

THE ANNA DIKE SCOTT
COLLECTION OF
OLD LACE

THIS COLLECTION, MADE BY THE LATE
MRS. THOMAS A. SCOTT
IS NOW IN THE POSSESSION OF
HER DAUGHTER
MARY SCOTT NEWBOLD
OF
CROSSWICKS HOUSE
JENKINTOWN, PENNSYLVANIA
MDCCCCV

Printed for private circulation.
Edition limited to fifty copies.
Number

INTRODUCTION

THE collection of old lace herein catalogued is one of exceptional interest, gathered as it has been, quietly and always reflecting the intelligence and true instincts of the connoisseur. The collection is in no sense a chronological one, it is confined chiefly to the laces of the seventeenth and eighteenth centuries, which centuries mark the apogee in the art of lace making. Its excellence consists in the number, variety and richness of its specimens, the examples of ecclesiastical and court laces being especially notable and complete. The collector was distinctly catholic in her taste and was fortunate in procuring rare examples representative of the principal schools of both point and pillow lace. Thus unconsciously, as it were, the collection has gradually become one that ranks in importance with those of the European museums.

SAMUEL BRIDGE DEAN

PREFACE

THE study of old lace is an absorbing and interesting one on account of the important place which lace and lace making filled in the history of the Arts from the sixteenth century to the end of the eighteenth, and also because of its being one of the most beautiful of all fabrics, one in which the best effort of the designer and the greatest skill of the workman were brought into requisition. Old lace suggests the pomp, chivalry and romance of a golden age, for the Church and Court first encouraged the making of lace and created a demand for it. Later, when the production became more general, large numbers of people were employed in the industry, and the revenues derived added greatly to the prosperity of the countries where the lace was made. Much of the beauty of old lace is due to the fine texture of the flax or thread from which it was made, and also to the actual workmanship, in

which the matter of time was not considered. Some of the richest Venetian laces required the constant labor of many years to complete.

With the advent of machinery, the incentive for making lace by hand was gradually crushed out. Lace industries have been revived from time to time, and although the results show conscientious effort, the lace is lacking in the delicacy and charm which characterized the old-time fabric.

BOSTON
April, 1905

VENETIAN

TO Venice belonged the distinction of having introduced the art of making point lace, and during the seventeenth century she led the world in the richness of her points. Although at that time the Republic had lost much of her prestige and her people were deeply engaged in wars, a keen interest was still manifested in the advancement of her lace industries. The seventeenth century points marked the zenith of the evolution of the art of point lace making. This art began in the sixteenth century with the Punto a Groppo and was followed by the Tirato, Tagliato, Maglia, Reticella, and Punto in Aria; all of these classes quickly succeeded one another and brought the lace industry up to the first part of the seventeenth century. Then began to be made the great classes of Point de Venise, Punto Tagliato a Fogliami, Punta Rosa, Point de Venise à réseau, and last of all Burano lace. All of these latter classes of lace are represented in this collection. Of the earlier

laces the collection contains Punto a Groppo, or Punto Gotico, a lace made entirely of knots; Reticella, the last of the geometric class; and Punto in Aria, which was the first class of lace made from no foundation. In constructing Venetian point the pattern was first drawn on parchment; a thread was then secured to the various outlines of the details; all spaces thus enclosed were filled in with needle work, the completed details being joined by *brides*, or, in the case of Point de Venise à réseau or Burano, by a fine ground.

Point de Venise belonged to a class by itself. The details of the pattern were usually flat, and hence the lace was sometimes called Point Plat de Venise. The *brides* used to connect the details were a decorative feature of the lace.

Punto Tagliato a Fogliami, or Gros Point de Venise, and Punta Rosa belong to the *punto a rilievo* class: so named owing to the heavily stuffed *cordonnets* and other raised devices, these reliefs in turn being enriched with *picots*.

The patterns of these laces were usually of the flowing, foliated scroll of the Renaissance. The waxy effect of the *toilé* was owing to its being very closely wrought, and to the glossiness of the flax from which it was made. Punta Rosa was a modification of the Gros Point de Venise and was sometimes called Point de Neige. The *brides* in

these laces were used only to connect the details, and were in no sense a feature of the decoration.

Point de Venise *à réseau* and Burano belonged to the *réseau* class. The patterns of the former lace consisted principally of conventionalized foliated forms showing Rococo influence. The *toile* had no *cordonnnet*. The *cordonnnet* of the Burano consisted of a strand of thread whipped over and over. The ground of these laces resembled that of the Point d'Alençon, but in the Point de Venise *à réseau* the meshes were not, as in Point d'Alençon, formed in lines across the lace. The patterns of the Burano closely followed the style of those of the Point d'Alençon. The making of the Venetian points ceased with the close of the eighteenth century.

VENETIAN

1

CORD AND TASSELS. 16th century.
An early example of button-holed or knotted work,
classed as Punto a Groppo.

2

LENGTH: Reticella and Punto in Aria.
16th century.
In the early Italian laces of the geometric class the
band was usually made separately from the border,
and the pattern of both band and border often
showed no similarity of design.

Length, 30 inches; width, 5 inches.

3

BORDER: Punto Tagliato a Fogliami.
Early 17th century.
The *toilé* in this example is loosely worked. Some
of the details are outlined by a tape instead of a
raised *cordonnet*.

Length, 2 yards 4 inches; width, 1 inch.

4

BORDER: Punto Tagliato a Fogliami.

Middle 17th century.

Pattern shows scroll of the Renaissance ornamented with pomegranates and leafage, details enriched with a raised *cordonnet à picots*, and connected with *brides picotées*.

Length, 1 yard 17 inches; width, 4 inches.

5

BORDER: Punto Tagliato a Fogliami.

Early 17th century.

An early and crude example of this class of lace.

Length, 28 inches; width, 6 inches.

6

BORDER: Punto Tagliato a Fogliami.

Early 17th century.

Pattern of pinks with conventional foliage, showing a slight Oriental influence.

Length, 3 yards 21 inches; width, 3 inches.

7

BORDER: Punto Tagliato a Fogliami.

Middle 17th century.

Pattern consists of branched and foliated scrolls with vigorous treatment of details, in the *toilé* of which are introduced a great variety of intricate stitches. The *cordonnet* is in high relief, and on

it are superposed *picots*. The various details of the pattern are joined together with *brides*. This lace is also known as Gros Point de Venise.

Length, 4 yards 15 inches; width, 9 inches.

8

BORDER: Punta Rosa. Late 17th century.
Pattern consists of graceful scrolls and blossom forms, with fillings of an infinite variety. Details connected by *brides* and double *brides picotées*.

Length, 4 yards 11 inches; width, 6 inches.

9

GARNITURE OF THREE PIECES: Punta Rosa. Late 17th century.
A continuous series of Arabesque scrolls furnish the foundation of the pattern, and on these scrolls, at frequent intervals, are superposed floral devices of microscopic workmanship. These devices have a *cordonné* in high relief, enriched with *picots*. Details of the pattern are connected by *brides picotées*. This lace is also known as Point de Neige.

Length, 5 yards; width, 4 inches.

10

GARNITURE OF THREE PIECES: Punta Rosa. Late 17th century.
Delicate scroll pattern on which are superposed foliated forms embellished with *picots*.

