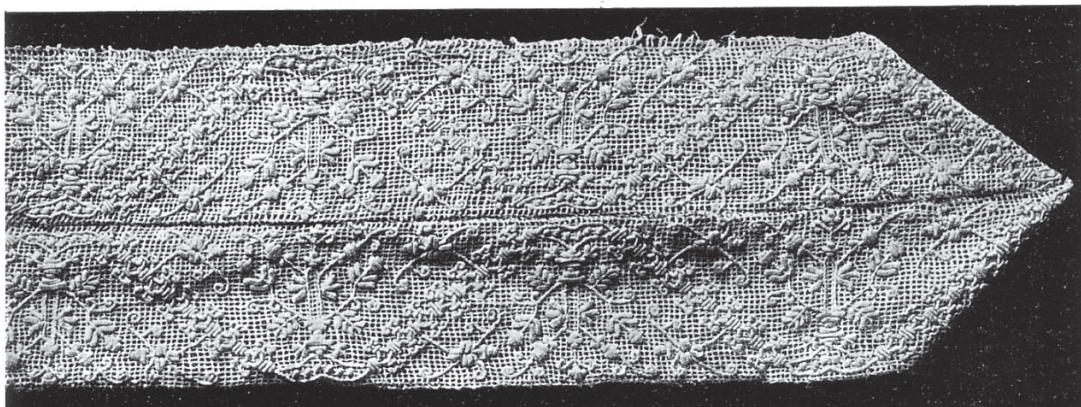
No. 91 — Buratto laciis with crowned eagle and other birds in darning-stitch. The ground was formerly worked with reddish silk, now destroyed by time.
Baldini, Florence.

BURATTO — XVI CENTURY.

92



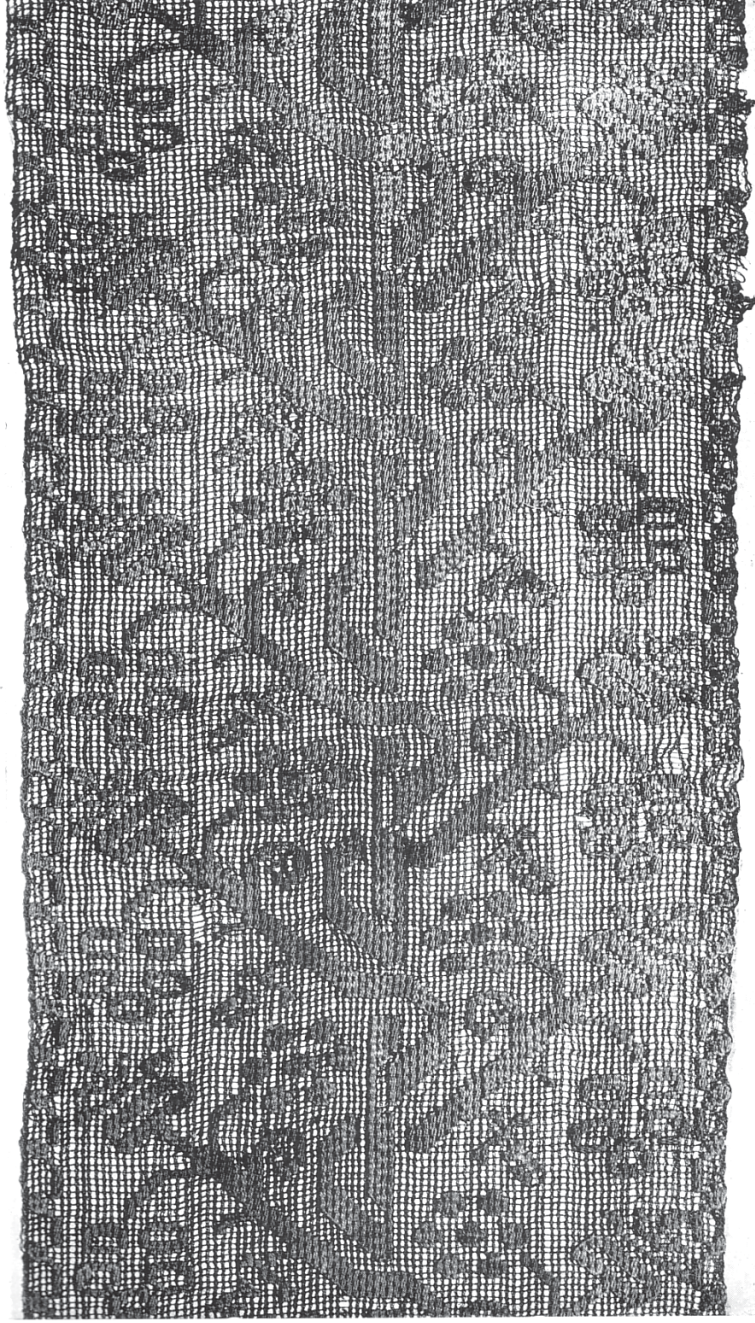
93



No. 92 — Buratto laces with vine-branch in darning-stitch. Binney, Florence.

