

Figure 3.1: NMAH T16343C, Blonde lace; French; early 19th C; refashioned into bertha collar in the 1830s. Photograph by Beverly Wolov.

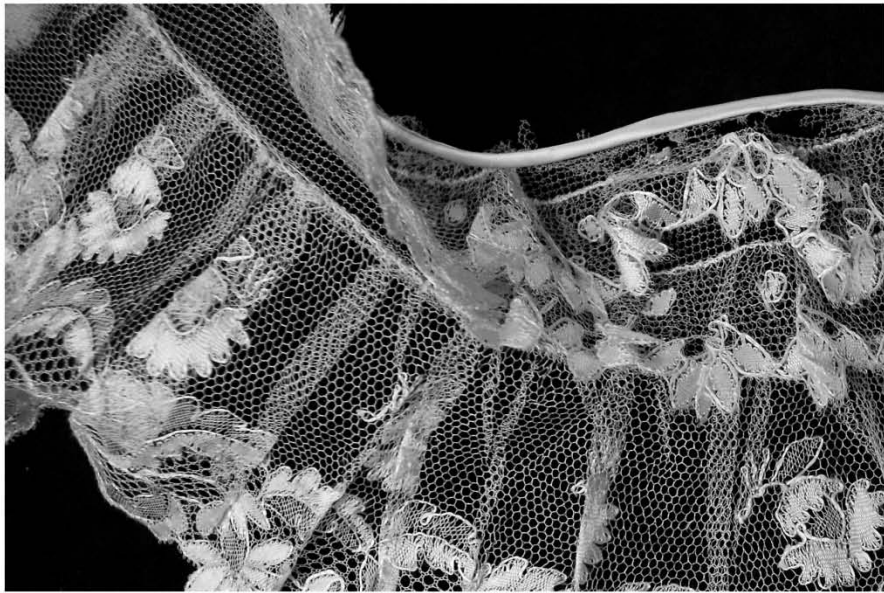


Figure 3.2: NMAH T16343C, Detail of 3.1 showing machine-made net used to attach blonde lace tiers. Photograph by Beverly Wolov.



Figure 3.3: Collar Fashion Plate. Reprinted from: Heather Toomer, *Antique Lace: Identifying Types and Techniques*, (Atglen, Pennsylvania: Schiffer Publishing Company, 2001) 143.

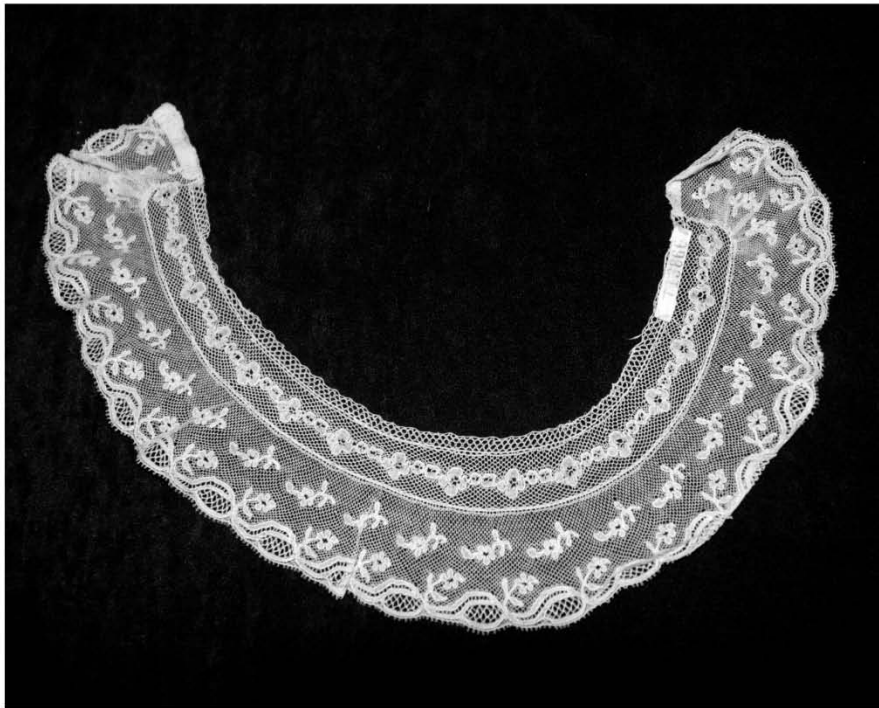


Figure 3.4: NMAH T13866; Mechlin lace; Flemish; 18th C; two trims attached to make a collar in 19th C. Photograph by Beverly Wolov.

became the chosen face of the leaders of fashion. The demand for delicate nets of all types encouraged manufacturers, however, to find a means of making it mechanically.



Figure 3.5: Pauline Bonaparte by Louise Marie Mauduit; 1806. Reprinted from: Joanna Hashagen and Santina Levey, *Fine and Fashionable: Lace from the Blackborne Collection*, (The Bowes Museum, 2006) 57.



Figure 3.6: Little girl wearing lace collar ca. 1876. Reprinted from: Joan Severa, *Dressed for the Photographer: Ordinary Americans & Fashion, 1840-1900*, (Kent, Ohio: The Kent State University Press, 1995) 361.

