Illustrations

Chapter I: Introduction

Figure 1.1: Mrs. Potter Palmer, ca. 1900; Charles Fredeick Worth dress.

Figure 1.2: Wedding dress designed by Charles Frederick Worth for Sarah Noyes Tibbits.

Figure 1.3: Detail of Worth wedding gown showing machine-made bobbin lace collar.

Chapter II: The History

Figure 2.1A: Handkerchief; cutwork, needle lace and embroidery; Italian, ca. 1600.

Figure 2.1B: Detail of 2.1A.

Figure 2.2: Needle lace motif in the making.

Figure 2.3: Needle lace border; Italian; early 1600s.

Figure 2.4: Pillow and bobbins for making bobbin lace.

Figure 2.5: Bobbin lace patterns from *Le Pompe*, 1557.

Figure 2.6: Silver gilt bobbin lace insertion decorating a box; Italian, ca. 1560-1670.

Figure 2.7: Detail of Honiton lace; English; 19th C.

Figure 2.8: Vertical knitting of machine-made lace.

Figure 2.9A: Detail of 17th C *point de Venise rose*; 2.9B detail of late 19th C machine-made copy.

Figure 2.10: Jacquard attachment for making lace by machine.

Figure 2.11: Machine-made Bucks point bobbin lace;.

Figure 2.12: Alcide Roussel designed needle lace flounce; exhibited 1867 by Lefébure.

Chapter III: Collars for Upper Class Americans

Figure 3.1: Blonde lace; French; early 19th C.

Figure 3.2: Detail of 3.1 showing machine-made net used to attach blonde lace tiers.

Figure 3.3: Collar fashion plate showing berrtha collars.

Figure 3.4: Mechlin lace; Flemish; 18th C; two trims attached to make a collar in 19th C.

Figure 3.5: Pauline Bonaparte by Louise Marie Mauduit; 1806..

Figure 3.6: Little girl wearing lace collar ca. 1876.

Figure 3.7: Paul M. Cornelius ca. 1900.

Figure 3.8: Mechlin lace; Flemish; 18th C; refashioned into collar in 19th C.

Figure 3.9: Detail of 3.8; shows various layers of lace and attachment to create collar.

Figure 3.10: *Point d'Angleterre lace*; Brussels; late 19th C; baby collar and cuffs.

Figure 3.11: Day Dress; ca. 1903; Jacques Doucet.

Figure 3.12: *Point d'Angleterre* capelet; Brussels; 18th C lace.

Figure 3.13: Detail of *point d'Angleterre* lace capelet in Figure 3.12.

Figure 3.14: Ladies' long wrap from: *Butterick's 1892 Metropolitan Fashions.*

Figure 3.15: Ladies' Outdoor Toilette from: *Butterick's 1892 Metropolitan Fashions*.

Figure 3.16: *Point d'Angleterre capelet* showing 18th C construction with picots on bars.

Figure 3.17: Detail of Point d'Angleterre capelet showing three non-symmetrical elements.

Figure 3.18: *Point de Venise* lace; Italian; 1600s; refashioned into vest.

Figure 3.19: *Gros point de Venise* lace; Italian; late 17th C; machine-made edge..

Figure 3.20**:** *Gros point de Venise* lace; Italian; late 17th C; with crocheted edge.

Figure 3.21**:** Detail of 3.20 *gros point de Venise* lace.

Figure 3.22: *Point de gaze* lace refashioned into coat ca. 1910.

Figure 3.23: Detail of 3.22 *point de gaze* lace.

Figure 3.24: *Lydia Field Emmet* by William Merrit Chase, 1893.

Figure 3.25: *Point de Venise rose* bertha collar; Italian lace type possibly made in Brussels.

Figure 3.26: Detail of 3.25 *point de Venise rose* bertha collar.

Figure 3.27: P*unto in aria* lace; Italian; early 17th C; refashioned into choker collar late 19th C.

Figure 3.28: Detail of 3.27 *punto in aria* choker collar showing method of assembly into a collar.

Figure 3.29: Flemish lace cape; Flanders; 18th C; refashioned into cape, 19th C.

Figure 3.30: Detail of Flemish lace cape (3.29) showing method of collar assembly.

Figure 3.31: Alençon lace collar; French; late 19th C.

Figure 3.32: Detail of the late 19th C Alençon collar showing clear filament (crin) support.

Figure 3.33: Reception Dress by Jean-Philippe Worth, ca. 1895.

Figure 3.34: Honiton lace collar; English; 19th C.

Figure 3.35: Detail of Honiton lace collar design.

Figure 3.36: *Point de France* lace collar; French.

Figure 3.37: Lace collar as frill, ca.1878.

Figure 3.38: Small neckline collar, ca. 1901-1906.

Figure 3.39: *Point de gaze* lace collar; Brussels.

Figure 3.40: Central motif detail of *point de gaze* lace collar.

Figure 3.41: Visiting Dress by Jacques Doucet, ca. 1902.

Figure 3.42: *Point de gaze* lace collar with Van Dyke edges; Brussels; mid-19th C.

Figure 3.43: Chantilly lace collar/fichu; French; 19th C.

Figure 3.44: Detail of 19th C Chantilly lace collar/fichu showing characteristic honeycomb mesh.

Figure 3.45: Fashion plate ca. 1865; Paris, Bibliotechéque des Arts Decoratifs.

Figure 3.46: Josephine Boardman wedding gown.

Figure 3.47: Detail of Josephine Boardman wedding gown.

Chapter IV: Lace Collars for the Middle Class

Figure 4.1: Rosaline lace collar; Brussels; 19th C.

Figure 4.2: Detail of 19th C rosaline lace collar design.

Figure 4.3: Evening Bertha collar, 1890-1891.

Figure 4.4: Burano lace bertha collar; Italian; 19th C.

Figure 4.5: Detail of 19th C Burano lace bertha collar design.

Figure 4.6: Unknown woman, 1900 - 1905.

Figure 4.7: "Pretty Laces for the Dining Table."

Figure 4.8: Buck's point collar; English; 19th C.

Figure 4.9: Detail of 19th C Buck's point collar pattern.

Figure 4.10: Buck's point collar; English; 19th C.

Figure 4.11: Duchesse collar from handkerchief; Brussels; 19th C.

Figure 4.12: Woman in suit with lace dickey, ca. 1910-1912.

Figure 4.13: “Pretty Neckwear Made of Handkerchiefs.”

Figure 4.14: Lace collar made with princess lace braid.

Figure 4.15: Maltese collar; Malta; 19th C.

Figure 4.16: Detail of 19th C Maltese collar motifs.

Figure 4.17: Bridesmaid dress designed by Mmes Guermont et Bonnefoy, rue de Province, Paris.

Figure 4.18: Torchon lace plastron collar; 19th C.

Figure 4.19: Detail of 19th C Torchon lace plastron collar spiders and mesh.

Figure 4.20: Plastron collar *en situ*.

Figure 4.21: Carriage Toilette.

Figure 4.22: Lace waists available through mail order catalogue.

Figure 4.23: Lace collars and cuffs available through mail order catalogue.

Figure 4.24: Gown with multiple laces advetised by the Harry Angelo Co., 1895.