No. 93 — Buratto laces embroidered in curl-stitch. Perugia Exhibition, 1907.

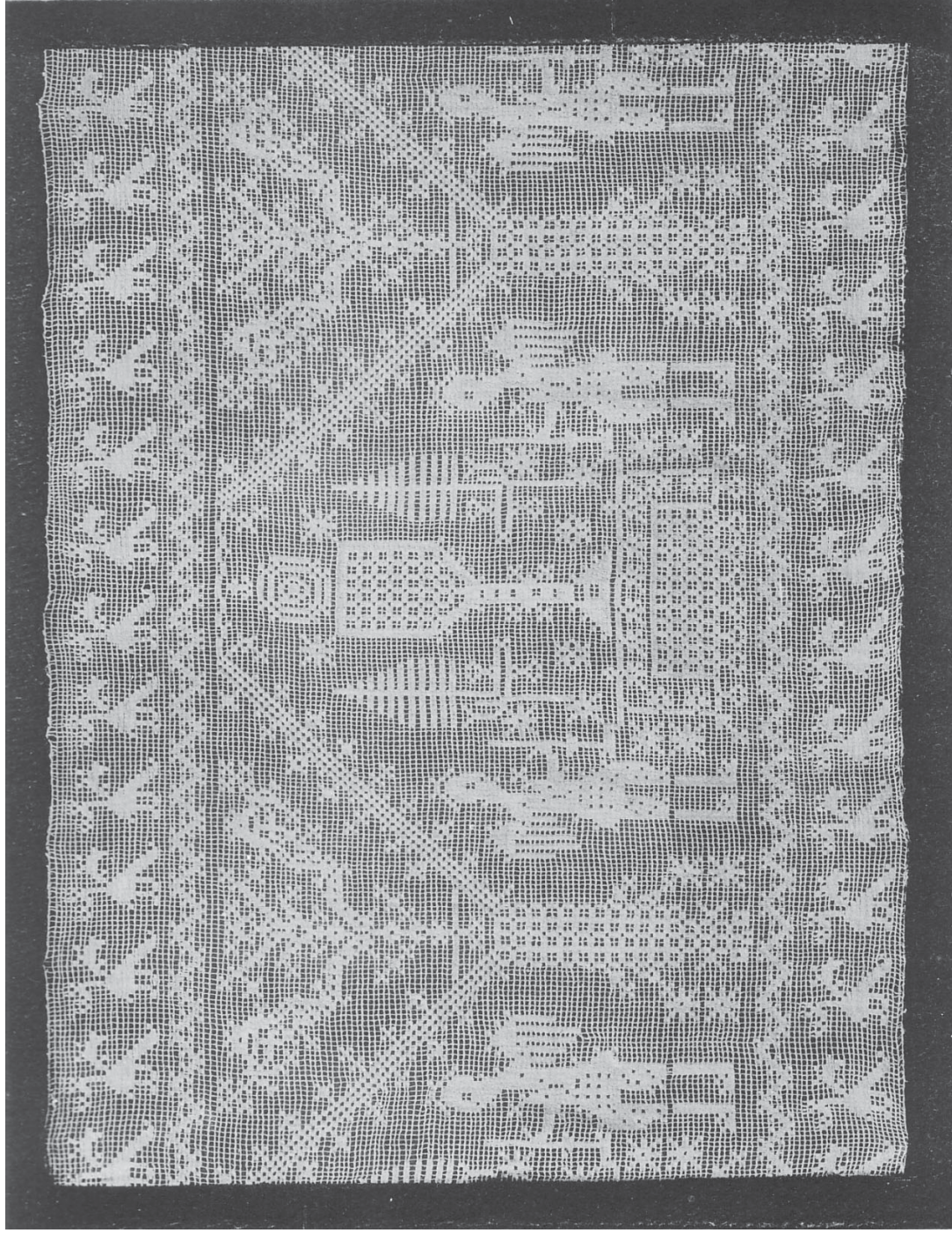
BURATTO — XVI CENTURY.



No. 94 — Buratto laciis with conventional flowers in darning-stitch.

Cittadini Campodonico, Rome.

BURATTO — XVI CENTURY.



No. 95 — Buratto lace with religious scene in darning-stitch.
Ristori, Florence.

BURATTO XVII CENTURY.



No. 96 — Buratto lace with unicorns, dragons, and birds in darning-stitch.

