Introduction

When people think of lace, they often imagine it being used in wedding dresses, party dresses, or haute couture collections. However, in recent years, it has been incorporated into fast fashion, making lace tops, skirts, and dresses accessible and easy to wear, so that everyone can now enjoy lace in their daily lives.

The appeal of lace lies in its 'sheer beauty'—both delicate and glamorous—and in the 'variety of designs', where various flowers such as roses, marguerite daisies, lilies of the valley and violets seem to compete in bloom, arranged into ribbons or flower baskets, or perhaps feature restrained, regular geometric patterns or enigmatic, archaic motifs—it lies in this 'variety of designs'.

Over the course of 500 years, various types of lace have been cultivated across different eras and regions. Drawing on this rich heritage, I present approximately 200 pieces of antique lace, selected for their beauty and rarity.

I hope you will find them to be a source of inspiration for your own handicrafts and fashion. While I leave detailed technical explanations of lace-making to specialized texts, here I will explain the history and types of lace and present a genealogy of lace.

The two main categories of lace, needle lace and bobbin lace, emerged between the 15th and early 16th centuries, in the Republic of Venice and the Antwerp region of Flanders—both international commercial hubs where people and goods converged—emerging as a form of lace that transcended the boundaries of traditional handicrafts. Subsequently, driven by trade and the spread of printing, lace became widespread, becoming fashionable among nobles and wealthy citizens throughout Europe, regardless of gender.

Furthermore, lace came to be highly valued in the courts of absolute monarchies as a symbol of authority and taste, eith specific types of lace adorning collars and cuffs being clearly distinguishable. Made from the finest linen thread, this lace required years of training to master and enormous time, was used externally to gain the upper hand in the diplomatic manoeuvring of the court, and internally as a measure of sophistication. When expenditure on lace began to threaten the national finances, Jean-Baptiste Colbert, Chancellor to Louis XIV, encouraged the lace industry; and, driven by international competition and technological advances, lace reached its zenith in the 18th century. Although lace for royalty and the nobility declined following the French Revolution, handmade lace continued to be passed down in various regions, whilst machine-made lace advanced to a level where it was indistinguishable from the handmade variety, leading to the lace we see today, which many people can wear in their daily lives.

If you examine fine antique lace through a magnifying glass, you can observe three to five intricate stitches or weaves within 1mm. Lace, known as the 'Jewel of thread', is the culmination of a quest for beauty, ingenuity, and an immense investment of time and effort. The finest flax thread used as its material is now extinct, and can no longer be obtained. Furthermore, with changing concepts of time and aesthetic standards, lace is a craft that is fading away, as no two pieces can ever be made exactly alike. I would be delighted if this book served as an opportunity for as many people as possible to discover antique lace.

Keiko Ichikawa

P3

Point de rose, wedding veil, ca. 1860-1880, Belgium

Point de Gaze with several overlapping rose petals is also known as the Point de rose.

P5

Needle lace, figural motifs, 20th century

A medieval prince and princess holding gifts.

Intricate craftsmanship is evident in every detail.

P6

Point de rose, wedding veil, late 19th–early 20th century, Belgium

A veil measuring 138cm wide and 296cm long is adorned with flowers such as roses, campanulas and fritillaries.

P9

Point de rose, matching set of bertha collar, handkerchief, and border, ca. 1860-1880, Belgium. Matching flower basket patterns. Since they come from different provenance,the petal patterns and the needlework techniques for the baskets differ slightly.

P11

Oya, collar, late 19th century

Birds and goats, marguerites, cyclamen, violets and other flowers. Every detail, from the birds' feathers to the thorns on the nuts, is created using a technique called 'notting', in which knots are tied to form the stitches.

The most well-known form in Japan is the traditional Turkish craft known as 'oya' (iğne oyası),

the design of this lace has a Nordic feel to it, its place of origin is unknown.

P13

Point de gaze, fan leaf, late 19th century, Belgium

Children are depicted in each season, surrounded by flowers: picking flowers in spring,

harvesting wheat in summer, hunting rabbits with a dog in autumn, and gathering firewood

in winter.

P14

Point d'Alencon, handkerchief, ca.1860-1880, France

Point d'Alençon (19th-century Alençon needle lace) wedding handkerchief (mouchoir de marriage).

The variation in the needlework even gives the roses a natural sense of depth.

P15

Point d'Alencon, handkerchief, ca.1860-1880, France

The flower basket pattern is surrounded by star-shaped needlework.

P16

Point d'Alençon, handkerchief, ca.1860-1880, France

Small flowers in the centre, surrounded by a garland of roses. A design that looks beautiful even from a distance.

P17

Point d'Alencon, handkerchief, ca.1860-1880, France

The regularity of the needlework coexists with the natural depiction of roses about to bloom and in full bloom.

P19

Bobbin lace, fan (tortoiseshell sticks), 18th century, Flanders

Angels sitting close together, and angels playing music and dancing.

P21

Point de gaze, fan (mother-of-pearl sticks), late 19th century, Belgium

There is a coat of arms in the centre of the tulips on either side.The initials ‘G. B.’ are depicted on the back of the fan and on the box.

P22

Application de Bruxelles, fan (ivory sticks), late 19th century, Belgium

The hydrangeas and small flowers are bobbin lace, whilst the central initial ‘S’ is needle lace, combining two types of lace. On the underside of the lid of the lacquered gold-inlaid box is a label from Lee Ching in Hong Kong, and on the base is a sticker from the London shop Duvelleroy (head office in Paris).

P23

Point d’Alençon, fan (tortoiseshell sticks),ca. 1860–1880, France

Within the flowing lines, one can see a wide variety of needlework, created with the utmost skill.

Honiton, fan (mother-of-pearl sticks), late 19th century, England

Ferns, roses and butterflies are made from extremely fine linen thread.
The box bears the name of ‘Penberthy’, a long-established London firm specialising in fans and gloves, as well as the marks of the royal households of Prussia, Schleswig-Holstein and others, indicating that they were favoured by princes and princesses.

p 24

Point de gaze, handkerchief, late 19th century, Belgium

The marquis's crown and initials are embroidered on it.

Honiton, handkerchief, ca. 1860-1880, England

Not only are there patterns of birds and flowers, but initials are also bobbin lace.

P25

Point de gaze, handkerchief, late 19th century, Belgium

The crest of the La Motte-Saint-Pierre family is embroidered with the Latin motto ‘in tenebris adest’ (‘In darkness we live’).

Bobbin lace, handkerchief, 19th century, Belgium

A winged lion representing Saint Mark (also the patron saint of Venice).

Honiton, handkerchief, ca.1860-1880, England

The designs feature the rose of England, the thistle of Scotland, the shamrock of Ireland, lily of the valley, and butterflies.

P27

The beginning of lace

P28

Drawn work, swaddling cloth, late 16th century, Italy

The motifs of mythical creatures, castles and the Tree of Life were created for ceremonial use, expressing wishes for the baby’s good health, military success and the prosperity of the family.

P29

Filet, flounce, 16th century, Italy

When viewed up close, the texture of the hand-spun yarn is clearly visible, and upon touching it, one can feel its distinctive moist and softness, confirming that this is an antique fillet dating from before the 17th century.

Buratto, flounce, 17th century, Sicily

On either side of the fountain stand unicorns said to purify the water,surrounded by dragons, griffins, and other mythical creatures.

Buratto, border, 17th century, Italy

Stylized flowers, such as carnations, are embroidered with multicolored silk threads. It was used for interior decoration.

P31

Reticella, panel, 17th century, Italy or England

The Siren with her legs outstretched, and people riding animals on either side of the tower—
perhaps these depict a tale of adventure.
Above and below are chickens, four-legged beasts, butterflies, nuts, and more.

P32

“Trim on Clerical Vestments”

Lace is said to be a symbol of wealth and power, and is often associated with royalty and the aristocracy, but it also plays a significant role in Christianity. The production of lace in monasteries was not only historically significant, but lace was also widely used in altar cloths that adorned church altars, as well as in the hem trimmings (the lower half of clerical vestments—robes worn during services that reach down to the ankles) of clerical vestments.

The fillet lace hem trim featured here depicts, in needle run embroidery (a technique where patterns are created by stitching with a needle onto a net), a shepherd (perhaps a saint such as Francesco d'Assisi?) praying amidst plants at his head and animals gathered at his feet, alongside the Lamb of God atop a reliquary. Elsewhere, one can also see a vase arranged with flowers—a symbol of the Annunciation—and the Tree of Life.

Focusing on the crosses, the one on the left-hand lace is close in shape to a cross pattée (the center of the cross is narrow, widening toward the ends), while the one on the right-hand lace is located on the chest of a crowned double-headed eagle; this is a cross with triangular legs on all four sides (most similar to the Knights Templar cross, though chronologically inconsistent).

Given that Germany is the primary centre of production for diamond-mesh filet lace, and considering the shape of the cross and the fact that the Holy Roman Empire and the Habsburg dynasty bore the double-headed eagle as their coat of arms, this design may well originate from the Teutonic Order, one of the military orders.

(left)**Filet, alb flounce**

(right)**Filet, alb flounce**

P33

Needle lace

P34

Punto in aria, border, early 17th century, Italy or England

Lace made entirely of thread, known as “Punto in area=air stitch.” At the time, scalloped collars like this lace were in vogue.

Punto in aria, flounce, mid-17th century, Italy

An arabesque pattern connecting lotus and palmette motifs.

With the constraints of the base fabric removed,It became possible to create flowing curves could be created freely.

P35

Gros point de Venise, collar, ca. 1660-1670, Italy

Gros point is a rich lace with tightly stitched, raised patterns created by winding thread in multiple layers, but since this color uses ultra-fine thread, it has a delicate appearance.

Each individual piece also displays a unique design.

P36

Gros point de Venise, stomacher, ca. 1670, Italy

A breast ornament known as a ‘pièce d’estomach’ In addition to various variations of openwork patterns,
the decoration on the raised sections is also rich in variety.

P38

Gros point de Venise, panel, late 17th century, Italy

A rare animal design within the Gros point tradition, characterised by abstracted Baroque-style plant motifs.

In the tradition of depicting animals as city symbols (such as the lion for Venice and Florence)。

Or this may be a piece that uses the Aesop’s fable ‘The Lion’s Share’ (in which a lion, a donkey and a fox go hunting, and in the end the lion takes the lion’s share of the prey) as a metaphor.

P40

Gros point de Venise, border, 1670s, Italy or France

Given its refined design, the repeating pattern, the way the motifs are joined and raised,
It is likely to have been made in France.

Gros point de Venise, flounce, 17th century, Italy

Both the pattern itself and the way the patterns are joined are highly original.

Given the abundance of open space, it is thought to have been produced around the end of the 17th century.

P41

Gros point de Venise, border, 17th century, Italy or Spain

Some of the raised sections are further embellished with three-dimensional coil-like braids.

Point d’Espagne, border, 17th century, Spain

The edges of the pattern and the cord-like design are intricately embellished with buttonhole stitch loops.

