Drawn thread and plain linen. (Sicily). Groundwork in reddish silk.

No. 84 — A stag, siren, cock, birds, etc. Roccella, Florence.
No. 85 — The Land. A tree, stag, castle, lady, knight, etc. Property of the author.
No. 86 — The Sea. Boat, siren, etc. Property of the author.
DRAWN-THREAD – XVI-XVII CENTURY.

Drawn thread with some of the linen left. (Sicily).

No. 87 — A falconer, lady, pages, castle, eagle, etc. The edging is bobbin-made. Amari, Florence.
No. 88 — Drawn thread taken up with linen stitch. Animals and roses. Property of author.
BURATTO — XVI CENTURY.

Buratto lacis embroidered with darning-stitch.

No. 90 — Female figure. Baldini, Florence.

No. 89 — Flowers. Noce, Venice.

No. 93 — Buratto laces embroidered in curl-stitch. Perugia Exhibition, 1907.
BURATTO — XVI CENTURY.

No. 94 — Buratto lacis with conventional flowers in darning-stitch.

Cittadini Campodooico, Rome.
No. 95 — Buratto lacis with religious scene in darning-stitch.
Ristori, Florence.
No. 96 — Buratto laces with unicorns, dragons, and birds in darning-stitch.

Ristori, Florence.
BURATTO — XVII CENTURY.

No. 98 — Buratto lace with religious symbols, peacock and vine in darning-stitch.

No. 99 — Buratto lace with angels kneeling before the monogram of Christ in darning stitch.
No. 100 — Buratto laces with religious subject (Angels uphold a cartel with name of Jesus) in darning-stitch.

Baldini, Florence.
II.

RETICELLO.
RETICELLO.

RAWN thread work led rapidly to cut linen, which prepared the way for reticello and finally for true lace-making.

The new handicraft made its way with the help of patterns intended for embroidery until 1542, when Mathio Pagan published his Ornamenti designed exclusively for punto tagliato. But as we know that ladies had found out how to embroider designs on net, buratto, or drawn linen before even Paganino had published the first designs for transparent work, we must draw the conclusion that punto tagliato was known before 1542, and the contention is strengthened by the fact that both artists and authors simply mention the stitches by name, giving no instructions as to the method of executing them.

The novelty of the thing centres in the word tagliato; no longer is the linen merely drawn, it is drawn and cut. An open-work line marks the edges of the
band destined to bear the lace-pattern, and a cord strengthens and holds the linen at the spot where it will be cut away to receive the transparent work. No. 102, an old example which has lain unfinished for centuries, gives an excellent idea of the manner in which the linen is treated in the process of preparation for drawn thread and cut-work, the master-lines of the design being first firmly traced. Those threads which remain uncut, being reserved to subdivide the border into so many equal squares, are no longer covered with rope-stitch as in drawn-thread-work, but with matting-stitch, a stitch better adapted for the passing to and fro of the needle. This finds points of support in the bars which form a kind of lattice for its airy structure. In the void created by the severed threads, between one bar and another is the pattern, which develops itself freely, its short lines no longer marred by the inevitable angularities of the «square mesh».

There is much hesitation at the beginning;
No. 103 — Collar in heavy Venice Point and reticello.
Portrait of Duchess Claude of Lorraine by Clouet. c. 1555
at first the design is limited to a composition of triangles worked in buttonhole-stitch (which are attached by their three angles to the little bars or to the linen itself, forming the thick, opaque part of the work) and the little cordings which lighten the foundation and complete the design.
No. 106 — Open work and embroidery round décolletage and wrist. Portrait by Parmigianino, 1630. Gallery, Frankfort-on-the-Main.
XVI century. Two borders with embroidery and reticello; same design, treated in different ways.

Even these simple means suffice clever workers to produce ornaments and rosettes (No. 104), figures, and personages; soon we see the tyranny of the unvarying triangles evaded by the substitution of novel forms such as little leaves, scrolls, or flowers, and with such excellent results that the punto tagliato becomes merged in punto a reticello.

The new name appears for the first time in the books of Vecellio (1591), and even here it makes a tardy appearance, for now and then even Vincio gives the name point coupé and punto tagliato to the reticello he had himself helped to create.

It was, perhaps, real reticello which makes its appearance in the unpublished inventory of the Castello d’Issogne in Val d’Aosta, 1565:

« Deux part du devant de manges (manches) de toile clère fait a ouvrage coupé de fil blanc.

Quatre covertes de toile clère ovrée a ouvrage coupé de fil blanc ».

This work is the parent of all those prodigious laces which are known generically as punto in aria, culminating at last in the exquisite perfection of Rose-Point!

Gradually, punto tagliato in-
No. 110 — Reticello lace on ruffs and cuffs.

Portraits of the Gozzadini family by Lav. Fontana. 1584.

Gozzadini, Bologna.