Ristori, Florence.

BURATTO — XVI-XVII CENTURY.



No. 97 — Buratto lacs with birds and vine-leaves in darning-stitch.
Property of author.

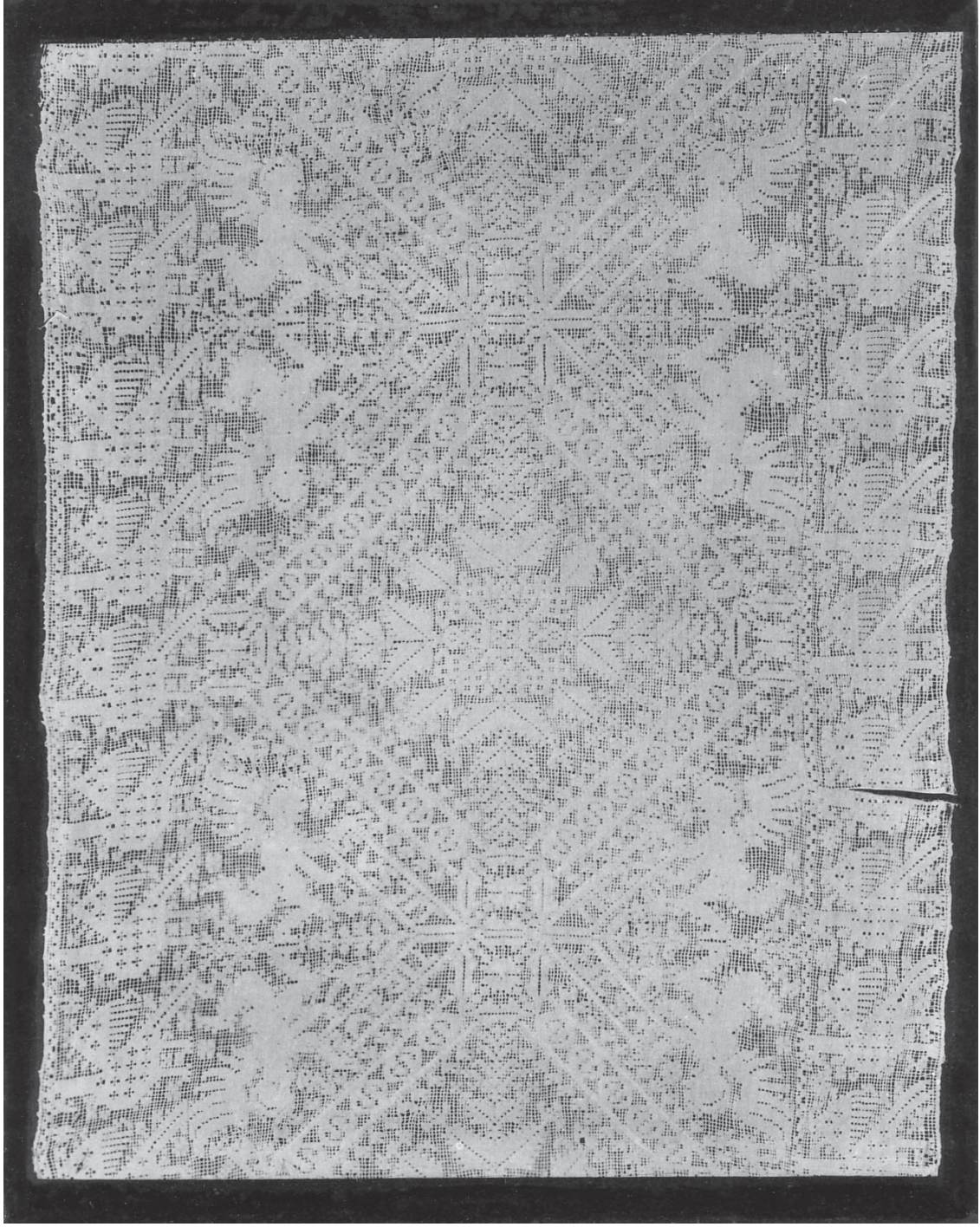
BURATTO — XVII CENTURY.



No. 98 — Buratto lace with religious symbols, peacock and vine in darning-stitch.

No. 99 — Buratto lace with angels kneeling before the monogram of Christ in darning stitch.