P42

Point de neige, borders, late 17th century, Italy

Lace resembling snowflakes. Even patterns measuring about 1 cm feature raised sections, and on top of these, loops

and picots are added, so that each unique pattern is connected by buttonhole stitch loops and picots.
P43

Point de Venise à réseau, collar, ca. 1760, Italy

Lace bearing the name 'Venise' was apparently produced not only in Venice, but also
in large quantities on the island of Burano.
As the price tag on this lace reads 'Fine Burano', it is clear that this lace was also known as 'Burano'.

Point de Venise à réseau, border, 18th century, Italy

Influenced by Alençon and bobbin lace, it is flat and delicate. It is characterised by a net pattern resembling stacked square bricks.
P44

Evangelion

Needle lace, collar, 17th century, Italy

In the centre below (top left of the photo below) is Jesus Christ. The letter 'X' represents the Greek
initial 'Chi' for Christ. In the centre above (top right of the photo below) is Luke from the Gospel of Luke and his symbolic bull;
on the far left (bottom left photo) is Matthew from the Gospel of Matthew and his symbol, a winged man (an angel), and at the far right (bottom right photo) is John from the Gospel of John (with beads for eyes) and his symbol, the eagle. It appears that the design was altered in later times to suit the fashion of the era, and unfortunately, Saint Mark and his symbol, the lion, are missing.
P46

Point de France, flounce, ca. 1740, France

P47

Fantastical patterns influenced by Persian and Indian styles. The Tree of Life, palmettes, acanthus leaves, and the cornucopia are arranged in a symmetrical pattern.
Alençon net has been used, and it is thought to have been made during the transitional period from Point de France to Alençon.This flounce is 60 cm wide and 6 m long. As was customary at the time, wide pieces of lace were made and then cut to size for specific uses.
P48

Point de France, lappets, ca. 1680-1690, France

Lappets were made in pairs of slender shapes and were either wound around up-styled hair or attached to a cap-back (such as p50) and worn hanging down from the head.

Alencon, lappets, ca. 1755-1760, France

A textile-like pattern. As fashions changed,from the late 18th century onwards, the patterns became simpler.
P49

Argentan, long lappets, 18th century, France

There is a theory that the length of the lappets indicated one's rank at the court at that time.
P50

Alencon, cap back, early 18th century, France

The French inscription stated the year of manufacture as '1680' and 'ten years work by eighteen workers'.

P51

Argentan, cap back, mid-18th century, France

In addition to the intricate stitching, the outlines are emphasised, creating a sense of grandeur. Motifs such as vases, fruit and a gushing spring, surrounded by flowers, symbolise abundance.

P53

Point de Sedan, flounce, ca. 1740-1750, France

It features distinctive, intricate lacework, with a variety of designs inspired by Indian and Persian motifs, such as palmettes, pomegranates and large vases.

p 54

Argentella, engageante, ca. 1700-1730, France

Argentelle is characterized by its ground pattern, which fills the areas between the motifs.

It is a rare type of needle lace known as “réseau rosace” featuring hexagons within hexagons,with buttonhole stitches or additional hexagons woven within those inner hexagons.

Some theories suggest that it is merely one variation of Argentan.

P56

Needle lace, engageante, ca. 1725-1735, France or Belgium

A hunter playing a horn, dogs chasing a deer, and a wolf.

Each 1mm square contains 8 to 10 buttonhole stitches.

P58

Needle lace, border, 18th century, Belgium or Italy

Is this a festival in the Enchanted Forest?

The squirrels are eating, while the people wearing hats are raising their glasses.

P60

Point d’Alencon, lappets and border, ca. 1850-1860, France

A border pattern featuring alternating tulips and roses set within floral frames.

The matching lappets are adorned with ribbons.

P61

Point d’Alencon, flounce, late 19th century, France

A flounce measuring 29 cm wide and 250 cm long, featuring intricate needlework.

As historical records state, “The Alençon flounce for the1867 Paris World Exposition

took 40 people seven years to create,” one can wonders how much time was spent on this flounce.

Recognized for its highly skilled craftsmanship—requiring seven hours per 1 ㎠.

Pointe d’Alençon was inscribed on the UNESCO List of Intangible Cultural Heritage in 2010.

P62

Point d’Alencon, borders, late 19th century, France

Three borders of varying widths, with bouquets connected by spiral needlework.

P63

Point d’Alencon, borders, late 19th century, France

Flowers such as lilies, roses, anemones, and tulips are arranged in designs tailored to each border of varying widths.

P64

Point d’Alencon, borders, 19th century, France

Beautiful designs featuring lilies of the valley and roses. The flower basket pattern features a violet medallion.

P65

Point d'Alencon, borders, 19th century, France

Among the wide variety of Point d'Alençon designs, this is a rare geometric pattern (middle row).

P67

Point de gaze, shawl, late 19th century, Belgium

Violet flowers and leaves across the entire shawl.

P68

Point de gaze, table center,20th century, Belgium

Doves holding olive branches and angels.

P69

Point de gaze, collar and butterfly motifs, late 19th century, Belgium

Exquisite collar crafted with meticulous attention to detail, with large and small three-dimensional butterflies.

P70

Point de rose, wedding veil, ca. 1880, Belgium

The flowing lines and floral motifs suggest this piece dates from the transitional period to Art Nouveau.

P71

Point de gaze, wedding veil, ca. 1860-1880, Belgium

A luxurious veil adorned with flowers such as roses, anemones, and daffodils in cartouche motifs.

The technique of varying the stitching on the inner sides and tips of the rose petals creates a sense of transparency and threedimensionality.

P72

Point de gaze, tie, late 19th century, Belgium

The tip of a long tie featuring roses arranged around poppies and small chrysanthemums.

To match the voluminous crinoline style popular at the time, ties were also made long and wide.

P73

Top: **Point de rose, border, late 19th century, Belgium**

Point de rose designs featuring overlapping petals even on the buds are rare.

Center: **Point de rose, border, late 19th century, Belgium**

Refined needlework. The rose petals also feature varying stitch patterns.

Bottom: **Point de gaze, collar, late 19th century, Belgium**

Facing peacocks.

P74

Point de gaze, triangular shawl, ca.1860-1880, Belgium

The overlapping layers of rose petals are rendered through the density of the stitching.

P75

Top: **Youghal, collar, ca. 1890-1910, Ireland**

Characterized by a hexagonal net pattern featuring buttonhole stitches with picots.

Youghal lace employs a variety of stitches to depict motifs such as roses, anemones and other flowers, the national flower(shamrock) and the Irish harp.

Bottom: **Youghal, border, ca.1890-1910, Ireland**

Wild roses and fuchsias are depicted in a naturalistic style.

P77

Youghal, triangular shawl, ca. 1885-1890, Ireland

Lace-making was initially taught to women struggling due to famine, but the problem was that many of the pieces were too simple to generate a profit.

Consequently, Alan Cole, who had written extensively on lace, and others established a design school,

and Youghal lace reached its peak between 1884 and 1890.This triangular shawl dates from that period.

Subsequently, through 1910, exquisite pieces incorporating Art Nouveau designs were created.

p 79

Aemilia Ars, panel, ca. 1900, Italy (Bologna).

The Orsini Malvezzi's family coat of arms featuring two facing eagles.

Recreate the design from Passerotti's pattern book published in 1591.

P80

Burano, border, late 19th century, Italy

With a variety of stitching techniques employed, it looks just like a sample book.

Combined with Arabic and Persian-style designs,it exudes an exotic atmosphere.

P82

Needle lace (Venise), tablecloth, 1931, Italy

The people of Venice: gondoliers, fishermen, gentlemen and ladies.

'Corteo in costume', designed by Giulio Rosso for Jesurum in 1931

P84

Needle lace (Venise), tablecloth, 20th century, Belgium

The lord of the castle rides on horseback, blowing a horn to signal the start of the hunt for wild boar and deer.

A dog knocked off its feet by a deer is also depicted.

P85

Needle lace (Venise), panel, 20th century, Belgium

As it is stitched with thick thread, the stitches are visible to the naked eye.

The design depicts a woman wearing an Enan headdress, welcoming soldiers who have crossed the sea in sailing ships to go into battle. Medieval themes were frequently used in needle lace of this period.

P86

Halasi csipke

Halas lace, doily, 1935, Hungary

Haras lace was devised in 1902 by Árpád Dékáni, an art teacher from Kiskunhalas, Hungary,and created

by Mária Markovics. It is made using extremely fine thread and incorporates as many as 60 different stitches.

A distinctive feature is that the name of the artist and the year of creation are preserved;

this piece is entitled 'Shepherd' (Tár Antal, 1935).

P87

Halas lace, doilies, 20th century, Hungary

Three pieces from top left to bottom: 'Chrysanthemum' (Nagy Kálozi Lili, 1958),

'Art Deco Doves' (Margit Pongracz?), and 'Dancing girls' (Komjátszegi Kelety Eszter, 1930s).

Three pieces from top right to bottom:'Dove ruff' (Pongrácz Margit, 1919),

'Two Birds' (Országh Ilona? 1930s), 'Jancsi and Iluska' (Dézkáni Árpád, 1902-1906).

P88

War lace

Lace produced in Belgium during the First World War (1914–1919).

It features lace motifs of the Allied emblems, people, places, dates and names.

In August 1914, Belgium was invaded by German forces and, following fierce fighting, was occupied, leaving 7 million people cut off from supplies of food and daily necessities. The Belgian Relief Committee (CRB) was established, and Herbert Hoover, a businessman living in London at the time who later became President of the United States, negotiated with Britain and Germany to enable the supply of food to Belgium.

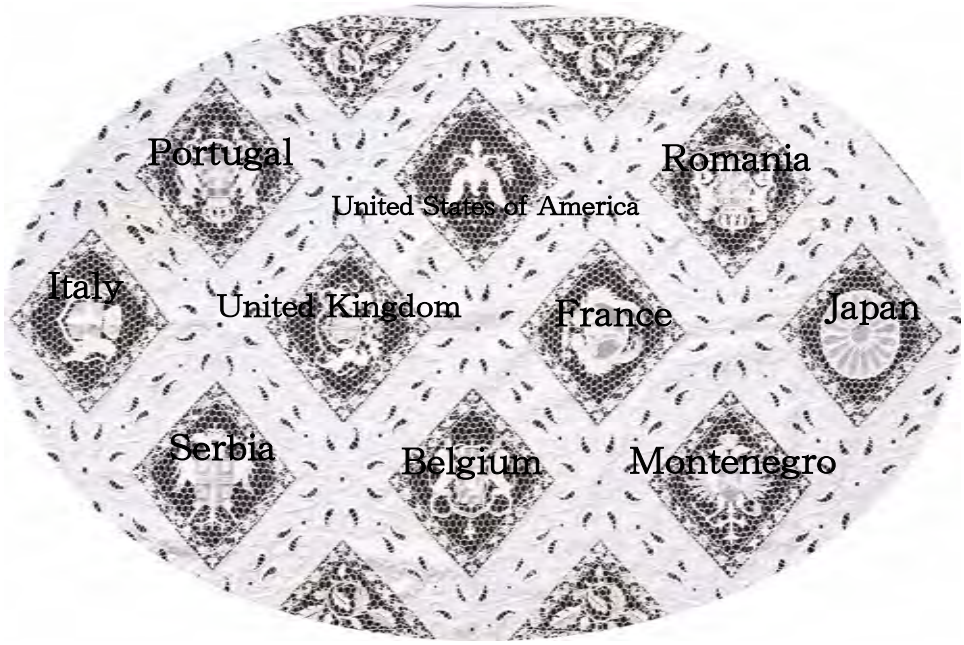
This included the import of thread for 50,000 Belgian lace makers and the export of the lace they produced.