Length, 2 yards 18 inches; width, 3 inches.

11

FLOUNCE AND BORDER: Point Plat de Venise.
Middle 17th century.

The *motif* of the repeating pattern consists of three upright, foliated forms placed one above the other, and surrounded by interlacing scrolls. Details connected by *brides picotées*.

Flounce. Length, 3 yards 18 inches; width, 13 inches.

Border. Length, 3 yards 18 inches; width, 3 inches.

12

COLLAR: Point Plat de Venise. Late 17th century.
Crude example of this class of lace.

13

JABOT AND BORDER: Point Plat de Venise.
17th century.

Pattern of fine, narrow scrolls of a tape-like *toilé* intermixed with conventional flower devices. The details are connected by *brides picotées*.

Border. Length, 1 yard 5 inches.

14

GARNITURE: Point de Venise.
Middle 17th century.

Floral forms and conventional ornaments are used without definite design, the details being connected by *brides picotées*.

Length, 5 yards 16 inches; width, 3 inches.

15

BORDER: Point de Venise. Middle 17th century.
Foliated and other forms are placed without relation to each other. The details of ornament are joined together with *brides* embellished with *picots*.

Length, 2 yards 27 inches; width, 7 inches.

16

JABOT AND TWO PIECES: Point de Venise à *réseau*. Late 17th century.

Flamboyant foliated pattern in Rococo style. *Toilé* of extraordinary fineness. The details are connected by a *réseau*, which is the same as that used in Burano lace. Illustration.

17

BARBE: Burano. Early 18th century.
Center ornamented by a pattern of conventional fruit and flowers, the details of which are connected by a fine *réseau*.

18

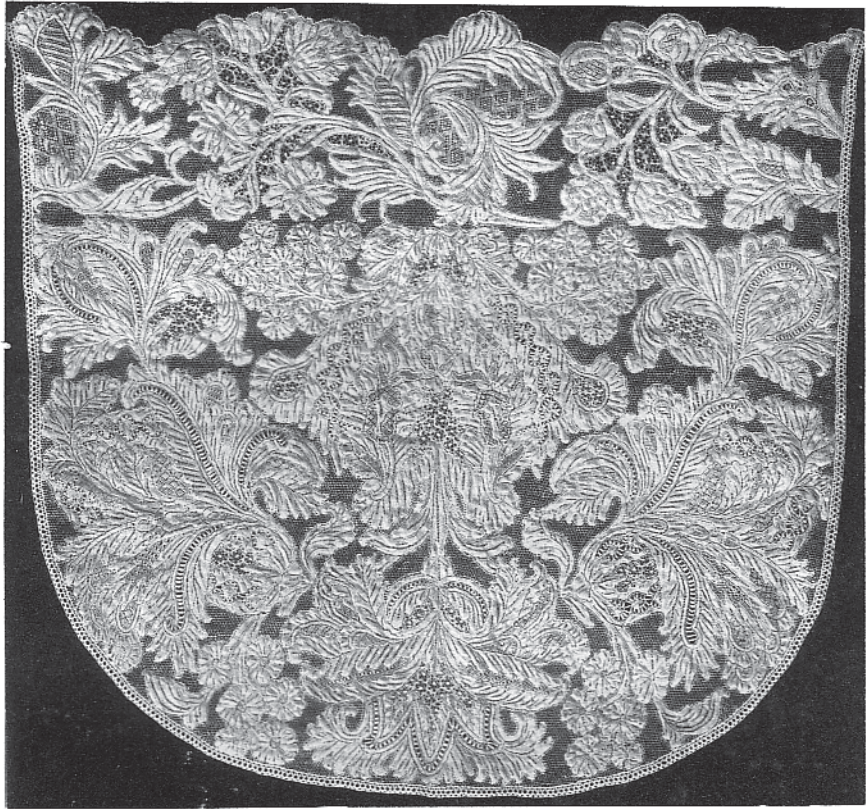
BORDER: Point de Venise à *brides picotées*.

Late 17th century.

Large details arranged without forming a regular pattern, the *toilé* of the details presents many open spaces which are filled in with elaborate *à jours*.

Length, 24 inches; width, 2½ inches.

Jabot. Point de Venise à *réseau*
Number Sixteen



19

TWO PIECES BURANO. Early 18th century.
Pointed pattern of quatrefoils, connected by a
réseau of exceeding fineness. Rich border of
scroll work and floral design.

Length, 17 inches; width, 2½ inches.

19a

TWO PIECES BURANO. Late 18th century.
Flowerets are scattered over the ground. Panel
border enclosing elaborate *à jours*.

GENOESE AND MILANESE

HARDLY less important than the Venetian points were the pillow laces of Genoa and Milan. These laces may almost be classed together, as both were of the tape-guipure variety. The designs in Genoese lace were, as a rule, indefinite, a feature being the winding and interlacing of the tape-like *toile*, suggesting the coral. The details were connected by *brides* and sometimes by a plaited mesh. The pattern of the Milanese was composed of flowing, graceful scroll work, varied by escutcheons and strap-like forms, these details being joined by a plaited mesh and occasionally by *brides*. Genoese and Milanese laces were largely used for ecclesiastical purposes, their heavy and decorative nature making them especially appropriate for the uses of the Church.

GENOESE

20

BORDER. Late 17th century.
Irregular pattern, consisting of a tapey *toilé*, fashioned in coral forms. Details are connected by a hexagonal mesh.

Length, 1 yard 22 inches; width, 10 inches.

21

PAIR OF CUFFS. Middle 17th century.
Decorated with sprays of branching coral, hexagonal plaited mesh.

22

COLLAR. Middle 17th century.
Conventional coral pattern of interlacing loops and scrolls.

23

BORDER. Late 17th century.
Portion from a larger piece. Ornamented with irregular forms filled in with *modes*.

Length, 2 yards 14 inches; width, 3 inches.

24

BORDER. Late 17th century.
Pattern of upright, individual sprays, of branching coral devices. Details connected by a *réseau*. Scalloped edge.

Length, 4 yards 18 inches; width, 8 inches.

25

BORDER. Late 17th century.
Repeating pattern of escutcheons and scrolls. Details connected by a mesh.

Length, 8 yards 15 inches; width, 3 inches.

26

BORDER. Late 17th century.
The *motif* is a vertical, repeating pattern of escutcheon-like forms, the spaces between being filled with interlacing scrolls.

Length, 3 yards 25 inches; width, 7 inches.

27

BORDER. Late 17th century.
Tape-like *toilé* formed into irregular, branching scrolls with trefoil terminations.

Length, 3 yards 25 inches; width, 6 inches.

28

COLLAR AND CUFFS. 17th century.
Ornamented with scroll work.

29

BORDER. Early 17th century.
Scroll-like pattern in which the closely worked *toilé* is arranged in upright designs forming escutcheons, strapwork and foliated forms; vandyked edge.

Length, 4 yards 15 inches; width, 11 inches.

30

BORDER. Middle 17th century.
Vertical, repeating designs of curved forms, filled in with lozenge pattern, these forms alternate with foliated scrolls.

Length, 1 yard 32 inches; width, 10½ inches.