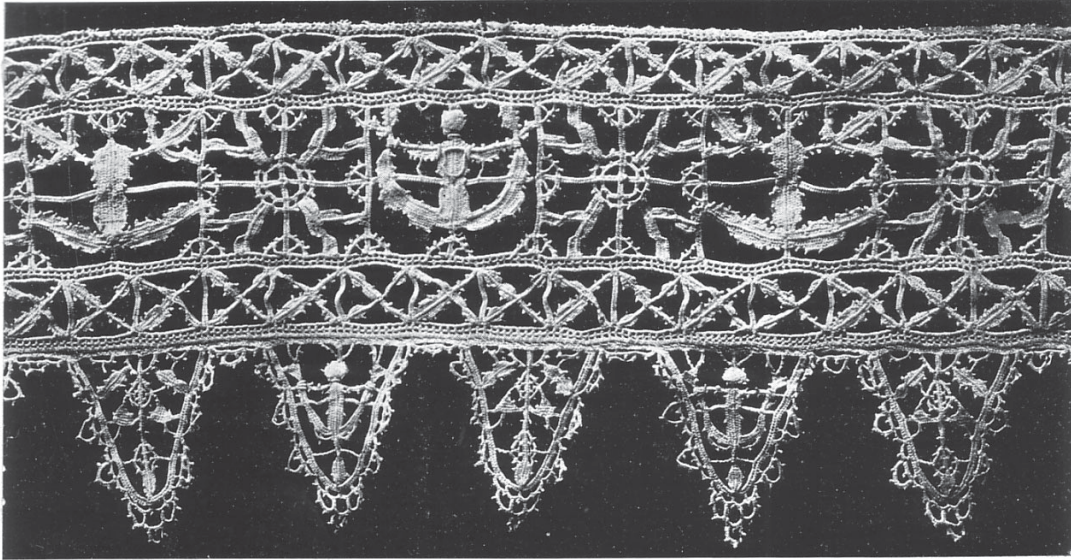
BURATTO — XVII CENTURY.



No. 100 — Buratto laci with religious subject (Angels uphold a cartel with name of Jesus) in darning-stitch.
Baidini, Florence.

II.

RETICELLO.



No. 101 — *Reticello* lace with figures of sirens in the insertion and in the points, Poldi Pezzoli Museum, Milan.

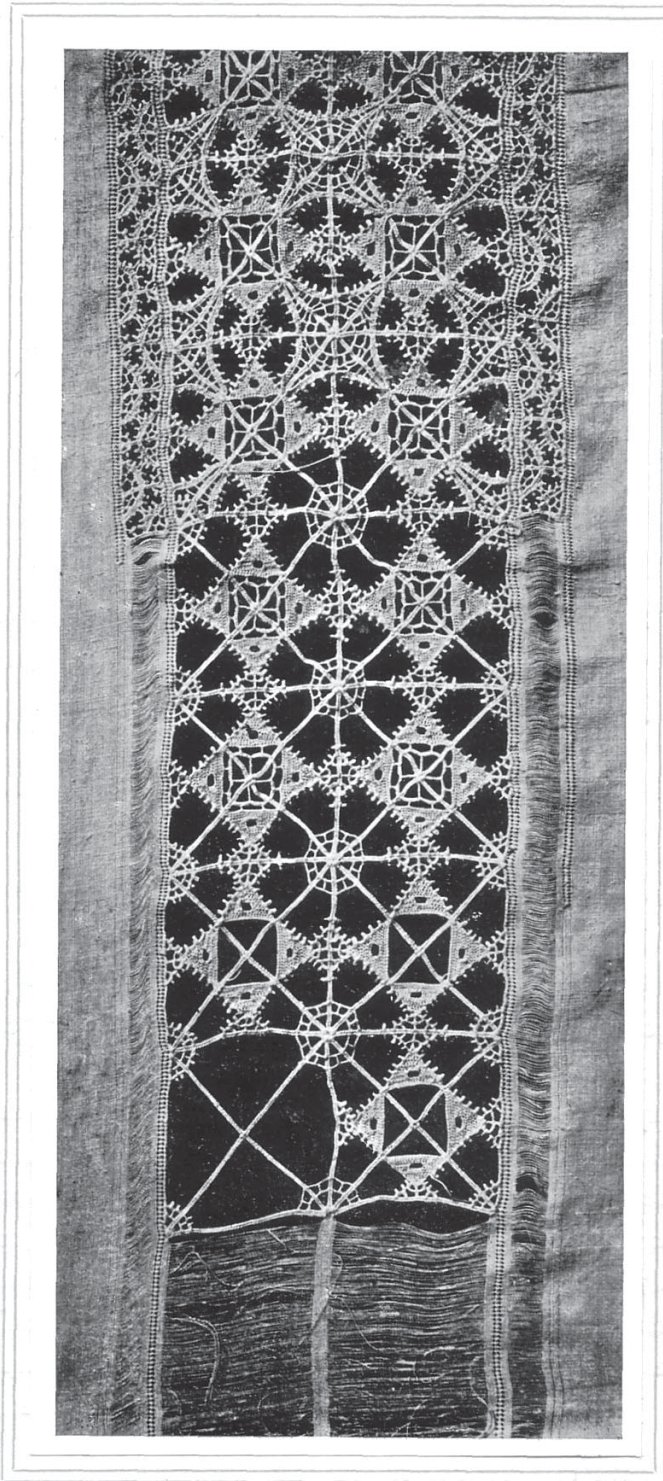
RETICELLO.