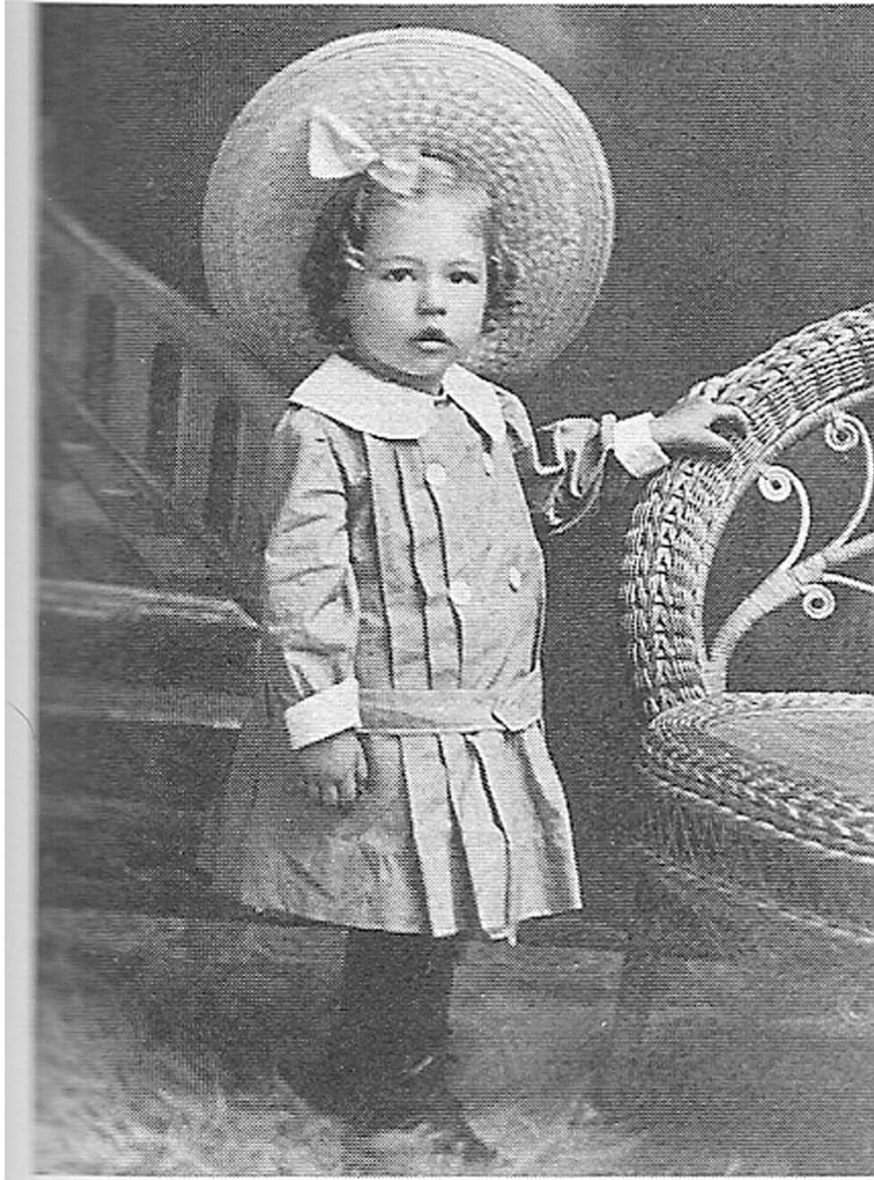


Figure 3.7: Paul M. Cornelius ca. 1900. Reprinted from: Karin Calvert, *Children in the House: The Material Culture of Early Childhood, 1600-1900*, (Boston: Northeastern University Press, 1992) Figure 16.



Figure 3.8: NMAH 199.0199; Mechlin lace; Flemish; 18th C; refashioned into collar in 19th C; handmade and machine-made mix. Photograph by Beverly Wolov.

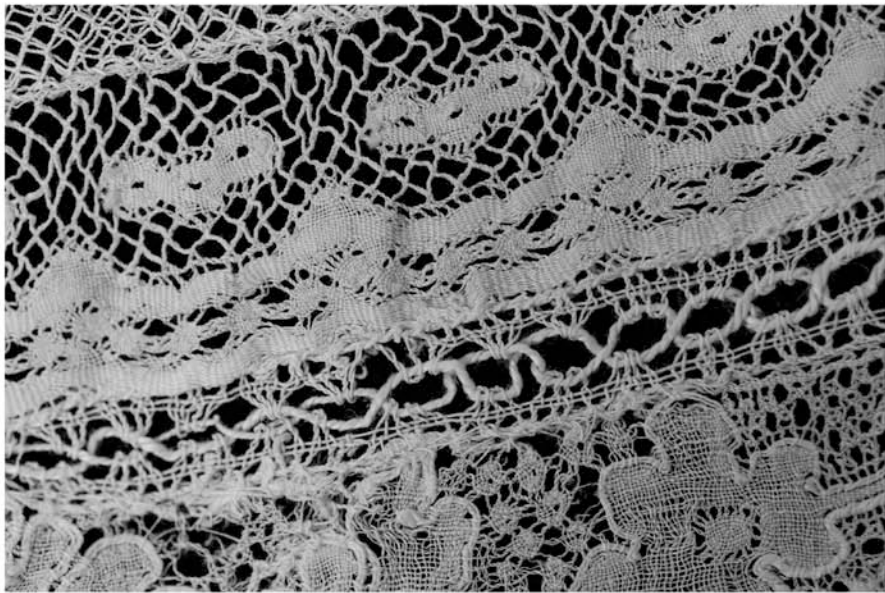


Figure 3.9: NMAH 199.0199; Detail of 3.8; shows various layers of lace and attachment to create collar. Photograph by Beverly Wolov.