31

BAS D' AUBE. Late 17th century.
The principal features of the upright pattern are scroll forms showing early Rococo influence, alternating with a design of armorial bearings of lion and double-headed eagle, surmounted by a cross and papal crown. Details connected by a six-sided mesh.

Length, 5 yards 20 inches; width, 20 inches.

32

BAS D' AUBE. Late 17th century.
The fine, tape-like *toilé* is formed into detached, repeating designs composed of series of escutch-

eons, strapwork and foliated forms. These details of ornament are connected by a six-sided mesh.

Length, 4 yards; width, 28 inches.

33

GARNITURE OF FOUR PIECES.

Early 17th century.

Irregular, zigzag designs are connected by double *brides picotées*.

MILANESE

36

BORDER. Late 17th century.
The tape-like *toilé* forms a pattern of continuous
Raphaelesque scrolls, which are connected by a
ground of hexagonal mesh.

Length, 2 yards 27 inches; width, 27 inches.

37

CUFF. Late 17th century.
Decorated with bold Renaissance scroll, the details
being joined together with a four-sided mesh.

38

BORDER AND SMALL PIECE. Middle 17th century.
The *toilé* is formed into an upright, repeating
pattern of a conventional foliated design. Details
are connected by *brides picotées*.

Length, 3 yards 30 inches; width, 8½ inches.

POINT D'ALENÇON
AND
POINT D'ARGENTAN

THIS collection contains many examples of the French school of point lace. These examples cover the whole period of its production, nearly a century and a half. France was indebted to Colbert for this school, as he was the prime mover in organizing a company under Royal patents, which established industries at Reims, Sedan, Aurillac, also at the old Normandy towns of Alençon and Argentan, for the purpose of making a lace to imitate Point de Venise. The first lace made under Royal patents was called Point de France, which closely resembled Point de Venise. The two laces differed only as to design. After a time, however, conditions favored the making of a new class of lace, which was of the *réseau* variety.

This lace was made principally at Alençon and Argentan, and became known as Point d'Alençon

and Point d'Argentan. In Point d'Alençon the only constructive feature which was retained from the Venetian lace was the closely wrought, waxy *toile*. The slightly raised *cordonné* was stuffed with horsehair, which gave an effect of lightness to the relief. The mesh of Point d'Alençon ground was hexagonal, and resembled that of Brussels Point, with the exception that an extra thread was whipped around the top and bottom of the mesh. The ground of Point d'Argentan was also hexagonal, the sides being closely button-holed; aside from the grounds, the principles of construction of the two laces were identical. The method of making this French lace was most complicated. It was made in sections of ten inches; twelve people, each having his specific work, being required to complete a section. The different processes of construction were called *le dessin, le picage, la trace, l'entoilage, le rempli, les brides* or *le réseau, les modes, la brode, l'enlevage* and *l'éboutage, le régilage* and *l'assemblage*. During the third quarter of the seventeenth century the lace patterns were complex and ornate, combining Oriental, Italian and French designs. In the latter part of the reign of Louis XIV the lace patterns began to be distinctively French, showing the decorative features of the time. During the period of the Regency and of the reign of Louis XV the patterns consisted of garlands, vases and clusters of flowers,

also Rococo scrolls, all of which gave to the lace an effect of grace and delicacy. In the reign of Louis XVI the decoration was confined mostly to the border of the lace, and consisted principally of paneled devices, enclosing *modes*, the main ground being ornamented at intervals with sprays of flowers or flowerets and sometimes circlets and dots. The Revolution sounded the knell of the French lace industries. Napoleon endeavored to revive them at the time of his marriage with Marie Louise, but was only partially successful.

POINT D'ARGENTAN

43

JABOT.

Early 17th century.

A large center panel of Oriental design forms the chief decoration; sprays of flowerets are arranged in and around the panel.

44

BORDER.

Late 17th century.

Pattern of festoons composed of conventionalized flowers, showing Oriental influence. The festoons form compartments which enclose pomegranates.

Length, 1 yard 5 inches; width, 3 inches.

45

BORDER IN TWO PIECES: Point de France.

Late 17th century.

A portion from a deeper piece. The edge is formed of leafage designs. Ground of hexagonal mesh à *picots*.

Length, 1 yard 25 inches; width, 2 inches.

Jabot. Point de France
Number Forty-nine



46

BORDER. Early 18th century.
Decoration of bouquets of roses, pansies, and morning glories; these bouquets are entwined by a ribbon garland. Sprays of flowers spring from elaborate scroll border.

Length, 22 inches; width, 3 inches.

47

JABOT. Early 17th century.
A center panel encloses a bouquet of flowers; the remainder of the button-holed ground is sprinkled with sprays of flowerets.

48

BORDER: Point de France. Late 17th century.
The details of the ornaments are connected by a hexagonal, button-holed mesh *à picots*.

Length, 1 yard 22 inches; width, 1½ inches.

49

JABOT: Point de France. Late 17th century.
The center shows a dove, the emblem of the order of Saint Esprit, surmounted by the crown of France. On either side are arranged people, subjects of the chase, and conventional floral ornamentation; these details are joined by a hexagonal mesh *picotées*. The jabot was probably made for some Royal personage of France. Illustration.

50

BORDER: Point de France. Late 17th century.
Ornamentation of conventionalized fruit and flowers
connected by a six-sided mesh *à picots*.

Length, 26 inches; width, 7 inches.

51

FLOUNCE: Point de France. Late 17th century.
A rare example of this class of lace. It illustrates
the highest state of perfection to which the lace-
making industry attained in France, and shows
the Eastern influence which characterized nearly
all the designs of the French points of this period.
The vertical pattern consists of a harmonious
arrangement of conventionalized fruit and foliated
features, also vases, and scroll designs. These
details of the pattern are joined together by a
hexagonal mesh *à picots*. Illustration.

Length, 2 yards 27 inches; width, 25 inches.

52

SMALL PIECE. Late 17th century.
Clusters of flowers are placed within diamond-
shaped compartments; the intervening spaces are
filled with a hexagonal mesh and *brides picotées*.

Length, 9½ inches; width, 3 inches.

Section of a Flounce. Point de France
Number Fifty-one



53

JABOT. Period of the Regency.
Center panel enclosing sprays of flowers. The remainder of the hexagonal ground is ornamented by scrolls and flowerets.

54

TWO SMALL PIECES. Early 17th century.
Regency scrolls form compartments which enclose *modes*.

55

BORDER. Early 18th century.
Sprays of flowers and flowerets are placed alternately in triangular compartments. Border of scroll work enclosing *à jours*.

Length, 1 yard; width, 3 inches.

56

BORDER. Period of Louis XVI.
The edge ornamented by panels composed of delicate flowerets and scrolls.

Length, 1 yard 26 inches; width, $\frac{1}{2}$ inch.

57

BORDER. Period of the Regency.
Portion of a deeper piece. The principal decorative features appear on the edge, which consist of scroll panels enclosing a variety of fillings.

Length, 2 yards; width, 2 inches.

58

BORDER. Period of Louis XVI.

The principal decoration is placed on the edge, which consists of pinks, the stems being arranged to form panels enclosing a fine *fond*; clusters of pinks spring from these panels, and together with flowerets ornament the button-holed ground.

Length, 3 yards 2 inches; width, 4 inches.

