CONTENTS

PREFACE ....................................................................................................................... v
LIST OF ILLUSTRATIONS ........................................................................................... xi
AUTHORITIES CONSULTED ....................................................................................... xiii
A GLOSSARY OF TERMS ............................................................................................... xv

CHAPTER I.

OF LACE IN GENERAL . .............................................................................................. 1
How to discriminate between Point and Pillow lace—Antiquity of Lace—Chief centres of lace-making: Venice, Flanders and Alençon.

CHAPTER II.

OF ITALIAN NEEDLE LACE ........................................................................................... 14
Styles and periods—Drawn work—Darned netting—Cut work—Reticella, or Greek Lace—The uses to which such linen Lace was put.

CHAPTER III.

OF ITALIAN NEEDLE LACE (continued) ..................................................................... 31
Punto in Aria—Rufts—Pattern books—Falling collars—Extravagance in the use of Lace—Venetian Points—Three periods—Raised Point—Flat Point—Grounded Venetian Point—Old Burano Point—Revival—Spanish Lace.

CHAPTER IV.

OF ITALIAN PILLOW LACE ........................................................................................... 64
CONTENTS

CHAPTER V.
OF FRENCH LACE . . . . 91

Establishment of lace-making at Alençon by Colbert—La Revolte des Passermes—Earliest Lace made at Alençon (Point de France)—Three styles of Alençon Lace: Point d'Argentan—Old Valenciennes, Fausse and Vraie—Point de Paris—Lille—Chantilly—Blonde.

CHAPTER VI.
OF FLEMISH LACE . . . . 121


CHAPTER VII.
OF ENGLISH AND IRISH LACES . . . . 161


A SUMMARY . . . . . . . . 191

INDEX . . . . . . . . 195