PLATE XIX. BAND OF TELA TIRATA OR DRAWN WORK

The pattern left in the linen represents a variety of sacred and other subjects. A king and a queen between whom is an angel:
St. Michael engaging Satan; St. Rafael holding Tobit by the hand, etc. The photograph shows a portion, representing
St. Francis receiving the Stigmata; below are the words: S. Francisco. eia pr. . above to his left a church
6 ft. 7 in. x 12¼ in.

Italian, 15th century
PLATE XX. PART OF A COVER OF TELA TIRATA OR DRAWN WORK

The pattern left in the linen includes a man in armour about to slay a curious beast; elsewhere are archaic birds. 2 ft. 2 in. x 21 in.

Italian, early 13th century.
Plate XXI: Band or Frounce of Tela Tirata or Drawn Work

The pattern includes various figures, a wedding-party above two lions flanking a flower-pot; a hawking-party below.

6 ft. 1 in. × 94 in.

Italian, about 1540
PLATE XXII. AN INFANT'S SWADDLING BAND OR "FASCIA" OF TELA TIRATA

The pattern is of a conventional stem and leaf design. The edging on the sides is of bobbin-made lace of two patterns
3 ft. x 6 in.

Sicilian, 16th century
Plate XXIII. Band of a Variety of Tela Tirata

With a darned pattern in heavy thread of female figures alternating with birds; the vandyked edging is of punto avorio
10 ft. 6 in. x 5½ in.

Sardinia, 15th century
PLATE XXIV. LINEN CLOTH WITH BORDER

Of tela tirata worked with looped and knotted stitches and reticello; the geometrical pattern is repeated without variation

25 in. x 17 in.

Italian, 15th century
PLATE XXV. TWO BANDS

No. 1. Band of a variety of tela tirata or drawn-work: pattern a scroll with a flower: there are no cut threads in this work. 3 ft. 8 in.
No. 2. Band of punto reale and tela tirata with a bobbin-made edging. 4 ft. 11 in.

Italian, 17th century
PLATE XXVI. PYX VEIL OF TELE TIRATA OR DRAWN THREAD WORK

This interesting piece is a survival from pre-reformation times. It is 3 ft. 4 in. square and has no cut threads in it. The pattern is made by drawing 12 threads both of warp and woof and leaving small squares of 12 threads. The loose threads are then most ingeniously whipped over, forming a star-like pattern between the squares. The worker has passed her needle behind the squares 5 times so as to form a star at the back of each square, the corners have wooden balls gilt: and a silk fringe surrounds the whole.
Plate XXVII. A PORTION OF THE PYX CLOTH, TO SHOW BOTH SIDES
OF THE WORK
PLATE XXVIII. THREE CLOTHS, FRINGED

No. 1 has a geometric effect worked on the drawn foundation; this style is called sfilaratura in Italy; the knotted fringe is of macramé. 4 ft. x 2 ft.

No. 2 has a design of birds and scrolls in punto riccio, a border worked in punto aveccio, and a curious hand-made fringe. 6 ft. 6 in. x 2 ft.

No. 3 is ornamented with reticello and punto riconc and has a bobbin-made edging and fringe. 3 ft. 6 in. x 2 ft.

Ital. 17th century
Plate. XXIX. Two Borders of Needle Point

No. 1. Border of reticello of needle-point cut-work: the geometrical rosettes are repeated with very slight internal alteration. 0/1 in.
No. 2 is a curious piece consisting of two borders and an edging: the upper border is a mixture of punto a festone, punto treccia and punto a stazione work. The Vanessa edge is of bobbin-work (noderetto a tesselli). 2 ft, 8 in.

Italian, 15th century
Plate XXX. Two Borders of Reticello

Of needle-point on linen, called reticello or cut-work. The pointed edgings of both pieces are bobbin-made lace, sometimes called plaited lace.
Together 9 ft. 2 in. x 4 in.

Italian, 16th century
PLATE XXXI. TWO EXAMPLES OF PUNTO IN ARIA

Of drentated or vandyke edgings of needle-point called punto in aria, because it is made independently of any foundation. Together 4 ft. 8 in.

Italian, about 1550
PLATE XXXII. CHALICE COVER OF RETICELLO AND PUNTO IN ARIA

In the centre is the figure of St. Peter with the Bible in his right hand and the Keys in his left. Two winged cherubs hold portions of a long chain pattern which encircles the details of conventional foliage and flowers. A lattice of reticello work supports the punto in aria devices. The linen can be seen at the sides, which have an edge of punto in aria. 2 3/4 in. x 7 1/2 in.

Italian, 17th century
Plate XXXIII. A reticello pattern worked in very fine punto in aria and punto avorio.

A pointed edge is also finely worked in punto avorio. 5 ft. 8 in.

Italian, 17th century
PLATE XXXIV. SCALLOPED BORDER OF A CORPORAL OF FLAT NEEDLE-POINT LACE, CALLED PUNTO IN ARIA

In which the repeating conventional semi-floral forms are connected by small bridges. 6 ft.

German, early 17th century
PLATE XXXV. A CLOTH WITH INSERTION AND BORDER OF PUNTO IN ARIA

The border has a figure in each vandyke; either a lady with two birds or a siren; the insertion has strange winged and tailed animals supporting vases of flowers; all the figures, birds and animals have tiny black beads for eyes. 6 ft 4 in. × 3 ft.

Italian, 16th century
The design of open-scrolling and continuous floral stems is arranged to form points alternately of carnations and hyacinths and includes stags, bounds, peacocks and other animals: the Visconti crest—a crowned serpent—is introduced, and the stems sometimes twist into true lovers' knots. This piece was probably made for a wedding. 4 ft. 3 in. x 5 1/2 in.