59

BORDER. Period of Louis XV.

Elaborate edge decoration of scrolls enclosing *à jours*. Sprays of flowers and flowerets ornament the ground.

Length, 3 yards 27 inches; width, 3 inches.

60

PORTION OF BARBE. Period of Louis XV.

Graceful design of flowerets.

61

BORDER. Period of Louis XVI.

Decoration of sprays of flowers springing from a richly ornamented border.

Length, 3 yards 18 inches; width, 4 inches.

62

SCARF. Period of Louis XVI.

The button-holed ground is decorated with a pattern of long and graceful sprays of flowers, arranged

in garlands and intermingled with scrolls and ribbon knots. The border of the scarf consists of floral and scroll panels which enclose a fine *fond*, also a variety of *à jours*.

63

BARBE. Period of Louis XVI.
Rich border pattern of panels and floral decoration. The button-holed ground is ornamented with small floral sprays.

64

PAIR OF CUFFS. Period of Louis XVI.
Ornamented with sprays of flowers and Rococo scrolls, which enclose a variety of intricate *modes*.

65

BORDER. Period of Louis XVI.
Graceful sprays of flowerets arranged as garlands form, with scrolls, the border design.

Length, 4 yards 18 inches; width, $3\frac{1}{2}$ inches.

66

BARBE. Period of Louis XVI.
Scroll border forming detached compartments which enclose alternating designs of clusters and wreaths of flowers.

Length, 1 yard 11 inches; width, $3\frac{1}{2}$ inches.

67

BORDER.

Period of Louis XVI.

This example has a simple border, consisting of guilloche and meander bands, above which is a row of scallops richly embellished with *picots*. The space between these details is filled with a fine *réseau*; ground covered with delicate sprays of flowerets.

Length, 13 inches; width, 2½ inches.

68

BORDER.

Period of Louis XVI.

Edge lace ornamented at intervals with small sprays of flowers.

Length, 29 inches; width, 1½ inches.

69

BORDER.

Period of Louis XVI.

The edge is composed of sprays of flowerets. Flowerets are also scattered over the button-holed ground.

Length, 25 inches; width, 2 inches.

70

BORDER.

Period of Louis XVI.

Ornamentation of small sprays of flowers.

Length, 30 inches; width, 1½ inches.

71

BARBE. Period of the Regency.
Bouquets of flowers and a series of irregular garlands of flowerets form the ornamentation. The border is of scroll work, with elaborate fillings. The *fond* at either end of the barbe is that of the regular *Argentan* ground, while the center has a *fond* which is not button-holed.

72

BORDER: Point de France. Late 17th century.
Portion of some deeper piece. Ornamented with large, foliated designs.

Length, 40 inches; width, 2 inches.

73

BARBE. Late 17th century.
Large vases of flowers and other details are placed without any unity of design; ground of hexagonal mesh *à picots*.

74

COLLAR: Point de France. Late 17th century.
Portion of a larger piece. Center filled with lattice work; large floral forms in Oriental style ornament the sides. The details are connected by a hexagonal mesh *à picots*.

POINT D'ALENÇON

75

BORDER. Period of Louis XIV.
Ornamental devices, arranged diagonally, form compartments which enclose clusters of flowers. Border of panels of scroll work, filled with a variety of *modes*.

Length, 3 yards 2 inches; width, 3 inches.

76

THREE SMALL PIECES. Period of Louis XV.
Pattern of sprays of flowers alternating with richly embellished scroll forms.

77

BORDER. Period of the Regency.
Elaborate pattern, consisting of detached compartments which enclose clusters of flowers. Edge of lace is ornamented by long panels formed of scrolls, and filled with various forms of *à jours*.

Length, 1 yard 21 inches; width, 3½ inches.

78

BORDER. Period of Louis XVI.
The principal decoration is in the vandyked edge, the points enclosing alternating wreaths and sprays of flowers; groundwork sprinkled with flowerets.

Length, 3 yards 23 inches; width, $3\frac{1}{4}$ inches.

79

SMALL PIECE. Period of Louis XV.
Ornate border of Rococo scrolls. Sprays of flowers and flowerets ornament the groundwork.

Length, 20 inches; width, 2 inches.

80

THREE PIECES. Period of Louis XV.
Various ornamentations.

Length, 4 yards; width, $2\frac{1}{2}$ inches.

81

LAPPET AND THREE PIECES. Period of Louis XVI.
Decoration of sprays of flowers, with panel border enclosing *modes*.

82

LAPPET AND JABOT. Period of Louis XVI.
Border of lappet is formed by small panels composed of sprays of flowerets. The center ground is ornamented by floral sprays. The surface of jabot is sprinkled with bouquets.

83

FICHU. Period of Marie Antoinette.
Border of fichu formed by panels alternating with series of *stellati*. The panels are filled with a fine *fond*, and are further enriched by elaborately wrought crossbars. Small devices are scattered over the groundwork.

84

BORDER. Period of Louis XVI.
Pattern of sprays of flowers.
Length, 1 yard 5 inches; width, 2 inches.

85

BORDER. Period of Louis XVI.
Pattern of repeating cornucopias and floral sprays; vandyked edge.
Length, 3 yards 26 inches; width, 3½ inches.

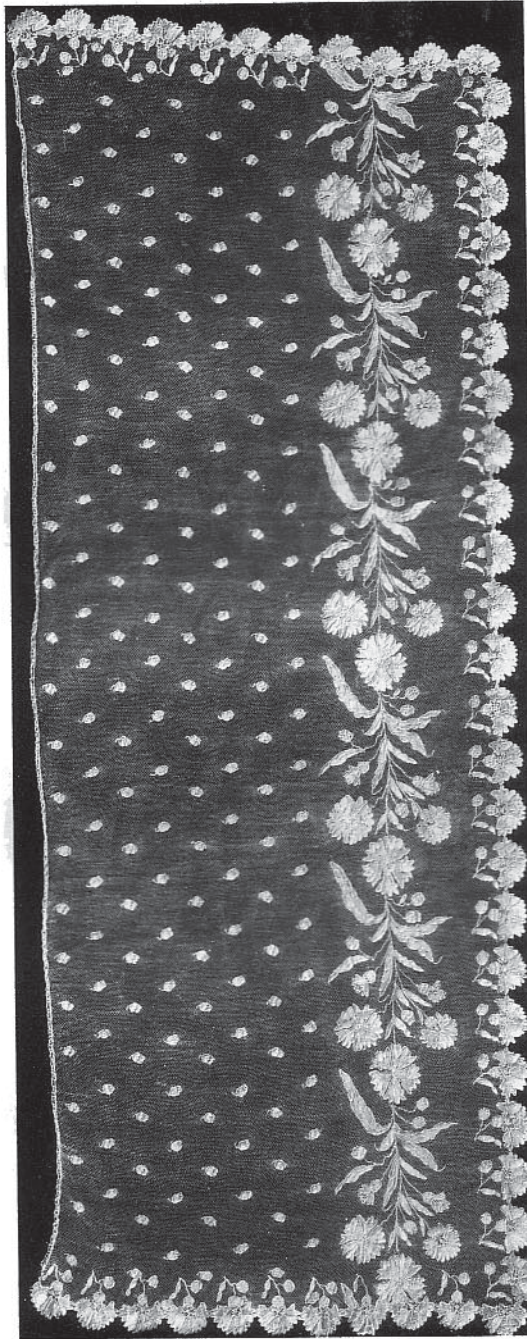
86

BORDER. Period of Louis XVI.
Ground ornamented by sprays of flowers, which spring both from the edge and the *engrêlure*. The ground is further enriched by small clusters of leafage.
Length, 3 yards 3 inches; width, 3 inches.