Figure 3.10: NMAH 1985.0161; *Point d'Angleterre* lace; Brussels; late 19th C; baby collar and cuffs. Photograph by Beverly Wolov.

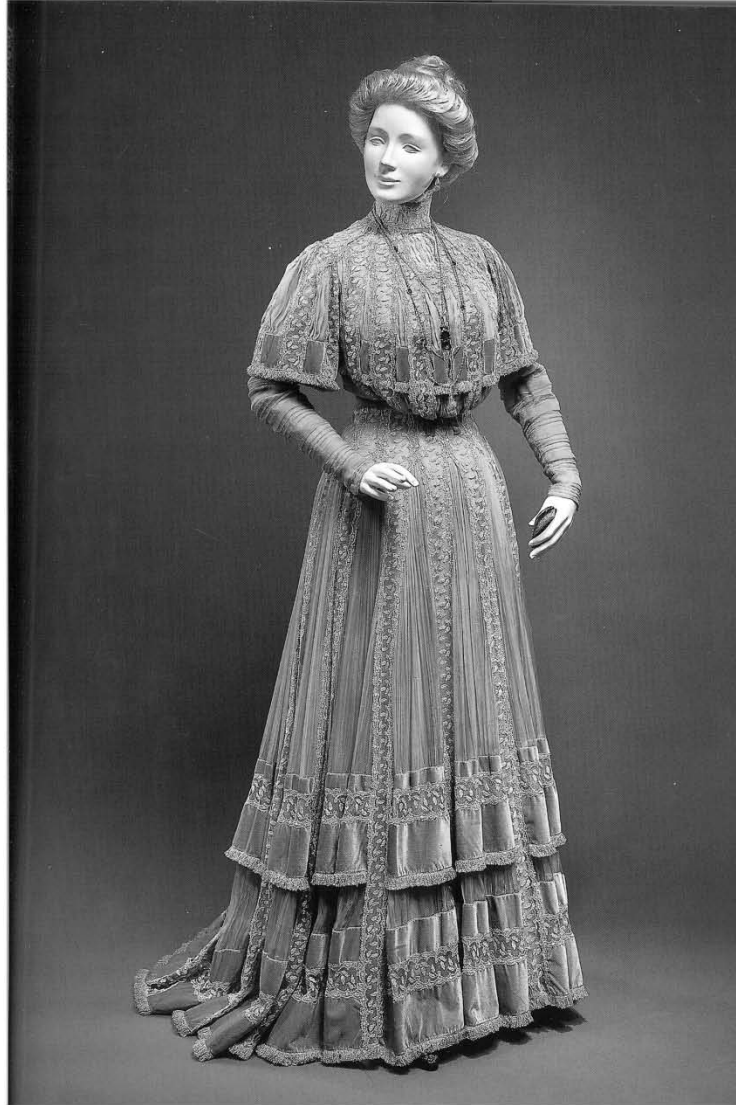


Figure 3.11: Day Dress; ca. 1903; Jacques Doucet. Reprinted from: Elizabeth Coleman, *The Opulent Era: Fashions of Worth, Doucet and Pingat*, (New York: Thames and Hudson, Inc., 1990) Doucet plate 31.



Figure 3.12: NMAH T15222; *Point d'Angleterre* capelet; Brussels; 18th C lace. Photograph by Beverly Wolov.

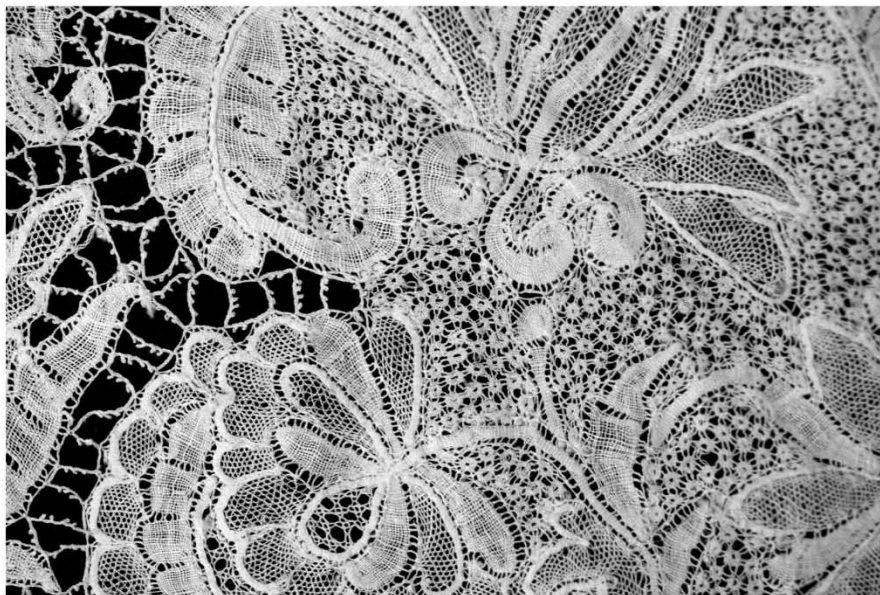


Figure 3.13: NMAH T15222; Detail of *point d'Angleterre* lace capelet in Figure 3.12. Photograph by Beverly Wolov.