RAWN thread work led rapidly to cut linen, which prepared the way for *reticello* and finally for true lace-making.

The new handicraft made its way with the help of patterns intended for embroidery until 1542, when Mathio Pagan published his *Ornamenti* designed exclusively for *punto tagliato*. But as we know that ladies had found out how to embroider designs on net, buratto, or drawn linen before even Paganino had published the first designs for transparent work, we must draw the conclusion that *punto tagliato* was known before 1542, and the contention is strengthened by the fact that both artists and authors simply mention the stitches by name, giving no instructions as to the method of executing them.

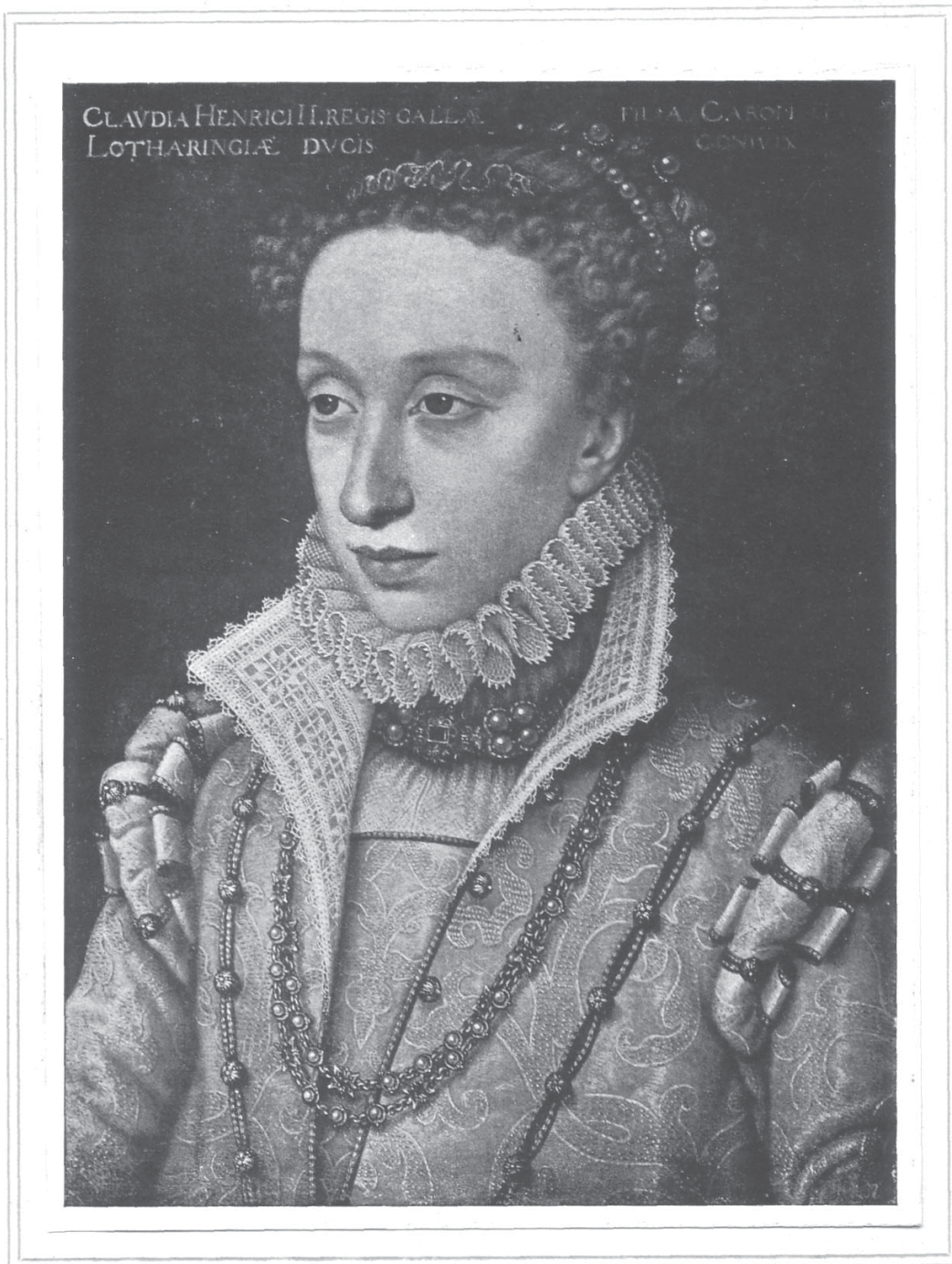
The novelty of the thing centres in the word *tagliato*; no longer is the linen merely drawn, it is drawn and *cut*. An open-work line marks the edges of the