The lace produced at this time was known as 'War Lace', and the orders and shipments were handled by the CRB in London.

This Vénise-style needle lace is adorned with oak leaves and acorns, symbols of strength and perseverance, arranged around the edges, whilst the coats of arms of the Allied nations—the United States, Romania, Belgium, Montenegro, Japan, the United Kingdom, Serbia, Italy, France and Portugal—are stiched into the design as a symbol of solidarity.

P89

needle lace, tablecloth, 1914-1919, Belgium.



P90

Hollie Point

A flat needle lace consisting of fine rows of Hollie Stitch (a buttonhole stitch with knots). The patterns are created by leaving spaces. Particularly fine examples were produced in the 18th century, featuring motifs such as the Lamb of God, the Holy Dove, and potted plants (the lily of the Annunciation; the pot symbolises the Holy Grail).

It is used on the crown and back of a baby's christening bonnet, as well as on the shoulders of the shirt, and is made with great care by the mother and those around her, wishing for the healthy growth of the newborn baby.

Unusually for a craft such as lace, which typically bears no signature, this Hollie Point sampler is inscribed with the name (MARY STROVO) and the year of creation (1727) in beautiful Hollie Point Stitches.

Almost three centuries have passed since this piece was created. I wonder what kind of life Mary led and what her journey was like. I feel a deep sense of gratitude towards those who crafted it with such care, stitch by stitch, and those who have passed it down through the generations.

Hollie point, sampler, 1727, England

P91

Bobbin lace

P92

Opaque, border, ca. 1650, Flanders (Antwerp)

Opaque, meaning ‘not transparent, impervious to light’, is a continuous thread bobbin lace from around 1630 to 1660, featuring a dense cluster of small motifs without outline.

Antwerp, a centre of trade and commerce since the 16th century, was a hub where various types of lace were produced and gathered.

P93

Pottenkant, border, ca. 1700, Flanders (Antwerp)

Pottenkant is a bobbin lace pattern featuring a continuous thread design with pots (vases) containing long-stemmed plants such as lilies and tulips arranged symmetrically on both sides.

This lace features tulips—which were brought to Europe from the Ottoman Empire in the 16th century and caused a tulip mania in the Netherlands from 1634 to 1637—

as well as peonies, which the Dutch East India Company began importing from China in 1665 and which came to be used as a symbol of the Virgin Mary as the “thornless rose”, and, unusually, birds are also woven into the design.

P94

Dutch lace, cap, ca. 1660, Flanders

A type of Flemish lace.

Dutch lace was produced in the Antwerp area between approximately 1650 and 1675 for the Dutch market.

It came to be known as Dutch lace in the 19th century, but prior to that, it was called Brabant lace.

It was made using high-quality white linen thread from Haarlem (1/20 mm in thickness) and over 1,000 bobbins.

This is a rare piece characterized by a central pattern resembling a cauliflower, and designs featuring people or animals are scarce. Among them, I have never encountered an idyllic theme like this lace, which does not feature angels or double-headed eagles.

The face of the person riding the cow looks like a pig.

Could this be related to the stories circulating in the Netherlands and elsewhere at the time about women with pig faces who were under spells or curses? The more I look at the details, the more mysterious this lace becomes.

P97

Flemish, flounce, 17th century, Flanders

Chameleons, monkeys, birds, grasshoppers, dragonflies, and others—

animals brought to Europe during the Age of Discovery.

P99

Milanese, panel, late 17th century, Italy

A crown, a Sacred Heart, a heart symbolizing love, and lilies blooming as if spilling out of a pot,

along with 13 birds and 6 deer

p100

Brussels bobbin lace, lappets, ca. 1740-1750, Flanders

Delicate and elegant roses and carnations, birds and butterflies.

Exquisite droschel net—invisible even when magnified 10 times and a variety of decorative stitches.

These lappets combine realistic details—including the support rods and fasteners—and fantastical birds and fruits.

P102

Brussels bobbin lace, lappets, ca. 1730-1740, Flanders

The figure depicts Hymenaeus, the god of marriage,
and the goddess Abundantia, who holds the cornucopia, a symbol of abundance.

P103

Brussels bobbin lace, lappets, 18th century, Flanders

The areas around the phoenix and peacock are filled with decorative ground such as snowball and partridge eye.

P104

Point d'Angleterre, matching set of cap back, lappets, and border, ca. 1740-1750, Flanders

Matching cap back, lappets, and border.
The cap back features lappets on both sides at the bottom and a frilled border around the edge.

P105

Point d'Angleterre, lappets, ca. 1710, Flanders

At first glance, it looks like a thin fabric, but it is made with flowing floral patterns using extraordinary craftsmanship.

P106

Valenciennes, lappets, ca. 1730, France

Even the small lion inside the crowned coat of arms is depicted.
With exception of pattern, background is five holes ground.

P108

Valenciennes, lappets, ca. 1730-1740, France

The floral pattern, reminiscent of silk fabric, is created using cloth stitch(p179).
To highlight the design, five different types of decorative stitches, while the background features a five holes ground, these lappets made with the utmost skill and time.
Width: 10–13 cm, Length: 120 cm Despite its size, it weighs only 7 g due to the use of ultra-fine thread.

P109

Valenciennes- Binche, lappets, ca. 1730-1740, Flanders

It is said to have been made using 1,200 bobbins by skilled lace makers, who worked 15 hours a day for eight months.
Except the pattern is made using partridge-eye.
Valenciennes and Bansh are believed to have evolved from Antwerp lace.
Lace exhibiting characteristics of both styles can be found,and there are also Binche designs with Rococo motifs intended for the French market, making it difficult to distinguish between them; they are sometimes grouped together and referred to as "Valenciennes- Binche."

P110

Binche, lappets, 1710s, Flanders

Extra fine threads and the finest craftsmanship, Binche is produced in limited quantities, and opportunities to find items such as lappets and cap back are rare.

P111

Binche, capback, 18th century, Flanders

Densely filled with snowflake and partridge eye.
In French, these are known as fond neige and œil de perdrix.

P112

Mechlin, lappets, 1730s, Flanders

A design featuring flowers sprouting from a vase decorated with quatre foil. All the background is fond d'armure.

P113

Mechlin, lappets, 1730s, Flanders

It features four different types of decorative techniques including quatre foil.

P115

Mechlin, stole, 1800-1820s, Belgium

This stole is from Althorp Estate, the family home of the Earl of Spencer, the family of the Princess Diana.

p 117

Honiton, border, late 19th century, England

Lily of the valley, Buttercup, Snowdrop and other spring flowers are intricately depicted within 10cm wide border.

P118

Top: **Honiton, collar, ca. 1850–1875, England**

Rose, Thistle, Shamrock, lily of the valley, bird and three-dimensional butterfly that look as if they have truly come to rest are also arranged into the design.

Centre: **Honiton, collar, late 19th century, England**

In addition to the classic Rose, Thistle and Shamrock, there are bird and insect.

The flower in the centre is either Hairy vetch or Mimosa. It brings to mind the lush English countryside.

Bottom: **Honiton, collar, late 19th century, England**

Butterfly flutters around spring flowers such as Cowslip, Daisy, Violet and Lily of the valley.

P119: **Honiton, black shawl, 19th century, England**

Black color is very rare in Honiton.

P120

Chantilly, triangular shawl, ca. 1850-1870, France

Presumed to have been made in Bayeux, northern France. The intricate pattern is so complex that it is hard to believe it was created by joining pieces together after making in strips approximately 10 cm wide.

As it was bobbin lace made from a continuous thread, there were limitations on the width of the piece.

Consequently, lace makers in Vaux-sur-Eure, in the north-west of France, began joining together pieces of lace, each approximately 10 cm wide, using a zigzag stitch, known as 'point de raccroc', it became possible to create large shawls and other items.

P123

Chantilly, triangular shawl, ca. 1850-1870, France

A triangular shawl featuring a bold scroll pattern. The lily of the valley, which has become synonymous with 'purity' and 'delicacy' due to its form, is lavishly depicted here.

The emphasis on shading and the shape of the folded leaves reveal the influence of Japonism.

Chantilly, fan (tortoiseshell sticks), 19th century, France

Surrounding the girl balancing on a tightrope are wildflowers by the water's edge. The designs on Chantilly fans feature not only flowers but also landscapes, buildings, angels, animals and a variety of other subjects.

P124

Blonde, fascinator, ca. 1830-1840, France

A fascinator is a lace headpiece smaller than a shawl.Two different thicknesses of silk thread have been used.

Thicker thread has been used for the satin-like, lustrous pattern,whilst finer thread has been used for the netting, creating a beautiful contrast.

P125

Blonde, shawl, ca. 1830-1840, France

Made from lustrous, off-white silk yarn, featuring a pattern in the style of the cashmere shawls that were in vogue at the time. Probably made in Caen, north-western France.

P127

Le Puy, triangular shawl, ca. 1860, France

Bobbin lace made using the continuous thread technique.

In Le Puy, located in south-central Languedoc, which marks the starting point of the pilgrimage route to Santiago de Compostela in Spain, the lace industry has flourished since ancient times. Influenced by Maltese lace, black silk Le Puy lace was in vogue during the latter half of the 19th century.

P128

Top: **Valenciennes de Gand, lappets, late 19th century, Belgium**

Bottom: **Valenciennes de Gand, flounce, late 19th century, Belgium**

P129

Valenciennes lace is made using continuous thread technique, whereas Valenciennes de Gand is made using part lace. First, the floral pattern is created and set aside; when an order is received, it is assembled into a square mesh, which allowed for the rapid production of large pieces of lace, making it very popular.

In Ghent in 1852, Sister Marie-Joseph founded a lace school for orphans and poor children, and produced various types of net lace until 1867.It is said that in 1853, the production of the wedding attire for Marie Henriette, Duchess of Brabant, and the future King Leopold II required 80,000 bobbins and took ten months to complete.

P130

Maltese lace, stole, late 19th century, Malta

Maltese lace was extremely popular and widely produced in the late 19th century.

This large rose motif and surrounding tulip pattern are quite rare.

P131

Binche (Point de fee), handkerchief, late 19th century, Belgium

Binche lace, known as ‘fairy lace’ (Point de Fée).

In addition to the deer depicted on this handkerchief, motifs such as ballerina, swan, and butterfly can be seen.

P132

The notebook with a Lock

When you open this notebook, which bears the word ‘LEDGER’ on the spine, you will find,true to its name, that it is ruled like an account book.

A sticker reading ‘NELTHROPP & Co. 7 & 8 MILES LANE E.C. A41137 (the number is handwritten)”, indicating that it was purchased from a stationery shop called Nelsthrop, located on Miles Lane in London since the 19th century.

Numerous small pieces of lace are affixed to the notebook alongside handwritten notes. It appears to be a record of lace she has made herself, noting the number of bobbins and the thread count.