Figure 3.14: Ladies' long wrap. Reprinted from: *Butterick's 1892 Metropolitan Fashions*, (New York: Dover Publications, 1994) 103.



FIGURE No. 463 A.—LADIES' OUTDOOR TOILETTE.—This consists of Ladies' wrap No. 4825 (copyr't), seen on page 110; and skirt No. 4833 (copyr't), on page 109. The wrap pattern is in 10 sizes for ladies from 23 to 46 ins., bust meas. The skirt pattern is in 9 sizes for ladies from 20 to 36 ins., waist meas. For price, etc., see pages 109 and 110.

Figure 3.15: Ladies' Outdoor Toilette. Reprinted from: *Butterick's 1892 Metropolitan Fashions*, (New York: Dover Publications, 1994) 102.

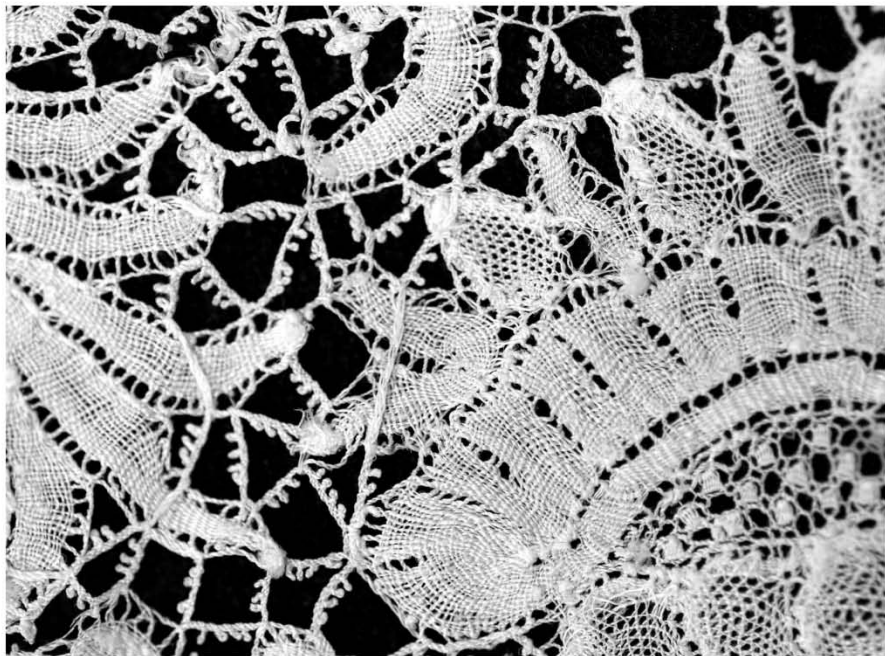


Figure 3.16: NMAH T15222; *Point d'Angleterre capelet* showing 18th C construction with picots on bars. Photograph by Beverly Wolov.



Figure 3.17: NMAH T15222; Detail of *Point d'Angleterre* capelet; the three non-symmetrical elements to the design indicate refashioning. Photograph by Beverly Wolov.



Figure 3.18: *Point de Venise* lace; Italian; 1600s; refashioned into vest for Rita de Acosta Lydig by Callot Soeurs, ca. 1913. Reprinted from: Jan Glier Reeder, *High Style: Masterworks from the Brooklyn Museum Costume Collection at the Metropolitan Museum of Art*, (New York: The Metropolitan Museum of Art, 2010) 66.

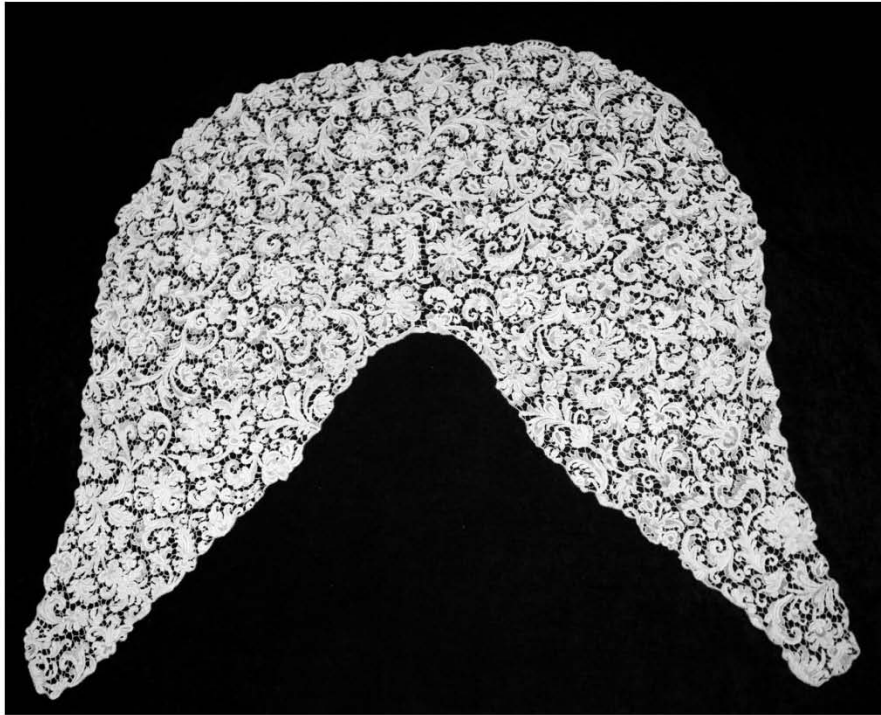


Figure 3.19: NMAH E317222; *Gros point de Venise lace*; Italian; late 17th C; machine-made edge; refashioned into capelet 19th C. Photograph by Beverly Wolov.