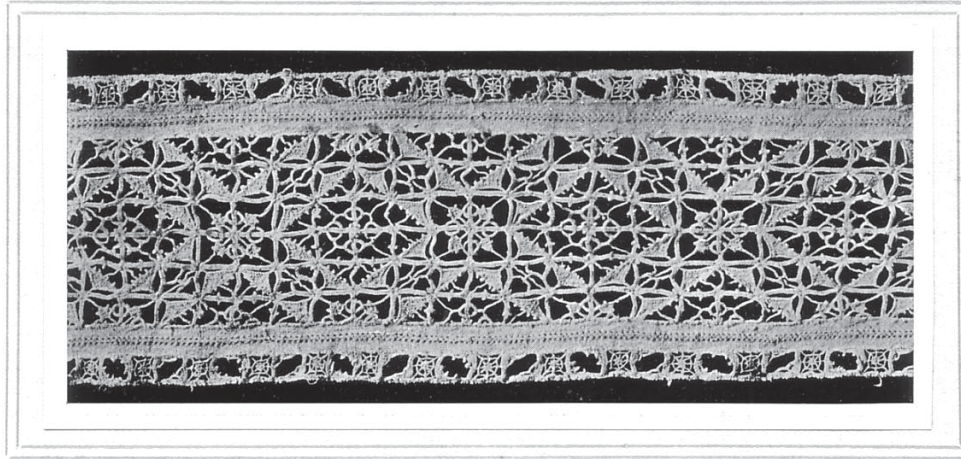
No. 102 — XVI century. Unfinished *reticello*, executed on drawn linen. Palermo Museum.

band destined to bear the lace-pattern, and a cord strengthens and holds the linen at the spot where it will be cut away to receive the transparent work. No. 102, an old example which has lain unfinished for centuries, gives an excellent idea of the manner in which the linen is treated in the process of preparation for drawn thread and cut-work, the master-lines of the design being first firmly traced. Those threads which remain uncut, being reserved to subdivide the border into so many equal squares, are no longer covered with rope-stitch as in drawn-thread-work, but with matting-stitch, a stitch better adapted for the passing to and fro of the needle. This finds points of support in the bars which form a kind of lattice for its airy structure. In the void created by the severed threads, between one bar and another is the pattern, which develops itself freely, its short lines no longer marred by the inevitable angularities of the « square mesh ».

There is much hesitation at the beginning ;

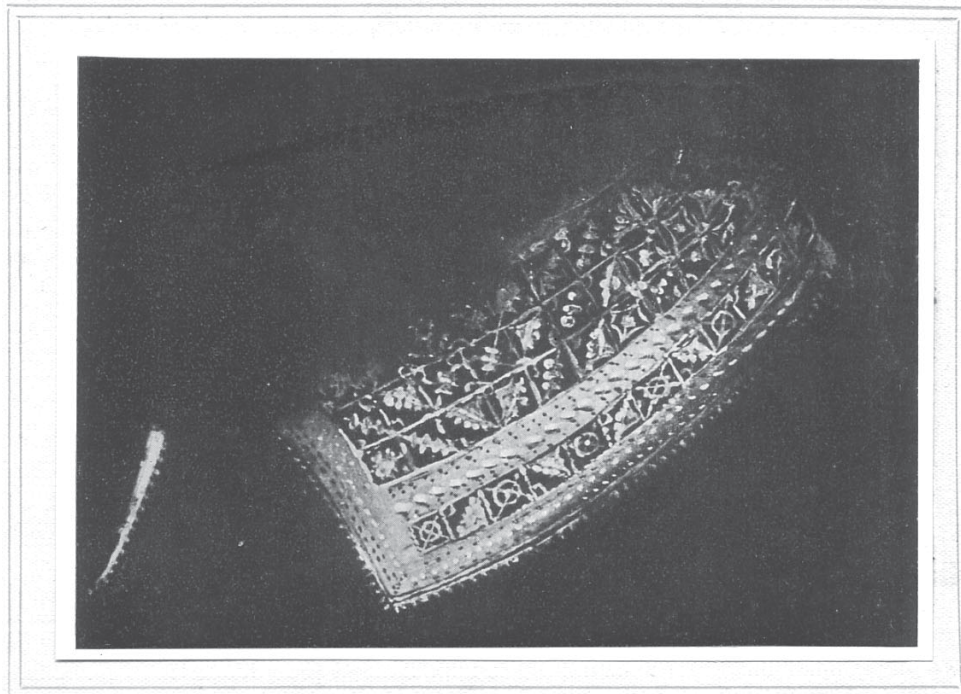


No. 103 — Collar in heavy Venice Point and *reticello*.
Portrait of Duchess Claude of Lorraine by Clouet. c. 1555.
Munich Gallery. Photo. Bruckmann.



