

**OLD LACE, A HANDBOOK FOR
COLLECTORS: AN ACCOUNT OF
THE DIFFERENT STYLES OF LACE,
THEIR HISTORY, CHARACTERISTICS
& MANUFACTURE**

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Old Lace, a Handbook for Collectors: An Account of the Different Styles of Lace, Their History, Characteristics & Manufacture by M. Jourdain

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M. JOURDAIN

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A Handbook for Collectors



PORTION OF LINEN COLLAR.

With border and broad ends of rose point. Venetian, seventeenth century.

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A Handbook for Collectors

AN ACCOUNT OF THE DIFFERENT
STYLES OF LACE • THEIR HISTORY,
CHARACTERISTICS & MANUFACTURE

BY

M. JOURDAIN

JOINT-EDITOR OF FALLISER'S "HISTORY OF LACE"

CONTAINING 163 EXAMPLES OF OLD
LACE FROM PHOTOGRAPHS ON 95 PLATES

LONDON

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MCMIX

Bequest of
Alice Cheney Baltzell

189 283

PREFACE.

IT may, perhaps, seem necessary to give some reason for the appearance of a new work dealing with hand-made lace, especially as two books on this subject have appeared in England alone in the course of the year. It has been suggested to me, however, by many collectors, that the *historical* aspect of lace has been dealt with in previous works, almost to the exclusion of its technical and artistic side. Mrs Palliser's history first issued in 1865, which I re-edited in 1902, is almost exhaustive in certain aspects, and a storehouse of valuable material collected by the author relative not only to the history of lace, but of embroidery and costume. But even since 1902 new material, new facts have come to light in works dealing with lace of various countries.

I have, therefore, in this book, while giving the chief landmarks in the history of each lace in each important centre of production—especially those that affected the quality and design of the lace produced—included or referred to these fresh facts and information. The French have been especially diligent in investigating the origins and development of their national industries. I have also been interested in tracing, where possible, the influence of contemporary art and design upon the development of lace, which is, naturally, largely subject to the influences of and fashions in textiles, as may be seen by a comparison of French patterned textiles with laces of the three great periods which correspond roughly to the reigns of Louis XIV., XV., and XVI.

As the very large number of illustrations in each chapter are arranged in order of date, it will be easy for readers to follow this progress. For this reason, dated pieces—though these are naturally rare—have been illustrated wherever possible.

Another very interesting subject which has not hitherto been fully treated is the influence of lace of one country upon the lace of another, *i.e.*, that of Italian lace upon Points de France, of French design upon Mechlin of the Louis XV. period, &c.

The comparison and dating of laces have been rendered much more possible since the period when Mrs Palliser wrote, by the improvement in public museums at home and abroad, which have in many cases published portfolios of their lace collections.

Some account of the differences in manufacture of real and machine-made lace, and enlarged illustrations showing their essential differences in texture, will, I hope, be of use to collectors.

Many of these chapters appeared originally in the *Connoisseur*, but have since been revised; and I have to thank the courtesy of the editor for the loan of some of the blocks.

M. JOURDAIN.

BROADWINSOR, DORSET.
November 1868.

CONTENTS

CHAPTER	PAGE
I. INTRODUCTION	1
II. LACIS OR DARNED NETTING	7
III. CUTWORK (RETICELLA) AND PUNTO IN ARIA	12
IV. EARLY ITALIAN BOBBIN LACE	18
V. VENETIAN NEEDLEPOINT AND BURANO LACE	22
VI. MILANESE LACE	32
VII. CRETAN	36
VIII. FLANDERS	37
IX. BELGIAN LACE	42
X. MECHELEN AND ANTWERP LACE	50
XI. VALENCIENNES AND DUTCH LACE	55
XII. ALENÇON AND ARGENTAN	62
XIII. LILLE AND ARRAS	79
XIV. CHANTILLY	81
XV. ENGLISH NEEDLEPOINT	84
XVI. ENGLISH BOBBIN LACE	89
XVII. ENGLISH BOBBIN LACES	97
XVIII. IRISH LACES	101
XIX. BLONDES	105
GLOSSARY OF TERMS	109
INDEX	113