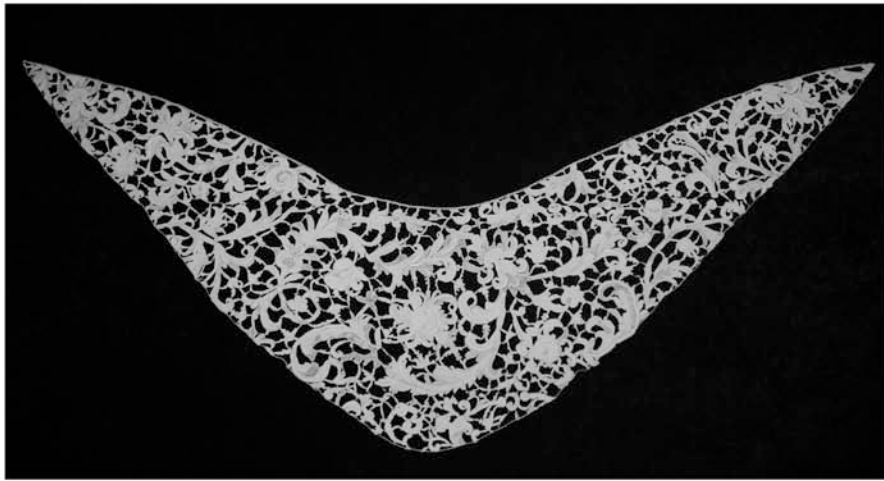


Figure 3.20: NMAH T12813; *Gros point de Venise* lace; Italian; late 17th C; with crocheted edge; refashioned into fichu 19th C. Photograph by Beverly Wolov.



Figure 3.21: NMAH T12813; Detail of 3.20 *gros point de Venise* lace. Photograph by Beverly Wolov.



Figure 3.22: WA 1940.202. *Point de gaze* lace refashioned into coat ca. 1910; lace may have been owned by Empress Eugenie. Photograph by Beverly Wolov with kind permission from the Wadsworth Atheneum, Hartford, Connecticut.



Figure 3.23: WA 1940.202. Detail of 3.22 *point de gaze* lace.



Figure 3.24: *Lydia Field Emmet* by William Merritt Chase, 1893. Reprinted from: Holly Pyne Connor, ed. *Off the Pedestal: New Women in the Art of Homer, Chase and Sargent*, (New Brunswick, New Jersey: Rutgers University Press, 2006) Figure 26.

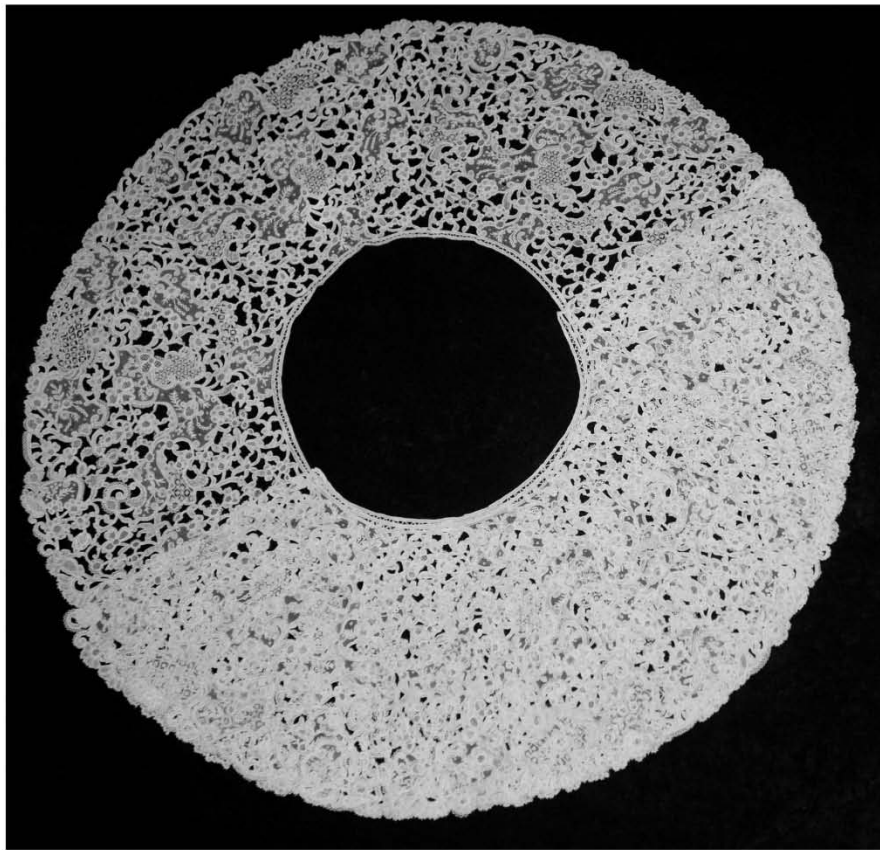


Figure 3.25: NMAH T15683; *Point de Venise rose* bertha collar; Italian lace type possibly made in Brussels; 19th C. Photograph by Beverly Wolov.