87

TWO PIECES. Period of Louis XVI.
Edge of scalloped scrolls enclosing a fine ground, which is ornamented with a band of guilloche

Jabot. Point d'Alençon
Number Ninety



pattern. A rare feature of the lace is the embellishment of the *cordonnet* with *picots*.

88

BORDER. Period of Louis XVI.
The edge is ornamented with leaf-like forms and small sprays of flowerets.

Length, 2 yards; width, $3\frac{1}{2}$ inches.

89

BORDER. Period of Louis XVI.
Edge is composed of a double row of oval panels enclosing a fine ground. Dots are scattered over the groundwork.

Length, 4 yards; width, $2\frac{1}{2}$ inches.

90

JABOT. Period of Louis XVI.
Pattern composed of a band of repeating sprays of cornflowers, with leafage. The same flower is arranged on the edge, producing the effect of ornamental scallopings. Illustration.

91

BORDER. Period of Louis XVI.
Pattern of wreaths of flowerets placed at regular intervals over the ground. Edge of spiral bands.

Length, 1 yard 28 inches; width, 3 inches.

92

LAPPET. Period of Louis XVI.
Border formed of block-shaped panels, which enclose a fine ground; band of circlets intercepts the panels. Groundwork is sprinkled with flowerets.

93

BORDER. Period of Louis XVI.
Edge of curved panels, surmounted by sprigs of flowerets. The groundwork is ornamented with floral sprays.

Length, 5 yards 33 inches; width, $3\frac{1}{2}$ inches.

94

JABOT. Period of Louis XVI.
Delicate sprays of flowerets, intermingled with dots, form series of large, conventional floral forms.

95

SIX PIECES. Period of Louis XVI.
Various ornamentations.

BRUSSELS

BRUSSELS was the oldest and most important lace of the Flemish school. The various schools of Flemish lace were usually named from the town which was the seat of the lace industry. Brussels itself was admirably adapted for a lace center, being situated, as it was, in the fertile province of Brabant, where the finest of flax was grown. During the seventeenth century Brussels lace was extensively made, and was always of a *réseau* variety. During the eighteenth century Brussels made both point and point *d'application*. The method of constructing Brussels was quite different from the method of constructing any other Flemish lace. The flowers, sprigs and various other details of ornament were made separately, and were then either set into the mesh, or the mesh was worked in between the details, or the details were applied to a ground. In Brussels pillow lace the long thread of the *toile* followed the line of the *cordonnnet*; an outer thread surrounded the *cordonnnet* to which the

mesh was attached. The mesh of the pillow *réseau* was hexagonal, four sides being twisted, and the other sides being formed by plaiting four threads four times. When this *réseau* was made in narrow strips, it was called *vrai réseau*. The *cordonnnet* of Brussels needle lace was button-holed only at intervals, and the mesh was formed of single threads and loops. A variety of Brussels lace was Point d'Angleterre, so named from the great popularity it attained in England during the latter part of the seventeenth century. This lace combined pillow-made details, connected by a *vrai réseau*, with a needle mesh used as filling for some of the details; this latter mesh was often embellished with *picots*. Portions of the pattern were sometimes applied to the *vrai réseau*.

BRUSSELS POINT

100

BORDER. Period of Louis XVI.
Ornamentation chiefly on the edge, and consists
of wreaths and sprays of point on a pillow ground.
Length, 4 yards; width, 3 inches.

101

TWO LAPPETS AND TWO PIECES. Period of Louis XVI.
Border pattern of devices resembling garlands;
these devices are joined together by small clusters
of flowerets, details are of point on a pillow ground.
Length, 3 yards 18 inches; width, 3 inches.

102

FOUR PIECES. Modern.
Mixed needle and pillow lace.
Length, 5 yards; width, 2 inches.

103

SMALL FICHU. Period of Louis XVI.
Small and graceful sprays of point are applied
to a pillow ground, panel border also of point.

104

SMALL FICHU. Period of Louis XVI.
Pillow ground, over which are scattered dots of
point.

105

THREE PIECES. Period of Louis XVI.
Pattern of point in Louis XVI style, on a pillow
ground.

Length, 2 yards 5 inches; width, 3 inches.

106

BORDER. Period of Louis XVI.
Cornflower pattern, with leafage of point applied
to a pillow ground.

Length, 3 yards 17 inches; width, 3 inches.

107

BORDER. Period of Louis XVI.
Ground ornamented at regular intervals with tiny
floral devices of point.

Length, 1 yard 27 inches; width, 4 inches.

108

THREE PIECES. Period of Louis XVI.
Vandyked edge and dots of point furnish the
details of ornamentation.

Length, 2 yards 28 inches; width, 3 inches.

109

HANDKERCHIEF.

Modern.

Of the variety of needle lace known as Point Gaze.

110

VEIL.

About 1830.

Border pattern of detached sprays of flowers, forming a scalloped edge. Directly over the border are large clusters of roses, with foliage; sprays of flowerets are scattered over the ground. All these details are of point. The *réseau* is made in narrow strips on the pillow, and is then joined together by a stitch called *point de raccroc*.

POINT D'ANGLETERRE

115

TWO PIECES.

Period of Louis XV.

Rococo scrolls are arranged in a wave-like device; these scrolls enclose a needle ground. The pillow *réseau* of the lace is ornamented with flowers.

116

BORDER.

Period of Louis XV.

Pattern of Rococo scrolls intermixed with floral forms.

Length, 2 yards 27 inches; width, 3 inches.

117

BORDER.

Period of Louis XV.

Edge pattern of scrolls, forming compartments; ground decorated with floral sprays.

Length, 32 inches; width, 3 inches.

118

THREE PIECES.

Period of Louis XV.

Patterns of various designs.

THREE SMALL PIECES. Period of Louis XV.
Principal feature of the design consists of wave-like scrolls, which are filled with a needle mesh. These scrolls form triangular compartments, in which are placed sprays of flowers and leafage.

Length, 3 yards 16 inches.

BRUSSELS PILLOW LACE

121

BORDER. Period of Louis XIV.
Pattern of pomegranates, with buds and leafage,
showing Persian influence.

Length, 4 yards 11 inches; width, 5 inches.

122

BORDER IN TWO PIECES. Period of Louis XV.
Foliated details and small interlacing scrolls are
placed without forming special designs.

Length, 2 yards 7 inches; width, 3 inches.

123

BORDER. Period of Louis XV.
Pattern of alternating designs of harp-shaped orna-
ments and palm leaves. Border of scrolls, filled
with a variety of *à jours*. Needle ground.

Length, 2 yards 30 inches; width, 3 inches.

124

SMALL PIECE. Period of Louis XV.
Designs of floral forms and scrolls, the details
being connected by *brides picotées*.

Length, 21 inches; width, 2 inches.