Venetian, 16th century.
PLATE XXXVII. ORNAMENT FOR THE NECK OF AN ALB OF PUNTO IN ARIA

The Madonna, in a robe sprinkled with stars and crowned, is seated on clouds, her foot resting on the head of a cherub. The three persons of the Trinity are above. Cherubs and conventional flowers are introduced into the background: the robes have openworked borders of punto avorio and are worked apart from the figures in a laces stitch called mezza mandolina. Small glass beads are added to the eyes. 18 in. x 64 in.

15th century
No. 1. Border of needle-point lace, called punto in relieve or ponto-point. Birds and serpents occur in the design and each portion of the pattern is outlined by a thick cordernet worked in buttonhole stitch, punto à textured. This thick cordernet is also used to denote the scales of the serpent and to accentuate the features of the birds, the narrow braid at the top of the lace is bobbin-made, the edging is of very fine needle-point 11 in. × 31 in.

Italian, 16th century

No. 2. Edging of flat needle-point lace à brides. The pattern is a somewhat confused rendering of a continuous scrolling stem type; the birds irregularly introduced have pronounced piants; and this feature has given rise to the title of coraline lace, on account of its suggestion of coral forms.

Venetian, about 1660
PLATE XXXIX. A LADY'S CAMISIA OR SHIRT

The back and front are in one piece with a square opening for the head; this is worked all round with a fine insertion and vandyked edge of punto in aria: the seams have insertions of punto avario and the sleeves have oblique insertions of reticello work. In the cuffs bobbin-made lace has replaced the original work

Italian, 16th century
PLATE XL. BED-COVER OF CUT LINEN LACE (TELA TAGLIATA A FOLIAMI AND PUNTO A FESTONE)

The pattern is of bold flowing scrolls, cut in linen, edged by buttonhole stitch, and joined by brides: a few nodes are introduced into the blossom forms, the edging is of bobbin-made lace (rubricato a fastelli). 7 ft. 6 in. x 4 ft. 8 in.

Venetian, 17th century
Plate XL I. Rabat of flat needle-point lace à brides

The pattern is of well-balanced scrolls and conventional flowers enlivened with a few simple modes and joined by brides variously picotées

Venetian, about 1640

11/4 in. x 7/8 in.
PLATE XLII. PART OF A DRESS TRIMMING OF VERY FINE NEEDLE-POINT, CALLED ROSE-POINT
(PUNTO TAGLIATO A FOLIAMI)

The pattern wrought chiefly in close tullé consists of scrolls and conventional flowers joined by very few bridges. Intermixed with the tullé are variations of simple modes. 3½ in. x 10 in.

Venetian, about 1640
Plate XLIII. Parts of a collar of needle-point, called Rose-point, or Point de Venise
(Punto tagliato a folami)

Pattern of continuous scrolls and conventional flowers frequently enriched on their raised cordoueats with picots and joined by beads picottés

3 ft. 9 in. x 3½ in.

Venetian, 17th century
PLATE XLIV. STOMACHER (FOR A DRESS) OF NEEDLE-POINT, CALLED ROSE-POINT, OR POINT DE VENISE
(PUNTO TAGLIATO A FOLIAMI)

Pattern of conventional flowers joined by buds picotées: the clothing or tullé of these flowers is of very close work 10 in. long

Venetian, 17th century
PLATE XLV. PART OF A FLOUNCE OF NEEDLE-POINT, CALLED ROSE-POINT, OR POINT DE VENISE

(PUNTO TAGLIATO A FOLIAMI)

A splendid scroll occurs in the pattern here shown which is rich with conventional flowers and double brides piquéées

17 in. x 9$\frac{1}{2}$ in.

Venetian, 17th century
PLATE XLVI. PART OF A BEAUTIFUL FLOUNCE OF DELICATE NEEDLE-POINT OF RAISED OR ROSE-POINT LACE, KNOWN AS POINT DE VENISE

The pattern consists of well-balanced elegantly scrolling devices, terminating in conventional leaves and flowers with occasional raised work on them, and is set in a ground of brodès picotées arranged in hexagons. The style of many features in the design is French (Louis XIV) and the specimen seems to be of Franco-Venetian origin.  

Venice, 17th century

17¾ in. × 19½ in.
Plate XLVII. Portion of XLVI. Actual Size
PLATE XLVIII. PATEN COVER OF NEEDLE-POINT RAISED, OR ROSE-POINT LACE, VERY SIMILAR IN STYLE AND GRACEFULNESS TO THAT OF NO. XXXIII

The pattern consists of slender scrolls with flowers enriched with massings or galleries of picots surrounding the letters I.H.S. at the centre

6⅛ in. square

Venetian, about 1670
Plate XLIX. A portion of XLVIII, magnified to show the stitches.
Plate I. Three Borders of Delicate Needle-Point Raised or Rose-Point Lace

Sometimes called point de neige on account of the matchings or galleries of points on the raised rosettes. It is also called rosaline in Italy. Some authorities claim this style as French, and it is one that may be fairly termed Franco-Venetian, about 1670-80.

Together 4 ft. 8 in. × 2 in.
PLATE LI. DEEP FLOUNCE OF NEEDLE-POINT LACE À BRIDES PICOTÉES, USUALLY CALLED POINT DE FRANCE

This handsome design, in the rendering of which the play of contrast as between foilé and simple modes is a salient feature, is composed of semi-realistic leaf, fruit and flower forms arranged symmetrically in groups which are repeated alternately through the whole length of the flounce. Accidents of raised cordonnet are occasionally introduced. 2 ft. 2 in. x 13 in.

French (Alençon or Sedan), about 1670.