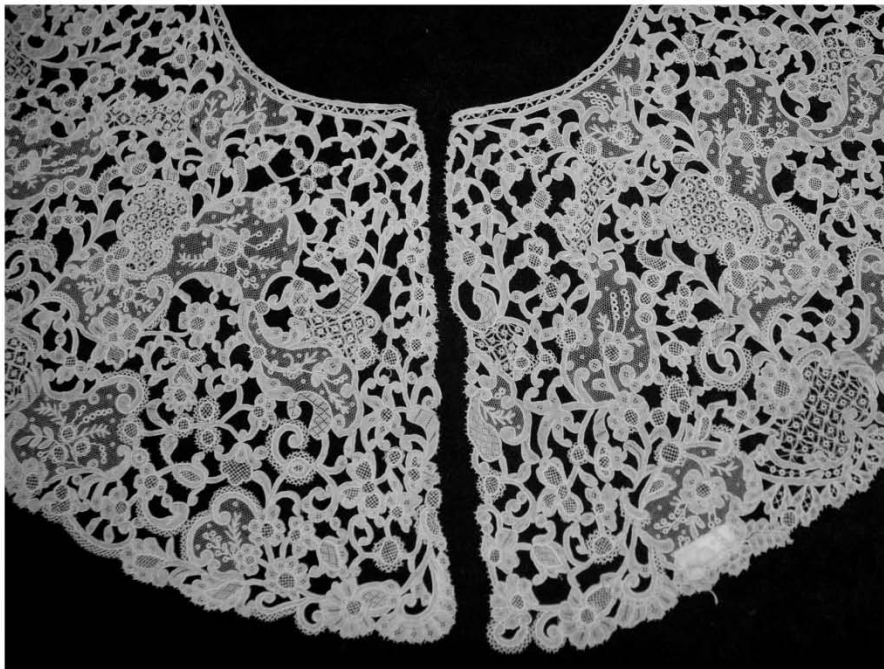


Figure 3.26: NMAH T15683; Detail of 3.25 *point de Venise rose* bertha collar; edges are pieced and are not mirror images; Photograph by Beverly Wolov.



Figure 3.27: NMAH L7206; *Punto in aria* lace; Italian; early 17th C; refashioned into choker collar late 19th C. Photograph by Beverly Wolov.

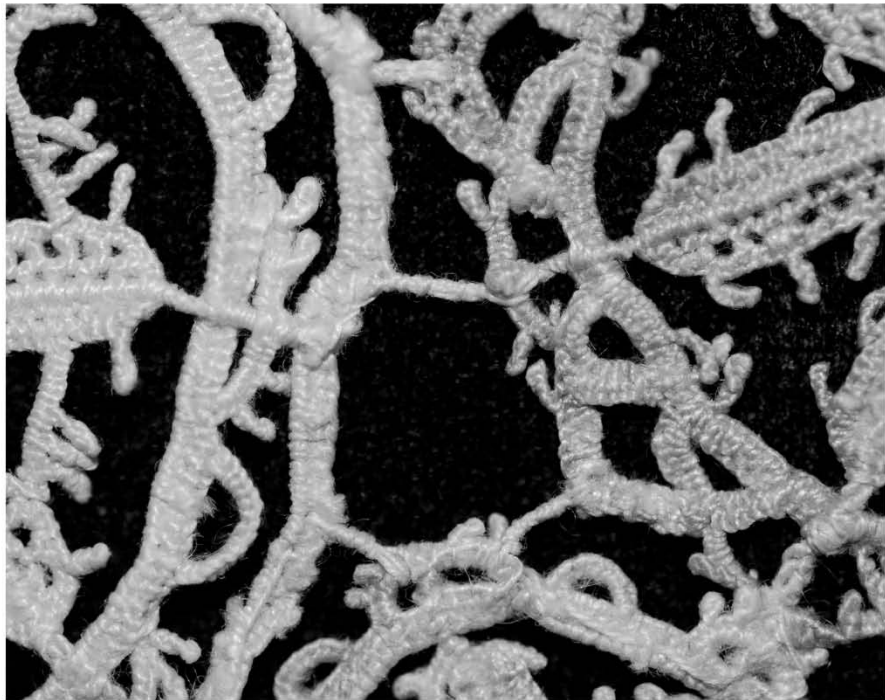


Figure 3.28: NMAH L7206; Detail of 3.27 *punto in aria* choker collar showing method of assembly into a collar. Photograph by Beverly Wolov.