125

TWO SMALL PIECES. Period of Louis XIV.
Foliated details, which are connected by a variety
of grounds.

Length, 30 inches; width, 2 inches.

126

JABOT. Period of the Regency.
Center design of escutcheon, enclosing flowers.
A bouquet of flowers surmounts the escutcheon.
Border of scrolls, filled in with a variety of *modes*.

127

PAIR OF LAPPETS. Period of the Regency.
Ornate floral scroll pattern. The lappets are con-
nected by a strip of border lace of the same pattern,
the details being joined in part by *brides picotées*.

128

LAPPET. Period of Louis XVI.
Foliated pattern showing Eastern influence. The
centers of many of the details are filled in with
modes.

129

BORDER. Period of Louis XVI.

Edge design of small conventional flowers, placed vertically; ground studded with star-like forms.

Length, 5 yards 4 inches; width, 3 inches.

130

EDGING. Period of Louis XVI.

131

CORPORAL. Period of Louis XVI.

Decoration of parallel bands of floral sprays, with leafage. The bands are connected by a needle ground. This example, both as to workmanship and design, is representative of the best eighteenth century work of the Brussels school.

132

BORDER. Period of Louis XVI.

Edge pattern of alternating sprays of flowers and flowerets. Dots are scattered over the needle ground.

Length, 2 yards; width, 4 inches.

133

BRIDAL VEIL. Early 19th century.

Veil nearly circular in form, edge and inner border ornamented with a graceful, continuous pattern of

sprays of roses and carnation pinks, with foliage. Sprays of roses, leafage and flowerets are scattered over the center of the needle ground.

134

BORDER IN SIX PIECES.

Design of flowers, on a needle ground of peculiar construction. Graceful, scalloped edge.

Length, 4 yards; width, 6½ inches.

135

CAP MADE OF LACE. Early 19th century.
Roses and leafage massed together without forming a pattern, and united by *brides picotées*.

136

TWO PIECES. Middle 19th century.
Designs show a mixed style, embodying features of the Louis XIV and Regency periods. Needle ground.

137

JABOT. Middle 19th century.
Floral and leafage details are placed without regard to any special pattern. Border of the edelweiss. The details are connected by *brides picotées*. This jabot is formed of several pieces of lace of the same pattern.

138

FLOUNCE.

Period of Louis XV.

Elaborate fan and scroll pattern, which is suggestive of a Point d'Argentan design. The details of the fan design are connected with an *œil de perdrix* ground; the other details are joined by Brussels mesh *à picots*, tape-like bars connected by *brides*, and a hexagonal mesh.

Length, 4 yards 20 inches; width, 10½ inches.

139

NARROW PIECE OF LACE.

Same period and design as Number 138.

Length, 1 yard 8 inches; width, 5 inches.

140

FLOUNCE IN TWO PIECES.

Period of Louis XV.

Repeating, detached pattern, composed of pomegranates and scroll forms, the details being filled in with various *à jours*. The ground is the Brussels pillow *réseau*.

Length, 6 yards 18 inches; width, 6 inches.

141

TWO SMALL PIECES.

About 1800.

Design of pomegranates and other Oriental features, which are connected by *brides picotées*.

Length, 1 yard 3 inches; width, 1½ inches.

142

SMALL PIECES. Period of the Regency.
Design of cornucopias, alternating with foliage and Rococo scrolls of fine workmanship; details of the pattern connected with a Brussels ground.

Length, 1 yard 12 inches; width, 3 inches.

143

BARBE. About 1830.
Very fine *toile*, giving effect of light and shade. Barbe is narrower in the middle and gradually widens towards the ends, center being filled with needle mesh.

GUIPURE DE FLANDRES

BRUGES may be said to have been the home of the *guipure de Flandres*. This variety was the only Flemish lace belonging to the tape class, and it closely resembled Genoese and Milanese of the same class. It originated about the same time, and in order to distinguish between this lace and the Italian, it is essential to be familiar with the different treatment of the same design in Italy and Flanders. The treatment of the Italian design was marked by greater freedom than that of the Flemish.

GUIPURE DE FLANDRES

148

FLOUNCE. Middle 18th century.
Medallion and flower pattern, which suggests both Eastern and Italian influence; the principal details enclose a variety of *à jours*.

Length, 4 yards; width, 10 inches.

149

BORDER. Middle 19th century.
Design of medallions and floral forms.

Length, 2 yards; width, $3\frac{1}{2}$ inches.

150

FLOUNCE. Period of the Regency.
The tape-like *toilé* is formed into an irregular, zigzag pattern, which is carried well into the scalloped border. Hexagonal plaited mesh.

Length, 3 yards 18 inches; width, 9 inches.

151

FLOUNCE IN FOUR PIECES. 19th century.

The scheme of ornamentation consists of foliated and scroll forms, details of which are connected by a hexagonal twisted mesh.

Length, 4 yards; width, $7\frac{1}{2}$ inches.

152

BORDER. Early 18th century.

Graceful foliated pattern, which, terminating at intervals in the border, forms with other details a scalloped edge. This example closely resembles the Point plat de Venise of the seventeenth century. Hexagonal plaited mesh.

Length, 3 yards 4 inches; width, 3 inches.

153

BORDER. Middle 18th century.

Similar variety to Number 152, but in this example the edge is vandyked, and is of quite a different design from that of the body of the lace.

Length, 2 yards 15 inches; width, $2\frac{1}{2}$ inches.

BINCHE

BINCHE, like Valenciennes, was a town of the old province of Hainault, and produced a variety of lace similar to the Valenciennes ; and, as in the case of that lace, the *toilé* of the pattern had no *cordonnets*, or, if any, it was almost imperceptible. The distinctive feature of Binche lace was the irregular ground, which was usually of the *fond de neige* variety rather than of a *réseau* nature. In some examples the pattern was so indefinite as to give the lace the appearance of a web-like texture.

BINCHE

155

BORDER. 18th century.
Repeating pattern of sprays of flowers, details connected by web-like ground.

Length, 2 yards 18 inches; width, 2½ inches.

156

BORDER. Period of Louis XV.
Long, foliated scroll pattern, terminating in scalloped border, the intervening ground being composed of a variety of irregular meshes.

Length, 7 yards; width, 2 inches.

157

BORDER. Middle 18th century.
Ornate design of the Regency. Elaborate details connected by a distinctive Binche ground.

Length, 1 yard 9 inches; width, ½ inch.

MECHLIN

MECHLIN was, next to Brussels, the most important of the pillow laces of Flanders. The *toilé* of the pattern was outlined by a *cordonnnet* of flat strands of thread. A feature of the *toilé* was, that the long thread ran parallel to the edge of the lace, and did not follow the line of the *cordonnnet*. The mesh was hexagonal, four sides being twisted, and the other two formed by plaiting four threads three times. The *toilé* and mesh of Mechlin were made together on the pillow. The patterns of the eighteenth century Mechlin closely followed those of the Point d'Alençon of the same period. Mechlin was a favorite court lace, its delicate, gossamer-like texture commending it especially for use as lappets and ruffles.

MECHLIN

159

BORDER IN TWO PIECES. Middle 17th century. Pattern of irregular scrolls, arranged so as to form compartments. Edge of panels, filled in with a quatrefoil device.