And then there is the collection of baby lace (Northamptonshire lace). I was aware that baby lace is an extremely narrow lace that was exported in large quantities to America for use in babies’ bonnets until before the Civil War, but as it is a practical item it rarely appears on the market in good condition, so I had never taken an interest in it

before. However, the baby lace gathered in this notebook is, quite literally, like spider's silk, woven from the finest linen thread, representing the very pinnacle of delicacy—and I was struck by a sense of wonder, whilst at the same time feeling a renewed joy at having come across this notebook.

My imagination runs wild, picturing the owner as a modest, intelligent and lovely lady who worked in London around the end of the 19th century, and for whom lace-making was a hobby.

P133

Mixed lace

Machine lace

P134

Duchesse de Bruxelles, wedding veil, ca. 1860-1914, Belgium

The Point de gaze medallion is adorned with bobbin lace flowers and leaves, creating a lace that combines both volume and transparency.

P135

Duchesse, bertha collar, 20th century, Belgium

Eight tales from *La Fontaine's Fables*, including 'The Fox and the Grapes', 'The Monkey and the Cat' and 'The Crow and the Fox', are depicted in needle lace.

P136

Application de Bruxelles, wedding veil, late 19th century, Belgium

A veil with a delicate appearance, reminiscent of a bouquet of wildflowers. The flowers are needle lace and the leaves are bobbin lace, and are appliquéd onto the net. It comes in a box from FRAINAIS-GRAMAGNAC, a Parisian specialist retailer of cashmere shawls and lace, stamped with a count's crown and initials in gold.

P137

Application de Bruxelles, flounce, 19th century, Belgium

Point de gaze and bobbin lace are exquisitely combined and appliquéd onto machine-made net.

P138

Point d'Angleterre, flounce, late 19th century, Belgium

A piece featuring bobbin lace motifs set against needle lace made net.

Although it shares the same name as the 18th-century Point d'Angleterre, the technique is entirely different.

P139

Rosaline Perlee, collars, 20th century, Belgium

Rosaline lace originated in Belgium in the late 19th century.

Pieces featuring pearls (perlé) created using a needle are known as Rosaline Perlée.

P140

Limerick, wedding veil, ca. 1890-1910, Ireland

Lily of the valley is also known as 'the tears of the Virgin Mary', and its floral meaning is 'purity and chastity'.

P141

Carrickmacross, wedding veil, ca. 1890-1910, Ireland

Among the roses, thistles and shamrocks, butterflies and dragonflies flit about.

P142

Embroidery lace (machine-made lace), shawl, 20th century, Spain.

Multi-coloured embroidered lace.

P143

Chantilly (machine-made lace), shawl, 20th century, France

The outer edge of the pattern is hand-embroidered with thick thread, down to every single slender stem.

P144

Chantilly (machine-made lace), skirt fabric, 20th century, France

Thistles were frequently used as lace motifs, particularly during the Art Nouveau period.

P145

Chantilly (machine-made lace), skirt fabric, 20th century, France

A flowing design featuring foxgloves and roses.

P146

Point de gaze, collars, early 20th century, Belgium

Art Nouveau movement, which flourished from the 1890s to the 1910s, also influenced the design of lace as a craft. Even point de gaze, with its appeal rooted in realism and romanticism, incorporated flowing curves and stylised botanical designs.

P147

Chantilly (machine-made lace), flounces, early 20th century, France

During Art Nouveau period, motifs such as dragonfly, butterfly, thistle and iris were frequently used in design.

P148

How to identify machine-made lace

While some stitches can be seen with the naked eye, some lace is so delicate that it is best viewed through a magnifying glass. If possible, a magnifying glass with a high magnification is recommended. If the lace you are examining is one you own, you do not necessarily need a magnifying glass; you can also enlarge it using the camera on your smartphone, or take a photograph and enlarge it to view.

<Key points for identification>

① Stitch pattern

The stitch pattern of machine-made lace is regular. Handmade lace, even when created by a skilled maker and featuring beautifully even stitches, will show some variation. Furthermore, handmade needle lace features buttonhole stitches and continuous thread bobbin lace cannot be produced in wide widths; consequently, it has a seam (point de raccroc) where the stitches differ slightly in a linear pattern across a fixed width.

② Thread direction

With handmade lace, the direction of the stitches may vary from place to place, whereas machine-made lace consists of parallel lines running in a consistent direction. However, in the case of chemical lace—a type of machine-made lace where the backing is dissolved after embroidery—not only is the flow inconsistent, but there are no stitches at all; furthermore, because it is machine-embroidered, the pattern boundaries and the bars connecting the patterns appear somewhat blurred.

③ Materials

Machine-made lace is primarily made from cotton or synthetic fibres. Linen, which is mainly used in handmade lace, is expensive and prone to fraying in humid conditions, so it is rarely used in machine-made lace.

Machine-made lace is often perceived as the root cause of the decline of handmade lace; however, the machines used to produce it are, in a sense, works of art in their own right, devised over a long period of time by people seeking to make beautiful, delicate handmade lace accessible to a wider audience.

When producing machine-made lace, it is people who design the patterns whilst considering the characteristics of the machinery and current trends; in some cases, it is necessary to wind thread onto each large bobbin by hand, and human hands are also required for the finishing touches, such as the outline and thread ends.

When I consider the delicate stitches of handmade lace—so fine they seem almost impossible to believe they were made by human hands—and the time taken to create each and every stitch, I am deeply moved; yet machine-made lace, too, strikes me as deeply endearing, not merely for its beauty, but as the crystallisation of people's tireless efforts and trial and error.

Leavers lace (machine-made lace), border, 1883, France (Calais)

p149

Handicraft lace

P150

From top

Armenian lace, collar, 19th century

Armenian lace, three types of doilies, 20th century

Armenian lace, along with Bebilla and Oya, is a type of knotted lace made by tying threads.
As knotted lace is produced across a wide geographical area, and as the country of origin has varied over time, the lace is known by various names.

P151

Top: **Bebilla, border, late 19th century or 20th century, Cyprus**

Centre, inside: **Bebilla, tea cosy, 20th century, Cyprus**

Centre, outside, bottom: **Bebilla, two types of collars, 20th century**

Oya, scarf edge ornaments, 20th century, Turkey

Oya means 'Border decoration' in Turkish. In particular, iğne oya—a form of needlework—is a popular craft in Japan.

p152

Tatting, parasol, 19th century

A charming parasol made from ultra-fine linen thread and lined with off-white and pink satin.
Since the motifs are individually tied with thread and the ends are left raw,
it is believed to predate the widespread use of knotted-seam construction.

Tatting, collar, 19th century

The regular motifs and the spacing are beautiful. On this collar, too, we can see knots and cut ends of thread where

Tatting, handkerchief,19th century

Although tatting is often made as a hobby, it was also produced on a small scale for commercial purposes,
such as the relief efforts following the Potato Famine in Ardee, in the north-east of Ireland.

P153

Knitting, garter knitting panel, 19th century
Patterns such as birds, snowflakes and blossoming trees are knitted using very fine yarn.

Shetland lace, shawl, 19th century
An ultra-lightweight shawl made from the finest Shetland wool.
P154
Irish crochet, ornament, 19th century, Ireland
The large flowers are crocheted in a three-dimensional style.

Orvieto, table mat, 20th century, Italy
Traditional Italian lace motifs such as birds and flowers.
The patterns are worked in single crochet and joined together with a chain stitch mesh.

P155
Filet crochet, panel, 20th century
Designed by Australian designer Mary Card. 1931, 'Woodlanders'.

Filet crochet, tablecloth, 20th century
This is another Merry Card design.
P156
Normandy lace, tablecloth, 20th century, France
A patchwork combining lace and whitework is known as Normandy lace.
P158
Embroidery lace, panel, 20th century, Germany
Women picking flowers and holding garlands are depicted using drawn work and embroidery.
P159
Bobbin lace, border, 20th century, Central Europe
A bird and a woman, vividly coloured with coloured thread.
The technique of Russian lace-making, which involves creating and joining tape, has been used here.

Kalocsai himzes, vest, 20th century, Hungary
The lace pattern, which sets off the vibrant embroidery, is created using a sewing machine (without a fabric feed function).

p162
The History of Lace

Fabrics made by extracting fibres from plants, spinning them into thread and weaving them were precious commodities that required a great deal of time and human effort. Beginning with the mending of cherished fabrics, and imbued with prayers for bountiful harvests and peace, as well as wishes for the health of newborn children and the prosperity of the clan, lace was born through the accumulation of people's ingenuity and meticulous handiwork over many long years.

In ancient times, around 1500 BC in Egypt, net-like lace and embroidered lace were already in use. From the early Christian era in Egypt, lace made from materials such as flax has been preserved amongst various Coptic textiles. The Chancay culture of Peru (c. 900–1500 AD), patterns were embroidered onto cotton gauze fabric or leno weave using thick threads, and knotted lace was also produced.

In Japan, a 1,200-year-old piece of lace, the National Treasure 'Hōen Saishika Mō' (Square and Round Colored Thread Flower Net), was discovered in 1954 in the treasure house of Tōshōdaiji Temple. It is believed to have been used to wrap and protect the 'White Glass Reliquary Vessel' containing the 'Three Thousand grains of the Buddha's sacred relics' brought back from Tang China by the abbot Ganjin. It is woven using coloured silk threads in shades of navy, brownish-green, pale brown and white-brown, forming a diamond-shaped pattern with four openwork squares.

Lace can be broadly classified into two types. 'Needle lace', which originated from embroidery, and 'bobbin lace', which is based on braiding techniques.

Needle lace is created by repeatedly working buttonhole stitches with a needle. Techniques include 'openwork' grids, which involve drawing threads in and out of the fabric (drawn work) or cutting out the embroidered interior (cutwork), and a method where thread is stretched across and stitched It began with 'reticella' (meaning 'small lattice') and developed into 'punto in aria' (meaning 'lace made by stitching in the air'), which is created using only thread without a base fabric.

Bobbin lace is a technique that creates patterns by crossing and twisting multiple threads; it is so named because the thread is wound onto bobbins, and was also known as pillow lace (as the work was carried out on a cushion).

It is said that needle lace became industrialised among Venetian embroiderers, whilst bobbin lace became industrialised in both the Antwerp area and Venice at roughly the same time.

With the development of printing technology, lace pattern books were first published in Venice in the 16th century, and lace spread rapidly throughout Europe. The 1587 pattern book by Federico de Vinciolo, who was invited by Catherine de' Medici, Queen Consort of Henry II of France, proved so popular that it went through numerous printings until the mid-17th century. The popularity of lace at the time is evident from the fact that portraits of Queen Elizabeth I and other European royalty from that era depict lace on their collars and cuffs in such a way that the different types can be clearly identified.

In the 17th century, during the Baroque period, bobbin lace reached its zenith, as seen in the portraits painted by Van Dyck around 1630 and 1640. At that time, lace was indispensable to men's fashion, and gold lace and other types of lace were used for expensive, large lace collars over armor, cuff trimmings, boot trim, stocking fasteners, shoulder straps, gloves, calf cords, and rose decorations on the insteps of shoes.