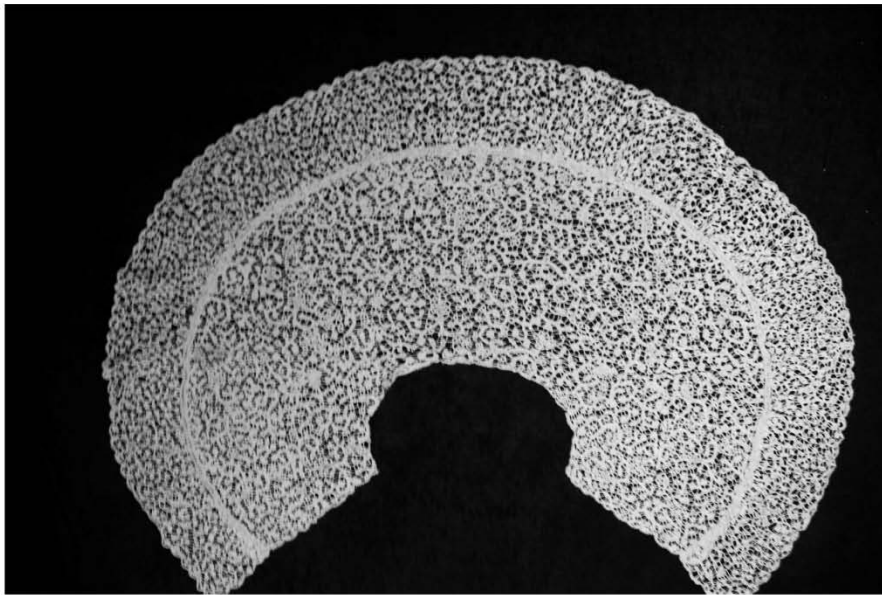


Figure 3.29: NMAH T13090; Flemish lace cape; Flanders; 18th C; refashioned into cape, 19th C.
Photograph by Beverly Wolov.

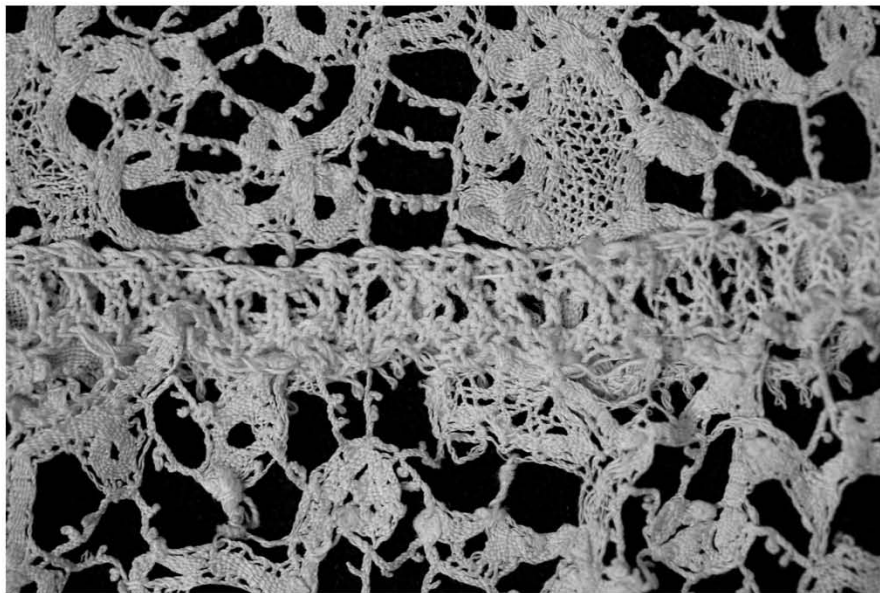


Figure 3.30: NMAH T13090; Detail of Flemish lace cape (3.29) showing method of collar assembly. Photograph by Beverly Wolov.



Figure 3.31: NMAH T17893A; Alençon lace collar; French; late 19th C. Photograph by Beverly Wolov.

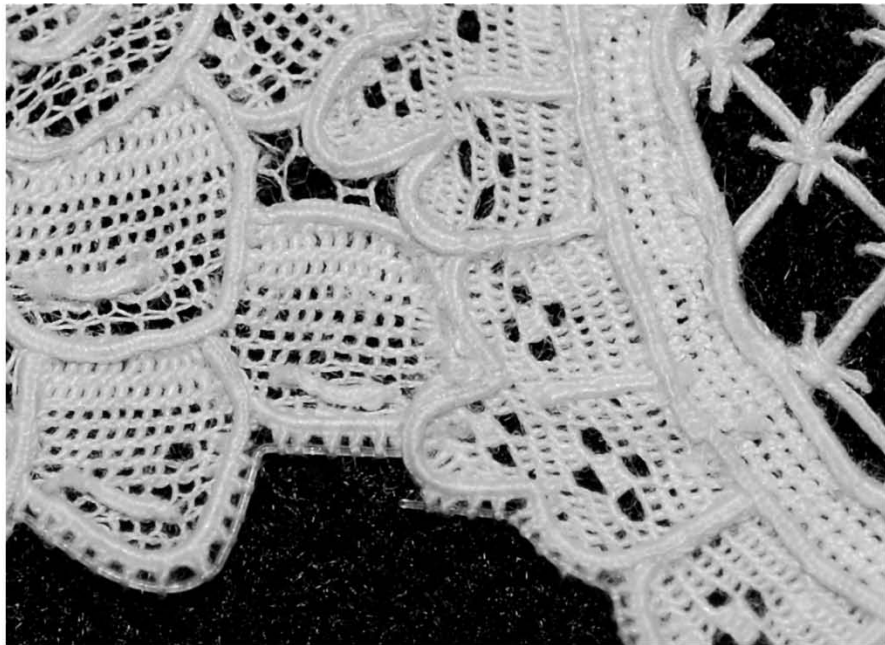


Figure 3.32: NMAH T17893A; Detail of the late 19th C Alençon lace collar construction showing clear filament (crin) support of the edge. Photograph by Beverly Wolov.