No. 104 — XVI century. Heavy Venice Point. Baldini, Florence.

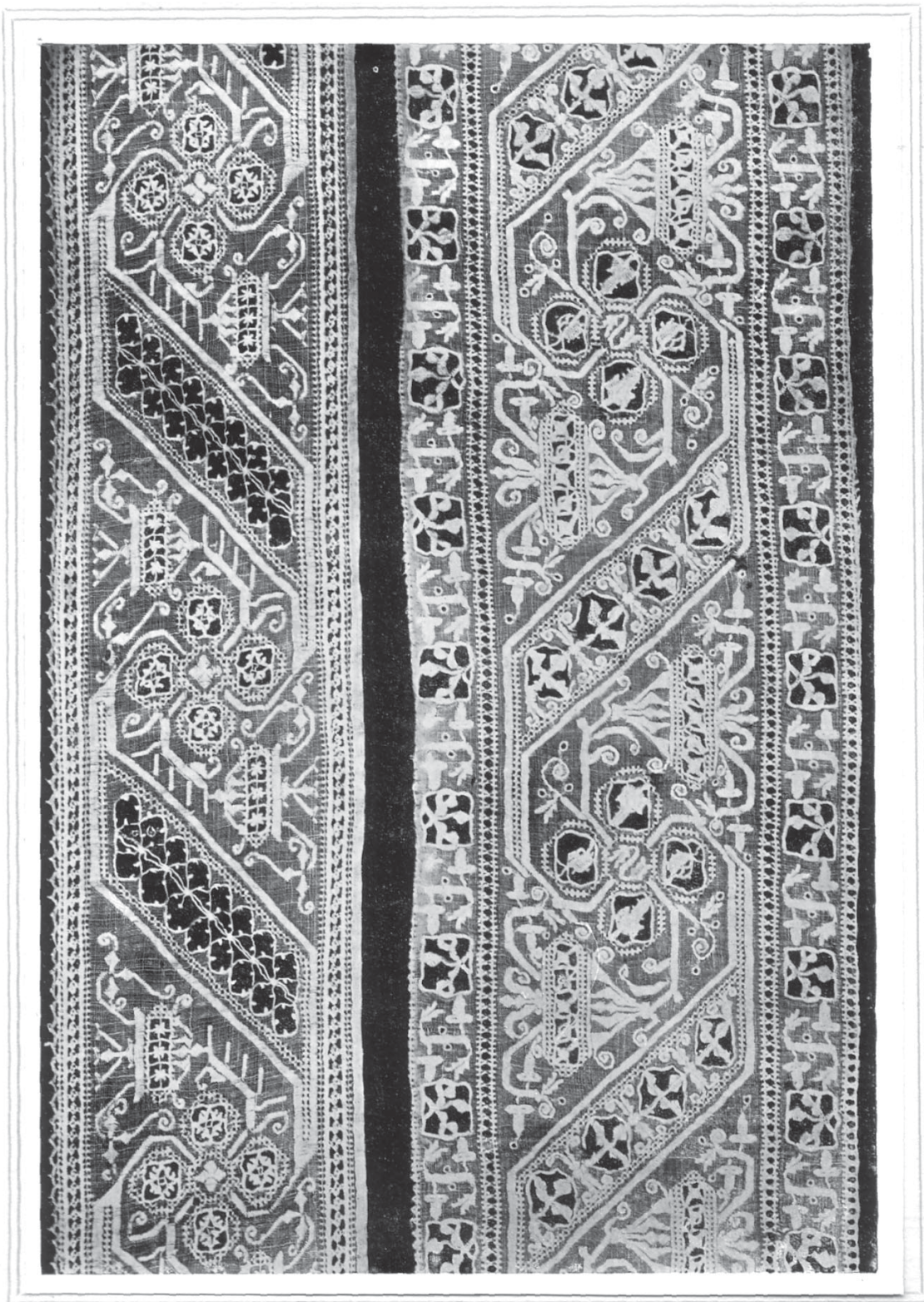
at first the design is limited to a composition of triangles worked in buttonhole-stitch (which are attached by their three angles to the little bars or to the linen itself, forming the thick, opaque part of the work) and the little cordings which lighten the foundation and complete the design.