In France, the volume of lace imports from Italy and Flanders grew so large that, during the reign of Louis XIII, a series of bans on lace were issued. However, in the late 17th century, "Gros point" emerged in Venice, and despite the bans, it was used at court for everything from clothing to furniture. Consequently, in 1660,Jules Mazarin, regent for Louis XIV, issued a strict ban on lace.

With the aim of promoting the domestic lace industry, Minister Jean-Baptiste Colbert established royal lace manufactories in several locations, including Sedan in north-eastern France and Alençon in the north-west, in 1665, and worked to foster its development. At this time, whilst Colbert and the French ambassador to Venice exchanged secret letters using code to facilitate the emigration of skilled lacemakers, the Venetian side employed every means to prevent the lacemakers from leaving the country. Eventually, France reached a technical level where it could

produce lace indistinguishable from Venetian lace. Furthermore, the court made the wearing of domestically produced lace compulsory, giving rise to 'Point de France', featuring motifs unique to France (such as the sun, lilies and large vases). Consequently, Venice and Flanders began to imitate 'Point de France'.

In the 18th century, the style shifted to the light and airy Rococo, and a trend emerged in which women led fashion. 'Argentan' and 'Alençon', which developed from Point de France, were known as winter lace, while delicate bobbin laces from Flanders, such as "Mechlin" and "Binche," and "Valenciennes" were known as summer lace, and large quantities of lace were used for dress cuffs (engageantes) and for cap crown (fond de bonnet). It is said that the price of one metre of lace exceeded the annual salary of the lacemaker who made it, and that it was worth more than the same weight of gold. Precisely because it was so expensive that it could influence a nation's economy, the value of lace increased, leading to the creation of ever more beautiful, intricate and luxurious lace.

However, the decline of court culture, brought about by changing fashion trends and social upheavals such as the French Revolution, dealt a severe blow to the lace industry, and by the end of the 18th century, the lace industries of France and Flanders had been nearly destroyed. Attempts were made to revive the industry during Napoleon's First Empire, and lace incorporating the Empire style was produced.

Then, from around 1830, with the rise of the middle class and the subsequent popularity of the crinoline style, lavish and romantic lace for women reached a new peak. Handmade lace was patronized by Empress Eugénie, wife of Emperor Napoleon III of the Second French Empire, and black Chantilly lace, in particular, became extremely popular. Queen Victoria of England also had her wedding dress and veil made in Honiton, England.It is said that this lace took 36 lacemakers over a period of one and a half years, and from then on, it became customary to wear a lace veil with a white wedding dress.

In the workshops of Bayeux in northern France, entrepreneurs such as the Lefebure family played a key role in reviving Chantilly and Point d'Alençon, styles that could not be reproduced by machine.
In Belgium as well, exquisite lace such as "Point de Gaze" and "Duchesse" were produced.
It is also worth noting that during the famines in Ireland and Burano, convents and philanthropists established lace schools to provide destitute women and orphans with a stable income, resulting in the creation of exquisite lace, each with its own distinctive characteristics.

At the same time, from the 18th century onwards, the invention and improvement of lace-making machines progressed, primarily in Britain. By the late 1830s, full-scale machine-made lace production became possible, producing lace so delicate and intricate that it was indistinguishable from hand-made lace. Moreover, as it was durable and reasonably priced, it gradually surpassed handmade lace. Mechanisation advanced not only in lace-making but in many other industries as well. More and more people chose to become factory technicians and workers—jobs that offered better pay—rather than making a living by producing lace at home or through cottage industries.

Furthermore, in Europe, the First World War led to the loss of homes and the loss of male breadwinners, resulting in more women working outside the home. Fashion also shifted towards practical and lightweight styles. These factors combined meant that both the production of hand-made lace and the wearing of lace ceased to meet the needs of the times.

Handmade lace as an industry went into a steady decline. However, even today, there are still many people who enjoy making it as a hobby. The beauty that has captured the hearts of so many over the course of its long history has been passed down to machine-made lace and remains a part of our daily lives.

P163

Abraham Bosse, *Galerie du Palais*, 1637–1638

At the *Galerie du Palais* on the Île de la Cité in Paris, the shop on the right sells lace collars and cuffs. The wide collars of the gentlemen and ladies enjoying their shopping feature the serrated lace that was in vogue at the time.

P164

Types of Antique Lace

The Beginnings of Lace

Before the advent of true 'lace' made solely from thread, various methods were employed, such as filling in the gaps between nets—made in a manner similar to fishing nets—or coarse fabrics with embroidery to create patterns, or pulling out or gathering threads from the fabric and sewing them together,
as well as stretching thread across a lattice created by cutwork—where the embroidered interior is cut away—and stitching it in place.

Filet

2nd century? ~

The etymology of the word 'lace' is said to derive from the Latin 'Laqueue', meaning 'a hole outlined with thread or rope', or the Old French 'Lassis' or 'Lacis'; filet is also known as lassis. A square frame is created using a knotting technique, and the space within is filled with stitches to form a pattern. Motifs from the Bible and mythology, as well as designs featuring animals and plants, are frequently seen. As the method of production has remained largely unchanged over the centuries, it is generally difficult to determine the exact date and place of origin; however, when examined under magnification, older pieces from before the 17th century clearly reveal the texture of hand-spun thread, and upon touching them, they possess a distinctive moist texture.

flounce, 17th century, Italy

Buratto

from the 16th century onwards

'Burat' means coarse cloth in Old French. The basic technique is the leno weave, also known in Japanese as 'karami-ori' (interlaced weave) or 'mojiri-ori' (twisted weave). Two warp threads are twisted together whilst the weft thread is woven in to create a coarse, square mesh, and the pattern is created by embroidering on top of this with a curved needle. The threads used are silk or linen; and whilst white thread is most commonly used on white fabric, there are also examples where patterns are vividly embroidered with white thread on red or blue fabric, or with multicoloured silk on black or grey fabric. Scenes of hunting and biblical scenes, as well as plant motifs, are frequently seen. It appears to have been produced on the southern Italian islands of Sicily and Sardinia.

border, 17th century, Italy (Genoa)

P165

Drawn Work

late 4th century? ~

A technique in which the warp and weft threads of a fabric are pulled out or gathered, and then bundled in groups of several threads and stitched to create a pattern. Originating in antiquity, the technique developed in Italy from

the early 16th century; in Italian, it is known as ‘punto tirato’ or ‘terra tirata’. the drawn work of this period resembles Filet (p. 164) and Buratto (p. 164) when viewed from a distance.
It developed independently across Europe,taking the form of Schwalm in Germany, Hædebo in Denmark, and Hardanger in Norway.

baby swaddle, late 16th century, Italy

Reticella
c. 1540–1620

Patterns are created by applying cutwork or drawnwork to linen fabric—where the fabric is embroidered and the inner areas cut away—and further embellished with techniques such as buttonhole stitch. As it is based on woven fabric, it is characterised by geometric patterns derived from squares. As the technique developed, more and more threads were removed from the fabric, leading to the evolution of Punto in Aria (p. 166). It began to appear in portraits of British kings and queens from 1545, reached the height of its popularity around 1615, and disappeared from portraits by 1620.

sampler, c. 1650–1680, England

P166

Needle Lace

Made using a needle and thread alone. The lace pattern is created by repeatedly layering buttonhole stitches. As there are no constraints imposed by fabric or netting, the shape and fineness of the pattern,and even the size of the lace can be expressed with greater freedom.

Steps for making needle lace
① Transfer the design onto stiff paper (formerly parchment) backed with two layers of fabric.
② Place the ground thread along the outline of the design and secure it with a basting thread using a coaching stitch.
③ Work a single row of net stitch over the ground thread; from the second row onwards, work the stitch through both the loop of the previous row and the thread passed over it. By varying the spacing between the loops, openwork patterns can be created, allowing for the formation of various designs such as flowers.
* To make the outline of the pattern clearer, place new backing thread around the edge and sew using a buttonhole stitch.
④ After completion, remove the two layers of fabric with the pattern on them, cut the basting thread that held the tracing in place, and cut the lace free to finish.

needle lace, border (work in progress), 19th century?

Punto in Aria
late 16th century to mid-17th century

Meaning ‘stitch in the air’ in Italian. Unlike reticella (p. 165), which uses fabric as a ground, this was the first needle lace created using only thread. In the 16th century, serrated borders were produced; as these can be seen on the collars and cuffs of portraits painted by Van Dyck and others, it is known as Van Dyck lace. Pattern books were published and the style became popular not only in Venice, Italy, but also in France, England and the Netherlands.

border, c. 1620, Italy

flounce, 17th century, Italy

P167

17th–18th Century Italian Lace

Gros Point de Venise

early 17th century mid-18th century

A substantial lace with a raised texture. The motifs are generally 50 mm or larger. Featuring swirling or branching Baroque designs, the patterns are often non-repetitive, with each piece displaying its own unique character.

With multiple layers of raised and recessed sections, much like relief carving, the flat areas are adorned with various openwork patterns such as diamond, herringbone and stripes, whilst the spaces between motifs are connected using a technique known as 'brid', adorned with picots. The raised contours of the motifs are said to be formed by threads tightly wound in multiple layers, so tightly that the core of the thread remains hidden no matter how much one tries to unravel it.

collar, c. 1660–1670, Italy

flounce, 17th century, Italy

Rose Point

c. 1650 to early 18th century

Featuring small flowers, tendrils and leaves measuring around 25–35 mm, skilfully linked by branch-like curves, this lace has a more refined and delicate atmosphere compared to the substantial Gros Point(above). Some experts do not distinguish between Gros Point and Rose Point. It is also known as Point de Venise à la Rose, meaning 'raised lace of Venice', and was also called Point d'Ivoire because its beautiful relief-like texture possessed a lustre and precision reminiscent of ivory carving.

fontange, late 17th century, Italy

flounce, 17th century, Italy

P168

Point Plat de Venise

17th century

A flat lace with no raised texture, the name meaning 'flat stitch'.

It features flowing designs and a rich variety of intricate patterns. The spaces between the patterns are connected by picots, stars and wheel-like decorations. It was frequently used for the hem trimmings of liturgical vestments and the edging of aprons.

border, c. 1660–1670, Italy

Coralline

Late 17th century to early 18th century

A flat needle lace named for its resemblance to the branches of coral.

It features dense buttonhole stitches and openwork patterns that can only be distinguished with a magnifying glass. Picot stitches are often used in the hexagonal mesh, and the distinctive joining method, where the edges are worked in buttonhole stitch, is known as the 'Ardenza bars'.

border, late 17th century, Italy

Point d' Espagne

16th century~

This term refers to lace from Spain, or lace produced for the Spanish market. In the late 16th century, Spain held the largest reserves of gold and silver in Europe, leading to the flourishing production of lace made from gold and silver threads. Spanish Blonde lace (p. 180) from the late 18th to the 19th century is also renowned. Whilst Spain imported a great deal of lace, lace production was also thriving in regions such as Catalonia in the north-east, Andalusia in the south, and the area south of Toledo. Spanish-style Gros point de Venise is characterised by its intricate patterns and edging, as well as its ornate nature; it is unclear whether it was made for the Spanish market or produced in convents during the 17th century.

border, late 17th century, Italy

p169

Point de Neige

1650–1710

Known in Italian as 'punto neve', it was named because the overlapping picots resemble snowflakes. This delicate lace features small, raised floral motifs of approximately 13 mm, connected by decorative stitching, which can only be distinguished with the aid of a magnifying glass. Although exquisite imitations were produced around 1900, the originals are extremely rare, as no two pieces are identical in either their overall design or their details, and they exude a sense of originality and artistry.