Length, 3 yards 27 inches; width, 2 inches.

160

LAPPET. Period of the Regency. Elaborate border of Regency scrolls form compartments, which enclose cornucopias and flowers.

161

LAPPET. Period of Louis XV. The principal *motif* of the pattern consists of scrolls arranged to form triangular compartments, the intervening spaces containing sprays of flowers. Border is enriched by panels, enclosing devices in lattice work.

Length, 1 yard 9 inches; width, 3 inches.

162

LAPPET. Period of the Regency.
Zigzag pattern of foliated forms ornaments the center. Along the sides of the lappet are simple scrolls, enclosing a variety of grounds.

163

BORDER. Period of the Regency.
Same pattern as Number 162, forming, with the lappet, a garniture.

Length, 3 yards 4 inches; width, $2\frac{1}{2}$ inches.

164

CRAVAT. Period of Louis XVI.
Made of edging and insertion. Flowerets are scattered over the ground of the lace. The border consists of sprays of roses.

165

BORDER. Period of Louis XVI.
Small sprays of flowers form a graceful edge; dots are scattered at regular intervals over the ground-work.

Length, 1 yard 27 inches; width, 3 inches.

166

BORDER. Period of Louis XVI.
Ground covered with a graceful, vertical pattern of roses with foliage; edge of scrolls, enclosing a variety of *à jours*.

Length, 3 yards 18 inches; width, 5½ inches.

167

BORDER. Period of Louis XVI.
Sprays of flowers are scattered at regular intervals over the body of the lace. Scalloped edge, each scallop enclosing a palm leaf.

Length, 1 yard 30 inches; width, 5 inches.

168

BORDER. Period of Louis XVI.
Pattern of clusters of gentians. A deep scalloped border design consists of a graceful arrangement of roses and buds.

Length, 4 yards 18 inches; width, 4¾ inches.

169

BORDER. Period of Louis XVI.
Edge pattern of clusters of gentians. Tiny floral devices are placed at regular intervals over body of lace.

Length, 2 yards 10 inches; width, 4 inches.

170

BORDER IN TWO PIECES. Early 19th century.
The chief *motif* of the pattern consists of a repeating geometric form; above the forms are small floral devices. The scalloped border is formed by the graceful intertwining of leaves and scrolls.

Length, 3 yards 12 inches; width, 3½ inches.

171

CAP MADE OF LACE. Period of Louis XVI.
Pattern of clusters of roses; edge of single roses.

172

TWO SMALL PIECES. Period of Louis XVI.
Pattern of scrolls arranged to form compartments, which enclose floral sprays.

TROLLE KANT

A TERM applied to a peculiar old Flemish lace, in which the *cordonet* of the pattern was very prominent, and consisted of a heavy, coarse thread loosely run around the *toile*, thereby giving the lace its name.

Another characteristic of this lace was the variety of grounds. The production of Trolle Kant was not confined to any one locality. It was usually made in the suburbs of lace-making centers.

TROLLE KANT

175

BORDER. Period of Louis XIV.
Pattern of open scrolls arranged to form compartments, which enclose sprays of flowers. Ground variously filled in.

Length, 2 yards; width, $2\frac{1}{2}$ inches.

176

BORDER. Period of the Regency.
Pattern of repeating, detached Regency scrolls, enclosing latticework; between these scrolls are arranged floral sprays. Ground of *cing trous* mesh.

Length, 7 yards; width, 2 inches.

177

BORDER. Period of the Regency.
Pattern of Regency scrolls, ground consisting of a web-like mesh.

Length, 2 yards; width, $1\frac{3}{4}$ inches.

178

BORDER. Period of Louis XVI.
Pattern of repeating medallions, formed of palm-
leaf-shaped ornaments and flowers. Ground vari-
ously filled in.

Length, 4 yards 18 inches; width, 2 inches.

179

BORDER. Period of the Regency.
Pattern of scroll-like devices. Mixed ground.

Length, 3 yards; width, 2 inches.

180

TWO PIECES. Period of the Regency.
Scroll pattern, connected by a *cing trous* mesh.

Length, 4 yards; width, 1½ inches.

181

PLASTRON AND PAIR OF CUFFS.

Late 17th century.

Repeating pattern consists principally of alter-
nating medallions, enclosing floral sprays. These
medallions are connected with other details of the
pattern by *œil de perdrix*, Binche and *cing trous*
grounds.

182

BORDER. Period of Louis XIV.
Pattern of sprays of flowers and scrolls, the details
being connected by a *cing trous* mesh.

Length, 12 yards; width, 2 inches.

VALENCIENNES

ONE of the oldest varieties of Flemish lace was the Valenciennes, named for a town in the old province of Hainault. During the early and middle part of the seventeenth century the lace was called *fausse Valenciennes*. The pattern was marked by severity and formality of design; the ground consisted of a variety of meshes. From the latter part of the seventeenth century the pattern was largely influenced by the decorative features of the various periods, and the mesh was lozenge-shaped, every side being plaited. This lace was called *vrai Valenciennes*.

Valenciennes lace had no *cordonnet*. The pattern and ground were made together on the pillow. As in the case of other Flemish laces, the best examples were made within the town walls.

VALENCIENNES

185

SMALL PIECE.

Late 17th century.

Of the variety called *fausse Valenciennes*. *Cinq trous* ground.

186

BORDER.

Late 17th century.

Of the variety called *fausse Valenciennes*. The pattern consists of palm-leaf-shaped ornaments and foliated sprays; details connected with various grounds.

Length, 5 yards 12 inches; width, 2 inches.

187

BORDER.

Late 17th century.

Pattern of birds in flight alternating with vases of pinks, the *toilé* of the details being of great fineness of workmanship; edge of small scrolls.

Length, 2 yards; width, 2 inches.

188

BORDER. Period of Louis XIV.
Pattern of sprays of flowerets on a *vrai* Valenciennes ground; edge of scroll work.

Length, 3 yards; width, 2 inches.

189

TWO SMALL PIECES. Period of Louis XVI.
Border pattern of detached conventional roses, which are placed in the points of the vandyked edge. Small scroll devices are placed at regular intervals on the body of the lace.

Length, 1 yard 12 inches; width, 2 inches.

190

BORDER. Late 18th century.
Ground ornamented with bouquets of flowers; border, lambrequin style, with scalloped edge. Two sides of the lozenge-shaped mesh are twisted and two are plaited.

Length, 5 yards 18 inches; width, 5 inches.

191

BORDER. Late 18th century.
Lambrequin design, same as in Number 190. Ground of *vrai* Valenciennes.

Length, 2 yards; width, 4 inches.

192

SMALL PIECE.

Period of Louis XVI.

Simple decoration of sprays of flowerets; ground sprinkled with dots.

193

BORDER.

Late 18th century.

This example is a piece of English Buckinghamshire lace, made to imitate Valenciennes, and known as Baby Lace. The mesh, instead of being lozenge-shaped, is hexagonal. Lace of this kind was also made at Dieppe.

Length, 4 yards; width, 2 inches.

SPANISH

SPAIN was not a lace-making country to the same extent as were Italy, Flanders, and France. Spain was content to import most of her laces, and being closely allied to Flanders she naturally obtained her pillow laces from that country. Her points were purchased mainly from Italy. The lace that was made in Spain was more the work of nuns in convents than the product of industrial schools.