No. 105 — Collar in heavy Venice Point.
Detail of portrait by F. Salviati. 1550. Uffizi, Florence.

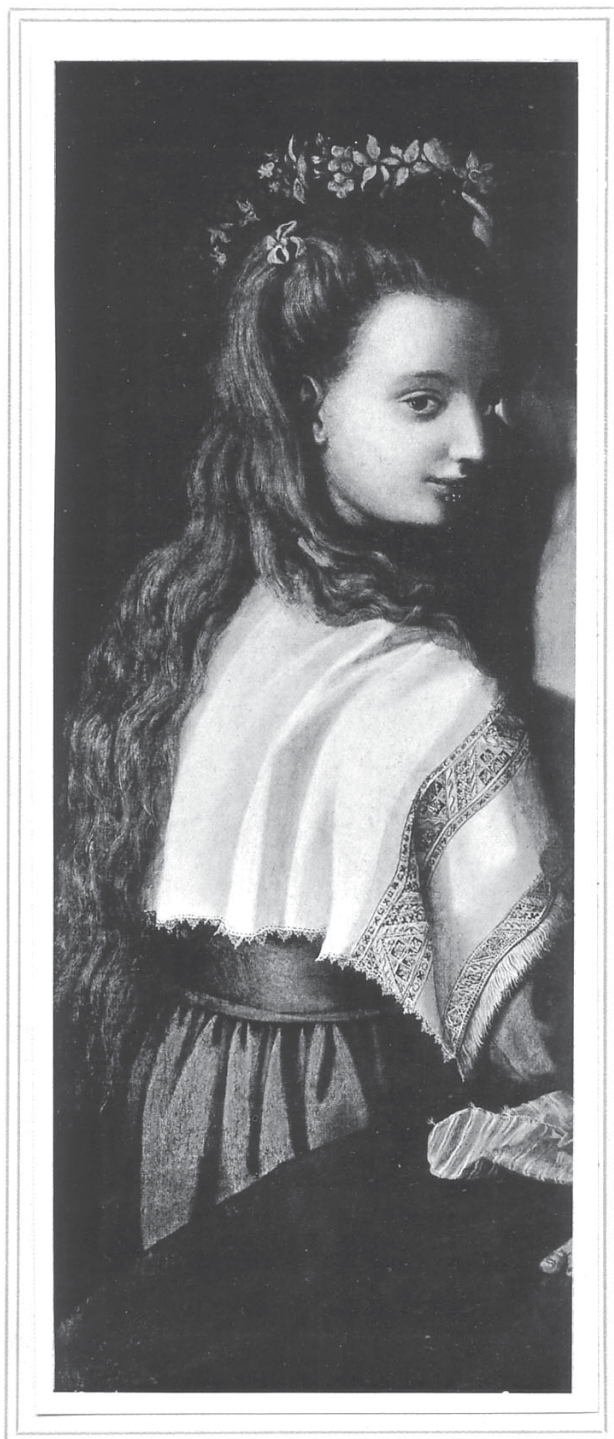


No. 106 — Open work and embroidery round *décolletage* and wrist. Portrait by Parmigianino, 1630. Gallery, Frankfort-on-the-Main.



XVI century. Two borders with embroidery and *reticello*;
same design, treated in different ways.

No. 107 — Amati, Florence. No. 108 — Milfelire, Genoa.



No. 109 — White shawl with two insertions, of embroidery and *reticello*, fringe and edging needle-worked. Detail of a Madonna and Child by A. Allori. Pitti Gallery, Florence. (Photo. Alfani).

Even these simple means suffice clever workers to produce ornaments and rosettes (No. 104), figures, and personages; soon we see the tyranny of the unvarying triangles evaded by the substitution of novel forms such as little leaves, scrolls, or flowers, and with such excellent results that the *punto tagliato* becomes merged in *punto a reticello*.

The new name appears for the first time in the books of Vecellio (1591), and even here it makes a tardy appearance, for now and then even Vinciolo gives the name *point coupé* and *punto tagliato* to the *reticello* he had himself helped to create.

It was, perhaps, real *reticello* which makes its appearance in the unpublished inventory of the Castello d'Issogne in Val d'Aosta, 1565:

« Deulx part du devant de manges (manches) de toile clère faict a ouvrage coppé de fil blanc.

Quatre couvertes de toile clère ovree a ouvrage coupé de fil blanc ».

This work is the parent of all those prodigious laces which are known generically as *punto in aria*, culminating at last in the exquisite perfection of Rose-Point!

Gradually, *punto tagliato* in-



No. 110 — *Reticello* lace on ruffs and cuffs.

Portraits of the Gozzadini family by Lav. Fontana. 1584.

Gozzadini, Bologna.