Point de Venise à Réseau

late 17th to early 18th century

Also known as Réseau de Venise, this is a flat, ultra-thin lace characterised by ladder-like rectangular mesh. It was produced in Venice and on the island of Burano.

In her book, lace researcher Pat Arnshoe records astonishing figures that demonstrate the delicacy of this lace: 10 rows of 16 stitches per 1/8 inch (approx. 0.3 mm), which equates to 10,240 stitches per square inch (2.54 cm), with a 150 cm^2 piece weighing just 1.2 g. Venetian lace declined due to competition from French lace and changing fashions, and whilst some theories suggest it incorporated features of French Alençon lace, which had taken the world by storm, others propose it was created to rival the delicate bobbin lace. According to the aforementioned Pat Arnshaw, both Bansh and Valenciennes from the late 17th century, when counted by stitches per square inch, exceeded 10,000, and with a 150 cm^2 piece weighing approximately 1 g, they certainly demonstrate an equivalent level of delicacy.

p 170

17th and 18th Century French Lace

Point de France

1665 to Early 18th Century

The hexagonal mesh, featuring picots, is densely covered with buttonhole stitches, and motifs such as the sun—a symbol of Louis XIV—the crown, the lotus and the palmette are arranged in a symmetrical pattern.

The growing prominence of Italian lace at the French court is thought to be due to Catherine de Medici (who married Henry II) and Marie de Medici (the second wife of Henry IV), both of whom married into the royal family from the Medici family.

During the reign of Louis XIII, everything from the collars and cuffs of aristocratic garments to the decoration of shoes came to be adorned with lace. Enormous sums of money continued to flow out of the country to Italy and Flanders to pay for this lace. Jean-Baptiste Colbert, Louis XIV's Minister of Finance and a figure renowned for his mercantilist policies, established royal lace-making workshops in 1665 in in the north-east of France, in places such as Sedan and Alençon, and sold the lace produced there through a monopoly in Paris, whilst also prohibiting the import of foreign lace into France. Although it was a region where many people were already involved in lace-making, lace-makers from Venice and Flanders were brought in to instruct the local lacemaker. L were brought in to instruct the local craftspeople, and the lace known as 'Point de France', created under the outstanding designs of the painters Le Brun and Bérain, began to surpass Venetian lace.

Although bobbin lace did not achieve the same success, the success of Point de France , the Royal Manufactory had served its purpose. Gradually, the name 'Point de France' fell out of use, and lace varieties with their own distinct characteristics—such as Sedan, Alençon and Argentant—began to emerge.

Border, 18th century, France

Point de Sedan

c. 1664–c. 1793

Point de Sedan is characterised by hexagonal picot-edged meshes, created using extremely fine thread and worked in a seamless buttonhole stitch. It is also distinguished by its symmetrical patterns, which show the influence of Indian and Persian textile ornamentation, featuring large vases with flowers, pomegranates, pineapples and the Tree of Life.

Sedan was renowned for the production of linen thread, and from the 16th century onwards, the production of textiles, Italian-style needle lace and cutwork known as 'point coupé' flourished there. Although the secretariat of the Royal manufactory was established in 1661, the skilled lace makers, who had already established their techniques and amassed wealth, opposed this monopoly. In 1665, the Royal manufactory, the quality of Point de Sedan improved within just three years, and although the Point de France manufactory in Sedan closed in 1669, its reputation endured and it continued to flourish thereafter. In 1685, following the revocation of the Edict of Nantes, many Protestants left the town, and with the French Revolution, the production of Point de Sedan came to a halt with the French Revolution.

Flounce, c. 1740–1750, France

P171

Alençon

c. 1717–c. 1790

Even before the Royal mnufactory opened in 1665, the lace industry was thriving; it is said there were those known as masters of Venetian lace, as well as skilled lacemakers who had established even more delicate techniques. Overcoming resistance to the introduction of foreign techniques, Point de France was produced, and its popularity came to surpass that of Venetian lace. In 1675, the Royal manufactory's privileges were not renewed, and the lace came to be known as Alençon lace, distinguished by its unique stitchwork and patterns.

In the late 18th century, Alençon and Argentan lace were known as 'winter lace' at the French court and enjoyed

great popularity. However, during the French Revolution, the lacemakers were dispersed or purged, and production ceased for a time evolving into Pointe d'Alençon (p. 172) in the early 19th century.

Cap back, early 18th century, France

Lappet, c. 1760–1770, France

Argentan

c. 1724–c. 1790

The name derives from Argentan in the Normandy region of north-western France.

Alençon and Argentan are located about 40 km apart; there was frequent movement of people between the two towns, and it appears that the production of lace was shared between them. For this reason, some specialists group them together as Alençon-Argentan lace.

Only when viewed through a magnifying glass can one see that each fine net has been worked with about ten buttonhole stitches. Although the stitches form the same hexagonal pattern, unlike Point de France (p. 170) and Point de Sedan (p. 170), there are no picots.

From 1770 onwards, the 'brides tortillees', a simplified version of the buttonhole stitch, came into use.

border, 18th century, France

brides tortillees

border, 18th century, France

p 172

19th Century Needle Lace

Point d' Alencon

early 19th century–

19th-century Alençon lace. Although 17th- and 18th-century Alençon lace was also known as 'Point d'Alençon'—meaning 'Alençon lace' in French—the tradition was interrupted by the French Revolution, and the designs and products have a distinct atmosphere, and to distinguish it from machine-made lace—such as that used in wedding dresses—which is also called Alençon lace, this book uses these two terms to refer to different things.

Napoleon, who became Emperor in December 1804, promoted Point d'Alençon, but by 1830, the number of people involved in lace-making had fallen to fewer than a few hundred, and the craft declined by the end of the 19th century.

The Lefébure workshop, established in 1829 in Bayeux, northern France, was characterised by the use of crin de cheval (horsehair) to trim the edges of the lace and motifs, producing magnificent Point d'Alençon, and by 1855, shaded patterns also appeared. In the 1860s, it was favoured by Empress Eugénie, wife of the French Emperor Napoleon III.

border, 19th century, France

Point de Gaze

1847–1914

The stitch pattern is simple, and the name derives from its gauze-like thinness. Motifs of roses and plants are created individually and then stitched together. In 1847, the Brussels lace workshop Vanderkelen-Bresson began producing Pointe de Gaze, and it is said that six workshops, including Lefébure, specialised in this type of lace. The

density of the stitches created shading, allowing for rich expression; however, from the 1860s, roses with several overlapping petals were produced, known as 'Point de Rose', which proved highly popular. It was a particularly sought-after lace, used for wedding veils, handkerchiefs and fans.

border, late 19th century, Belgium

wedding veil, c. 1860–1880, Belgium

Youghal

1852–1914

Irish needle lace, also known as Youghal. During the Potato Famine, as a means of income for women in need, Mother Mary Ann Smith, a nun, took apart old Venetian needle lace to learn the technique and developed her own unique style.

In 1852, a lace school was opened at the convent, and subsequently, not only in Youghal but also in Kenmore and elsewhere, lace from the 17th and 18th centuries was reproduced.

It is characterised by hexagonal mesh created using buttonhole stitch with picots. Using a variety of stitches, natural flowers such as roses, anemones and fuchsias, as well as the national flower, the shamrock, and the Irish harp, were made.

Alan Cole, who authored numerous books on lace, and others established a design school. Yore lace reached its peak between 1884 and 1890, and from then until 1910, outstanding works were produced incorporating Art Nouveau designs.

collar, c. 1890–1910, Ireland

p171

Burano

1872–1972

Although the island of Burano had been a centre of lace-making in the 17th and 18th centuries, the industry declined in 1866.

In the winter of 1872, the lagoon froze over due to the extreme cold; as Burano was home to many fishermen, the island faced starvation. To secure a stable source of income for the impoverished women of the region, Countess Adriana Marcello identified an elderly woman in her seventies who had preserved the lace-making skills. She revived Burano lace by first passing on the technique to a single teacher, who then taught eight others. Thus began the Burano Lace School (La Scuola dei Merletti di Burano), of which Queen Margherita later became the principal; the number of students rose to 250 by 1878 and 770 by 1906. The school not only revived Burano lace but also produced a wide variety of other types, including Alençon, Argentan, Venetian and Brussels needle lace, before closing in 1972. According to a book from 1888, there were 320 workers at the time, divided into seven departments, and various types of lace were produced through a system of division of labour system.

① 15 people: Stitching the outline of the design and preparing for production.

② 60 people: Creating small square nets for Burano, Pointe d'Alençon and Brussels needle lace.

③ 25 people: Creating round nets for Pointe d'Alençon and Argentan.

④ 100 people: Stitching the edging and filling in the flowers.

⑤ 80 people: The finishing department, responsible for joining the lace pieces together and giving the flowers a three-dimensional appearance, etc. Proficiency in each department was a prerequisite.

⑥ 10 people: Removing the pieces from the patterns, tidying them up neatly, and preparing them for sale.

⑦ Others: A department for those unable to work full-time due to family circumstances.
collar, late 19th century, Italy

Aemilia Ars
1898–1935
In 1898, the Aemilia Ars Association was established in Bologna, Italy, influenced by the British Arts and Crafts movement, to revive the decorative arts of the Emilia region, such as embroidery, lace, metalwork and woodwork. It was created using various techniques involving picot, buttonhole and knot stitches, Drawing on collections of illustrations such as 16th- and 17th-century Italian 'Punto in Aria' (p. 166). Although they were well received at the 1902, but by 1903 the momentum for reform in the decorative arts had come to a halt. It is said that only the production of established lace and embroidery continued until 1935. As a technique, Emilia Ars is still practised today, with pattern books being published and pieces created as a hobby.
collar, late 19th century, Italy

p 174
Bobbin Lace
Thread is wound onto a bobbin and crossed back and forth to create lace. The basic techniques are the 'cross' (abbreviated to C), where the left thread is on top, and the 'twist' (T), where the right thread is on top. By combining these, you can create various patterns, such as 'cloth stitch' (repeating C-T-C) resembles plain-woven fabric, or 'half stitch' (repeating C-T), which resembles intersecting stars, as well as various nets.

Two techniques of bobbin lace
1 **Continuous thread technique**: Straight lace. From start to finish, the same thread and number of bobbins are used, and the motif and ground are made together (although thread may be added during the process).
The design is transferred to a pike (pattern), pricked (holes are punched into parchment or card), and fixed onto a pillow (also known as a cushion; the shape varies depending on the region). The laces are then produced by crossing the bobbins wound with thread and inserting pins at the points of intersection.

2 **Discontinuous thread technique**: Also known as pièces rapportées or part-lace. This is a technique in which motifs are made individual and then joined together later to fill the gaps, or in which the next motif is created whilst connecting it to the previous one. Compared to the continuous thread technique, there are no restrictions on size and pattern, and as it allows for collaborative work, production time can be reduced.