SPANISH

196

COLLAR AND THREE SMALL PIECES:

Punto Tagliato a Fogliami. Late 17th century.
Pattern of foliated scrolls, the details being enriched with a raised *cordonet*. Many of the details are further enriched by a superposed device formed by raised button-hole work. Details are connected by *brides picotées*.

197

LENGTH: Punto Tagliato a Fogliami.

Late 17th century.

Scroll pattern treated in the Spanish style.

Length, 1 yard 16 inches; width, 4 inches.

MANILA

THE needlework from the Philippines may be classed as embroidery rather than lace. The Filipinos have for many years woven a tissue from the fiber of the pineapple plant, also from a certain kind of grass. This tissue was used as the foundation for embroidery and drawn work.

MANILA

200

SCARF. About 1830.
Foundation of pineapple cloth, ornamented by a distinctively Oriental design of drawn work and embroidery.

201

VEIL. About 1830.
The foundation is well covered with a design of spreading flowers; portions of the flowers are cut away, and the space is filled in with a mesh resembling that of Lille lace.

202

HANDKERCHIEF. About 1830.
Ornamented with drawn work and embroidery.

CHANTILLY

CHANTILLY black lace was made of a hand-twisted silk. The method of twisting the silk gave it the appearance of flax. For this reason Chantilly was often called thread lace. The mesh of the older Chantilly was made in strips, which were joined by *point de raccroc*.

The *toile* of the pattern was outlined by a flat, untwisted strand of thread. Chantilly was also made at Bayeux.

BLACK CHANTILLY

203
FLOUNCE. Late 18th century.
Ground covered with sprays of flowers and leafage,
which spring directly from the border; scalloped
edge.
Length, 4 yards 27 inches; width, 22 inches.

204
BORDER. Early 19th century.
Upright border pattern forming panels, which
enclose clusters of flowers.
Length, 8 yards; width, 4½ inches.

205
BORDER. About 1830.
Pattern of small, foliated sprays; scalloped edge.
Length, 5 yards 18 inches; width, 4 inches.

206
BORDER. About 1830.
Border pattern of roses, alternating with leafage
and scrolls.
Length, 16 yards; width, 2½ inches.

207

BORDER. Middle 19th century.
Typical pattern of the period, showing festoons of
drapery and upright sprays of flowers.

208

BORDER. Late 19th century.
Edge pattern composed of groups of triangular
forms, alternating with clusters of flowers, details
being connected by strapwork.

Length, 6 yards 27 inches; width, 4 inches.

209

BORDER. Late 19th century.
Pattern of sprays of flowers gracefully arranged;
scalloped edge of roses.

Length, 7 yards 18 inches; width, 3½ inches.

210

PAIR OF LAPPETS. Second half of 19th century.
Centers filled with a series of escutcheons, enclos-
ing clusters of flowers; outer edge of flowers.

211

BORDER. Latter part of 19th century.
Rich border of festoons and garlands of flowers.
The main ground is ornamented at intervals with
foliated sprays.

Length, 2 yards; width, 4 inches.

212

THREE-CORNERED SHAWL.

Period of Second Empire.

Center filled with large and elaborate bouquets of flowers. Border of scrolls intermingled with leafage, the details being connected at intervals with strapwork. The workmanship is very fine, and the *toilé* shows an effect of light and shade.

213

FLOUNCE IN TWO PIECES.

Period of Second Empire.

The pattern consists of repetitions of two vertically arranged groups of arbor-like canopies, also flowers intermixed with scrolls.

Length, 8 yards 18 inches; width, 20 inches.

GLOSSARY

À picot, brides picotées. Terms referring to the uses of the *picot*.

À jours. Similar to *modes*, although of a more open and elaborate nature.

Brides. Short length of threads used to connect the details of a pattern. The threads may be button-holed, twisted, overcast, or loose. The button-holed *brides* are often enriched with *picots*.

Cinq trous. A peculiar kind of plaited hexagonal mesh, used mostly in old Flemish laces. It is thus named from the fact that the vertical sides of the meshes are separated by a division formed of threads so plaited as to leave five holes in the division.

Cordonnet. A thread or threads, either twisted, button-holed, or overcast, used to edge or outline the details of the pattern. This outline may be on an even surface with the *toilé*, as in Mechlin, or it may be slightly raised, as in Point d'Alençon. Again, it may be in high relief, as in Gros Point de Venise.

Engrêlure. A narrow band of pillow or needle work sewed to the main piece of lace for the purpose of attaching it to any desired material.

Fond. A fine *réseau*.

Fond de neige. A ground of a web-like nature.

Guilloche. An interlacing band of ornament.

Guipure. The term *guipure* is used to designate any lace where the details of the pattern are connected, either by a coarse ground or by *brides*, or where the various details are joined directly to one another.

Meander. A fret band in which the lines forming the design do not interlace. Both the guilloche and meander are ancient forms of Greek ornament.

Modes. Ornamental stitches used in filling in the open spaces of the details of the pattern.

Œil de perdrix. A large, hexagonal mesh enclosing a smaller, similarly filled mesh, the two being connected at the angles by single threads.

Point de raccroc, or fine joining. A stitch used in joining narrow sections of pillow *réseau*. These sections are from one-half to one inch in width.

Picot. A name applied to a small loop formed by a single twist of a thread, as in pillow lace, or by button-holing, as in needle lace. The loops are used singly or collectively in finishing the edge of the lace, or may be used in embellishing *cordonnet*, *brides*, and various details of the relief.

Rabato. A cravat worn by high dignitaries during the seventeenth and eighteenth centuries.

Réseau. A ground of network composed of small, regular meshes, made either on the pillow or with the needle.

Rococo. The term Rococo is used in describing an object in which various details of ornamentation, that have no relative harmony, are placed in juxtaposition.

Stellati. *Picots* arranged in star-like forms.

Toilé. That part of the pattern enclosed by the *cordonnet*, which is closely filled, giving the effect of cloth.

Vandyke. A term used to describe pointed edges. In the sixteenth century a Flemish mechanic by the name of Vandyke added a contrivance to a stocking frame, by means of which the ribs of the stocking were made to form zigzags, which were called vandykes. Thus the term was derived.

DEFINITIONS OF TERMS USED IN
DESCRIBING THE PROCESSES OF
MAKING POINT D'ALENÇON
LACE

Le dessin. The drawing of the design on the parchment upon which the lace is made.

Le picage. The pricking of the design on the parchment.

La trace. Outlining the details of the design by means of a thread which is secured to the parchment by other threads.

L'entoilage. Filling in of the details which form chief *motif* of design.

Le rempli. Filling in of minor details.

Les brides. Large, button-holed meshes, which form a ground.

Le réseau. Ground of small meshes.
(One or the other of these grounds was used, sometimes both, as in certain Point d'Argentan lace.)

Les modes. Ornamental fillings.

La brode. The closely button-holed, raised *cordonnet*.

L'enlevage. Cutting the lace free from the parchment.

L'éboutage. Drawing out the threads which secured the outline.

Le régilage. Repairing any defects made by cutting away the lace from the parchment.

L'assemblage. The joining of the various sections.