Passement
16th–17th centuries
Passement means 'braided cord' in Spanish and is a general term for the earliest forms of bobbin lace (plaited and woven braids). In the late 15th century, a pillow was invented upon which a parchment sketch was placed, and plated lace was produced by weaving whilst inserting pins.
From 1570, it became fashionable for use in 'Fraise', a type of circular ruffled collar.
border, 16th century, Italy
border with fringe, 16th century, Italy

Van Dyck lace

c. 1630–1640

It is so named because it is frequently seen in portraits painted by the artist Van Dyck. Produced in the Flanders region, it is characterised by wide scallops. It became extremely popular in England and France.

border, c. 1630–1640, Flanders

p175

Flemish

16th–20th centuries

A general term for lace produced in Flanders, a region encompassing present-day Belgium and the Netherlands.

From the 1680s onwards, in line with the fashion for Point de France, patterns in the "Berainesque" style (Jean Bérain's design style; light arabesques and playful grotesques) became increasingly common.

During the 17th and early 18th centuries, the Spanish Habsburgs ruled Flanders and northern Italy, including Milan. Perhaps as a result, Flemish and Milanese lace are so similar that it is difficult to distinguish between them.

Fllounce, 18th century, Flanders

Genoese

16th century – early 19th century

Continuous thread technique. The name derives from the northern Italian city of Genoa. In the 16th century, Genoa was a major centre for the production of silk and metal lace. Both needle and bobbin lace were produced there, but it is the bobbin lace that is most famous. It is characterised by a wheat-grain pattern. It is characterised by a wheat-grain pattern. Initially, it was used to connect the edging and borders of Reticella (p. 165), but later evolved into the Van Dyck (p. 174) style, featuring a serrated triangular design.

border, 16th century, Italy

Milanese

c. 1600–late 19th century

Discontinuous thread technique. Milan was renowned as a centre for bobbin lace from the late 17th to the early 18th century. It is characterised by leaf and swirl motifs, within which animals or figures are sometimes placed. Early Milanese lace consisted solely of motifs, in the early 18th century, these were connected by short double bridges,and by the mid-18th century, the net was worked in a four-strand round valencienne (p. 178) on all six sides. Milan remained part of the Spanish Empire until 1714, and the Spanish royal coat of arms and the double-headed eagle crowned with a royal crown can sometimes be seen in the patterns.

border, 17th century, Italy

p176

Brussels bobbin lace

17th century to the early 20th century

Various types of discontinuous thread bobbin lace produced in Brussels and the surrounding area.

It was created with great expressiveness, featuring not only floral designs but also figures, animals, buildings and vehicles. In the 17th and 18th centuries, droschel net, a hexagonal mesh unique to Brussels, was used; from the

19th century onwards, motifs were attached using bridges.

From the late 17th century to the late 18th century, it was known as 'Point d'Angleterre'(English lace). In 1662 , the British government, in response to the large volume of imports of Flemish lace, imposed a ban on the import of foreign lace. British lace merchants attempted to bring Flemish lace makers over, but it is said that they ultimately imported Flemish lace and called it 'Point d'Angleterre'.

lappets, circa 1760–1770, Flanders

Brabant

18th–19th centuries

Similar to Brussels lace, but made with thicker thread and characterised by wide, bold patterns that stand out from a distance.

Flounce, 18th century, Flanders

P177

Mechlin

late 17th century – early 20th century

Continuous thread technique. Named after the Belgian town of Mechelen, it is also known as Marine.
It was produced not only in Mechelen but also in surrounding towns and in the Beguinage. Although the Beguinage are often referred to as Beguine convents, they were places where ordinary women known as Beguines—who were not nuns—engaged in lace-making and other economic activities to support themselves.
The patterns, rendered in cloth-stitch and outlined with edging thread, is surrounded by decorative stitches such as the 'ice ground'—a hexagonal stitch formed by short four-strand twists (made without pins) or decorative stitches such as the armure ground, which resembles chain mail. The town's coat of arms, a four-leaf clover, is sometimes incorporated into the patterns.

At the French court in the 18th century, Mechlin was known as 'summer lace'

lappets, 18th century, Flanders

Lille

1582–1848

Continuous thread technique. It was named after Lille in northern France. The pattern is created using cloth-stitch and edged with thick thread. It is characterised by a simple stitch known as a point ground (p184), formed by two crossed threads.

lappets, c.1780, France

p178

Valenciennes

17th century to the early 20th century

Continuous thread technique. Originating in Valenciennes, north-western France. It is said that
Françoise Badar, who trained in Antwerp, is said to have begun teaching it to nuns and underprivileged children. Initially, the technique involved five-hole mesh and round Valenciennes with all six sides formed by four-strand twists; from around 1740, diamond-shaped and square meshes became common.

It was popular for its whiteness and delicacy. Although similar to Mechlin (p. 177), the key difference is that

Valenciennes lacks the thick thread used to form the pattern, known as cordonnet. To produce lace over 5 cm wide, 800 to 1,200 bobbins were used; progress was said to be less than 4 cm per day. It is said that creating the frills for both sleeves required working 15 hours a day, from 4 am to 8 pm, and took 10 months to complete. es, working 15 hours a day from 4 am to 8 pm. I In 1780, there were 4,000 lace makers, but this number fell to 250 after the French Revolution, and by 1851 only two remained; production then moved to Ghent and Ypres in northern Belgium.

lappets, c. 1730–1740, France

p179

Binche

late 17th century to early 19th century

Continuous thread technique. An extremely fine, edgeless lace made using the finest quality thread from Binche in central Belgium. The pattern consists of cloth-stitch with half-stitch used as accents. Areas outside the patterns are filled with decorative ground, such as snowflake (fond de neige) and partridge eye (oeil de perdrix), those with a hole in the centre resembling the eye of a partridge.

The small spheres on the ground are also known as 'pea' (bean), and their evolution is as follows.

Early period: Peas appear only in parts, resembling buds on a curved branch.

1700s–1710s: Arranged randomly against the background of the motif.

Golden age 1720s–1760s: peas are arranged in rows along diagonal lines. Elegant leaves, pomegranates and magnificent floral patterns can be seen.

lappets, 1710s, Flanders

p 180

Chantilly

early 17th century – early 20th century

Continuous thread technique. Derived from the name of a town in northern France. Using simple ground such as fond simple (p. 184) alongside decorative ground such as point de Paris (p. 184) and the honeycomb Ground (p. 184), shades are expressed through variations in stitch density. The outlines of patterns created with half-stitches are edged with thick thread, depicting beautiful flowers and, at times, peacocks, figures or buildings.

It all began in the 17th century when the Princess of Longueville (Anne Geneviève de Bourbon-Condé, sister of the Grand Condé) established a lace workshop. It gained popularity after being favoured by Marie Antoinette and Madame du Barry, the mistress of Louis XV. Production ceased temporarily during the French Revolution, but it flourished once more during the Napoleonic Empire. It was also favoured by Empress Eugénie during the Second Empire, and was used for shawls, parasols and fans, gaining widespread popularity.

In the first half of the 19th century, production centres included Bayeux and Caen in north-western France, Geraardsbergen in north-western Belgium (known by the French name Grammont), and Amersham in south-eastern England (known as Amersham Black). In particular, the Chantilly lace produced by Maison Lefebure in Bayeux, which continued from 1829 to 1973, was renowned for both its technique and design. From the 1870s onwards, due to the affordability and durability of machine-made lace, handmade lace in general, including Chantilly, began to decline.

lappets, late 19th century, France

Blonde

18th century to late 19th century

Continuous thread technique. The name derives from the fact that the Chinese silk thread used resembled the colour of blonde hair. Later, pure white was used, and from 1840, black, coloured silk and gold and silver threads were also employed, and the term came to refer to the technique regardless of colour.

Two thicknesses of thread are used: fine thread for the ground (fond simple) created by interlacing the threads, and thick thread for outlining the patterns; kat stitch is also employed.

Produced in the Paris region and neighbouring countries, the Blond from Caen and Chantilly were particularly regarded as high quality. In addition to stoles and veils, they were also widely used in dresses. Those that became particularly fashionable in Spain were called Spanish blond.

Like Chantilly lace (above), blond lace has been machine-made since the early 19th century, and some examples are so beautiful that it is difficult to distinguish them from handmade lace.

collar, 19th century, France

p181

Maltese lace

1833–20th century

The characteristic motif is the Maltese cross. Made from cream-coloured (though black is also found) silk thread using the traditional fine, upright spindle, it is produced on the Mediterranean islands of Malta and Gozo. Production began when Malta was struck by famine and the British aristocrat Lady Hamilton Chichester invited lace makers from Genoa to the island. As it was modelled on 17th-century Genoese lace (p. 175), it features the same 'wheat ears' "oats" motif. In 1851, it gained acclaim at the first Great Exhibition in London and, upon becoming a huge craze in Britain, had a significant influence on Bedfordshire lace (p. 183) and other styles.

panel depicting Malta and Gozo, late 19th century, Republic of Malta

(Other Bobbin Laces: In addition to the types of lace covered in this book, there are various other laces whose techniques and names differ according to era and region.)

Torchon

16th century–

Continuous thread technique. It is characterised by simple geometric patterns and straight lines. As it requires fewer bobbins than other types of lace, it is well-suited for beginners and is a representative form of bobbin lace with many practitioners.

trim, 19th century

Tønder

Early 17th century–

Danish bobbin lace. The motifs are edged with thick thread, whilst the ground is typically a point ground or honeycomb (p. 184). It is characterised by large holes known as 'Copenhagen holes'. King Christian IV was fond of lace, and since then the craft has been protected as an industry, developing in its own unique way.

pocket, 19th century, Denmark

Russian lace

A technique involving the weaving and joining of tapes, allowing large pieces to be completed with a small number

of bobbins.

Triangular shawl, 19th century,Russia

Cantu

Lace named after the small town of Cantu, north of Milan. It features small flowers with three to five petals, swirling lines, and birds or animals are arranged.

table mat, 20th century, Italy

P182

British lace

The official name of the United Kingdom is the United Kingdom of Great Britain and Northern Ireland. Many lace designs feature the three national flowers of the constituent countries: the rose of England, the thistle of Scotland and the shamrock of Northern Ireland; occasionally, the daffodil of Wales is added to make a total of four.

Honiton

1560–

Bobbin lace produced in the Devon region of south-west England. It is known as Honiton lace because middlemen would collect the lace in the town of Honiton before shipping it to London. Although high-quality flax grown in nearby Axminster was used, cotton thread was also frequently employed. High-quality pieces feature wildflowers, birds and butterflies, depicting beautiful gardens and countryside scenes, whilst mass-produced items sometimes feature caterpillar-like forms or motifs that lack definition. The flower and leaf motifs are made separately and joined using various techniques. Wedding veils often feature motifs appliquéd onto machine-made net.

Although it declined in the early 19th century, to promote Honiton lace, in 1840, Queen Victoria's wedding gown and veil were made by over 200 skilled workers over a period of seven months. Honiton lace is also used in the christening gowns passed down through generations in the British royal family. The industry was mainly based on a cottage industry system, in which lace merchants supplied design patterns and thread to households in towns and villages to have them make lace; wages were low, and it is said that payment was sometimes made in tokens that could only be used in the merchants' own shops.

bow decoration, 19th century, England

Lace from Bedfordshire, Buckinghamshire, and Northamptonshire

The technique of lace-making is said to have been reportedly brought to the region by three waves of migration by Protestants seeking religious freedom. The first group consisted of 100,000 people from Flanders between 1563 and 1568, followed by hundreds of people from Lille in France in 1572, and 10,000 people from Normandy in north-western France and Burgundy in the east in 1685, following the revocation of the Edict of Nantes, who taught the local people the art of lace-making. Lace-making, which was more lucrative than farming, became an important industry, and in some places, it seems that more than half the population was involved in lace-making. Although it provided a livelihood during crop failures, they were exposed to the problems inherent in the wholesaler-based cottage industry, such as exploitation by middlemen and competition, and it seems there were times of economic hardship.

P183

Bedfordshire lace

16th century – early 19th century

Continuous thread technique. Abbreviated to 'Beds'. Legend has it that Katherine (Catherine) of Aragon, Queen of Henry VIII, taught the technique of bobbin lace whilst she was confined to Ampthill Castle in Bedfordshire, eastern England, between 1533 and 1535.

Both the technique and the patterns were influenced by Honiton.

Lace designer Thomas Lester, recognising the problem of the time-consuming nature of lace-making, took inspiration from Maltese lace (p. 181) and devised Bedfordshire Maltese lace, which could be produced in a short time through division of labour. Thomas Lester is also known for his naturalistic designs and exceptional technique; some of his designs are on display at the Bedford Art Gallery, Higgins Bedford, and are featured in a booklet entitled 'Celebration of Bedfordshire Lace'.

collar, late 19th century, England

Bedfordshire Maltese

1851–mid-20th century

With the rise in popularity of Maltese lace, Bedfordshire Maltese lace—featuring an oval-shaped pattern known as 'wheat ears'—was produced and became fashionable from 1851 onwards. Whilst Maltese lace was made from silk thread, Bedfordshire Maltese lace used linen thread, with the exception of black lace.

collar, late 19th century, England

Buckinghamshire lace

16th century–

Commonly known as Bucks or Bucks Point, this lace was produced in the Buckinghamshire area of south-east England. It bears a resemblance to both Lille (p. 177) and Mechlin (p. 177) or Chantilly (p. 180). Thick thread is used for the pattern edging, and point ground (p. 184), or occasionally honeycomb ground (p. 184), is employed.

collar, late 19th century, England

Northamptonshire lace

17th–19th centuries

Continuous thread technique. From the late 18th century, fond simple (p. 184) was used, and from the 19th century, fond chant (p. 184). The designs resemble those of Mechlin (p. 177) and Lille (p. 177).

Baby lace, a lace of extremely narrow width, was also produced in large quantities.

list of lace net

Lace terminology varies by era and region, and with a mixture of English and French terms, it can be difficult to understand. Apart from motifs and patterns (designs), the background is referred to as 'fond' 'ground'.

Until the late 17th century, the spaces between patterns were connected using a technique known as 'bars' 'bridges, brides'. From the 18th century onwards, bobbin lace with a greater sense of transparency became more popular, and the net (mesh, réseau) between patterns began to exhibit distinctive characteristics depending on the type of lace. I have compiled a list of the main net names and the names of the lace in which they are used, excluding the previously mentioned Brussels droschel (p. 176), Mechlin eis ground, fond d'armure (p. 177), round Valenciennes, diamond shape (p. 178), Binche snowflake, partridge eye (p. 179).

net name	lace name
hexagonal. made by twisting two threads	
point Ground	Lille (p. 177)
Lille ground	Chantilly (p. 180)
fond simple	Blonde (p. 180)
fond clair	Bucks point (p. 183)
	Tønder, Beveren lace
One hole in the centre and four holes at the corners, making five holes in total	
Five holes ground	Valenciennes (p178)
cinq trous	Binche (p179)
rose ground	Antwerp, Flemish lace
	Mechlin (p177)
six triangles around a hexagon. star shape	
point de Paris	Point de Paris
Kat stitch	Chantilly (p180)
fond chant	Bucks Point (p183)
six-point star	Antwerp, pottenkant (p93)
three holes at the top, bottom, left and right of a large circle. honeycomb-shaped	
honeycomb ground	Chantilly (p180)
fond de marriage	Bucks Point (p183)
a square. Twist each of the four sides once, and create by crossing the points of contact	
Torchon ground	Torchon (p181)

P185

Irish embroidered lace

From 1845 to 1849, a potato blight ravaged Europe for four years, with Ireland suffering a particularly severe famine. Lace-making was undertaken as a means of earning a livelihood.

Carrickmacross

1820–1920

A type of lace developed following the invention of bobbinet in the early 19th century, involving appliqué on machine-made net.

Mrs. Grey Porter, the wife of a vicar in Donaghmoyne, Monaghan County, Ireland brought back lace from Italy, where she had travelled on her honeymoon and, after studying how it was made, devised the Carrickmacross technique. Schools were established to provide local women with a means of livelihood, and 800 women studied at eight schools.

Appliqué Carrickmacross involves appliquéing thin, sheer cotton or linen fabrics, such as lawn or cambric, onto the net. The design is outlined with thick thread, leaving the net in place whilst cutting away the unwanted parts. For small sections, the net is also cut away and needlework is applied to the area.

Guipure Carrickmacross involves embroidering a border around motifs on linen fabric, cutting away all the unwanted parts, and connecting the motifs with a thread bar. Petals and leaf motifs are also decorated.

Collar, c. 1890–1910, Ireland

Limerick

1829–20th century

Patterns are created on machine-made net using chain stitches made with a special crochet hook called a 'tambour hook', or by embroidering with a needle known as a 'needle-run'. Shawls featuring floral and bouquet designs, as well as handkerchiefs bearing typically Irish motifs such as the Irish harp and shamrocks, were produced. In 1829, the entrepreneur Charles Walker brought 24 female workers from Coggeshall in south-east England to Limerick in mid-western Ireland, where he established a school and trained many lacemaker. At its peak, 2,000 people were working in the factories. Although the industry declined for a time, it revived in the late 1880s and continued to be produced well into the 20th century.

wedding veil, late 19th century, Ireland

p186

mixed lace, appliqué lace

In Brussels, to compete with other regions, a combination of needle and bobbin was used to create delicate and beautiful lace.

Mixed lace: a combination of bobbin and needle techniques. Motifs are made using the needle technique and the net using the bobbin technique, or vice versa, with motifs made using the bobbin technique and the net using the needle technique.

Appliqué lace: Motifs made using either the bobbin or needle technique are appliquéd onto a hand-made or machine-made net.

Brussels needlepoint

1710–late 19th century

Exquisite droschel net (p. 176) made on a bobbin, to which motifs made with a needle are attached. It resembles Alençon (p. 171), but the net gives a lighter impression. Unlike point de Venise à Réseau (p. 169), it features cordonnet.

lappets, 18th century, Flanders

point d'Angleterre

19th–20th centuries

A combination of Brussels bobbin lace (p. 176) motifs with point de gaze (p. 172) ground. As it was produced in towns in northern Belgium such as Aalst, Aalter and Liedekerke and exported to Britain, it was known as point d'Angleterre (English lace). Although it shares the same name as the 18th-century point d'Angleterre, the techniques are entirely different.

border, late 19th century, Belgium

p187

Application de Bruxelles

From 1830 onwards, machine-made net, rather than hand-made droschel net (p. 176), was used as the base onto which bobbin-made motifs were appliquéd. This made it possible to produce large items more quickly.

lappets, late 19th century, Belgium

Duchesse

1860–1914

Discontinuous lace produced in Belgium, particularly in Brussels and Bruges, named after the Duchess.,
The name is said to derive from the Duchess of Brabant (later the Queen consort of King Leopold II of Belgium).
Thicker thread than that used in Brussels lace is employed; motifs are made in advance and connected using bars to form the piece. Needle and bobbin are combined in various ways, in particular, pieces featuring circular or oval-shaped point de gaze, known as medallions, were called Duchesse de Bruxelles. (p172).
Duchesse de Bruges, on the other hand, is made exclusively from bobbin lace.

cuffs, 19th century, Belgium

p188

Handicraft Lace

Handicraft lace is a general term for handicrafts in which lace-like textiles are created using tools such as crochet hooks, knitting needles, and shuttles (or using one's hands as tools).
It has many enthusiasts, and there are numerous ways to learn how to make it, such as through books and workshops.
There are various types, including Battenberg lace, Macramé, Filet, Tenerife, Kunststricken and Afghan lace, and the finished pieces are used for everyday purposes.

Irish Crochet

1830–

This is a form of crochet in which a single thread is hooked onto a crochet hook and worked using a combination of chain stitches, single crochet and double crochet so on.
Crochet arrived in Ireland from France in 1830, and attempts were made to imitate Venetian needle lace, centred in the southern county of Cork. It was taught in convents as a means of relief during famines. It is worked using fine cotton or linen yarn with a very fine crochet hook.
It was popular as a supplement to 19th-century fashion magazines and, as 'kagibari ami' in Japan, leading to a trend for woollen garments and motif-crocheted interior items. Even today, many people make doilies and small floral accessories as a hobby, whilst hand-crocheted items from China, India and Vietnam are used in fashion and interior design products.

collar, 20th century, France
ornament, 19th century, Ireland

Knitting

A form of knitting using two tapered sticks. Although the technique itself dates back to before the 12th century, it began to gain popularity around the 18th century, and by the 19th century, items ranging from small doilies to large shawls were being produced extensively.
Shetland lace, made from wool originating from the Shetland Islands in the north of Scotland and produced since 1840, is so delicate that it is referred to as a 'spider's web', and the highest quality pieces are said to weigh only about 50g for a 1.8m square shawl, and are so fine that they could pass through a wedding ring.

shawl, 19th century, UK (Shetland)

p189

Knotted lace

Lace made using knotted stitches in the Eastern Mediterranean region, including Greece, Cyprus and Turkey. It is known by various names, such as Bebilla, Oya (Ine Oya), Armenian lace, Nazareth lace and Phoenician lace. Silk, cotton and linen threads are used to create edging for scarves and handkerchiefs, as well as doilies and collars. Originating from fishing nets, this technique of creating knots with thread and a needle has been practised in various regions since ancient times; filet (p164), macramé and tatting (below) are all of the same type.

Bebilla tea cosy, 20th century, Cyprus

Tatting

Knots are made using thread wound around a small, boat-shaped spool (similar in shape to a shuttle used in spinning). Specialised needles or crochet hooks may also be used. The technique of rope knotting originated in ancient Egypt, and it appears that the basic techniques of tatting were developed in 16th-century Italy.

'The Royal Knotter' published in 1707, contains the line Queen 'Is always knotting threads', suggesting that Queen Mary II of England may have been a lover of tatting lace. From the 18th century onwards, it became so fashionable as a lady's pastime in European courts that portraits were even painted of her holding a shuttle.

After undergoing various changes in technique, around 1850, Mlle Riego devised a method of joining the picots using a crochet hook, and the craft became widely known through her instructional book.

handkerchief, 19th century