Figure 3.33: Reception Dress by Jean-Philippe Worth, ca. 1895. Reprinted from: Elizabeth Coleman, *The Opulent Era: Fashions of Worth, Doucet and Pingat*, (New York: Thames and Hudson, Inc., 1990), Worth plate 13.

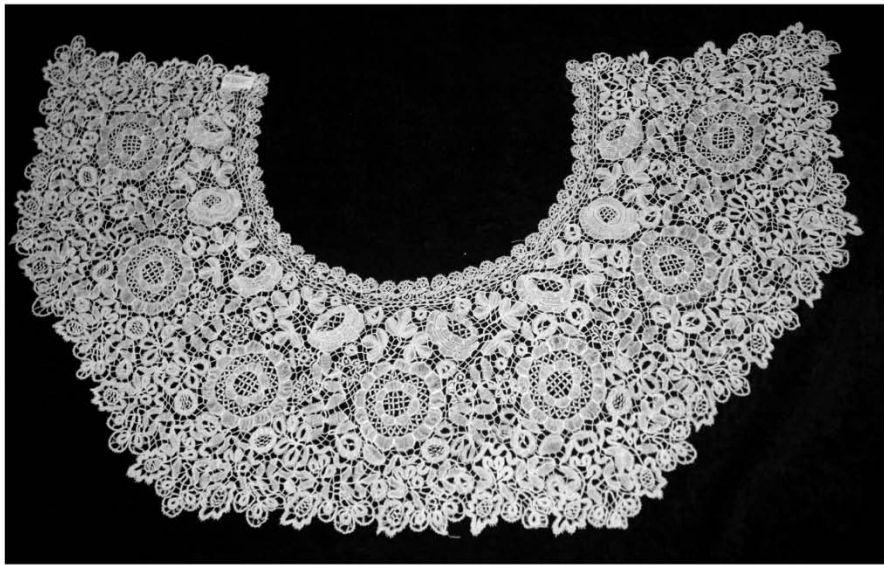


Figure 3.34: NMAH T15211; Honiton lace collar; English; 19th C. Photograph by Beverly Wolov.

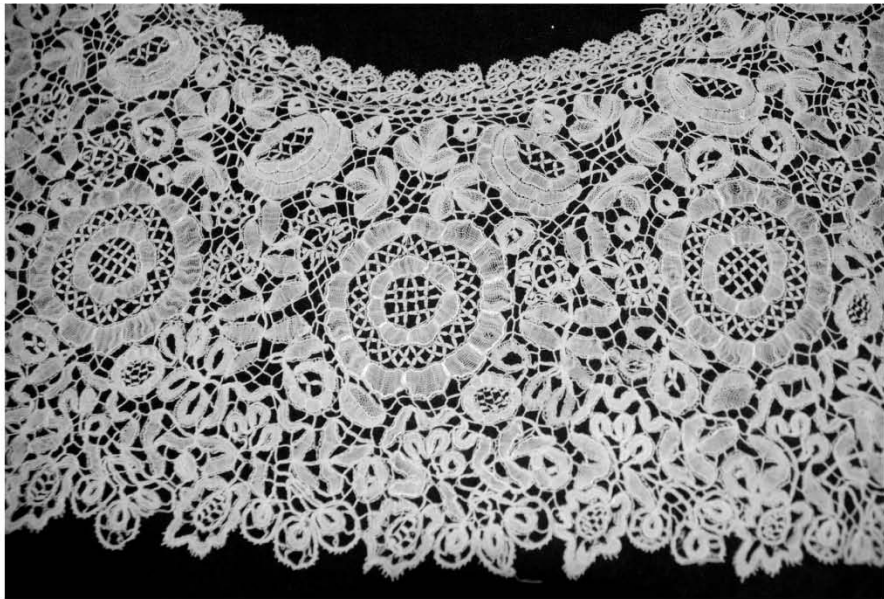


Figure 3.35: NMAH T15211; Detail of Honiton lace collar design. Photograph by Beverly Wolov.



Figure 3.36: NMAH E317231; *Point de France* lace collar; French. Photograph by Beverly Wolov.



Figure 3.37: Lace collar as frill, ca.1878. Reprinted from: Katrina Harris, ed., *Victorian Fashion in America: 264 Vintage Photographs*, (Mineola, NY: Dover Publications, Inc., 2002) 22.



Figure 3.38: Small neckline collar, ca. 1901-1906. Reprinted from: Katrina Harris, ed., *Victorian Fashion in America: 264 Vintage Photographs*, (Mineola, NY: Dover Publications, Inc., 2002) 78.



Figure 3.39: NMAH T13757; *Point de gaze* lace collar; Brussels; 19th C. Photograph by Beverly Wolov.



Figure 3.40: NMAH T13757; Central motif detail of *point de gaze* lace collar. Photograph by Beverly Wolov.



Figure 3.41: Visiting Dress by Jacques Doucet, ca. 1902. Reprinted from: Elizabeth Coleman, *The Opulent Era: Fashions of Worth, Doucet and Pingat*, (New York: Thames and Hudson, Inc., 1990) 176.



Figure 3.42: NMAH T12157; *Point de gaze* lace collar with Van Dyke edges; Brussels; mid-19th C. Photograph by Beverly Wolov.



Figure 3.43: NMAH T14377; Chantilly lace collar/fichu; French; 19th C. Photograph by Beverly Wolov.

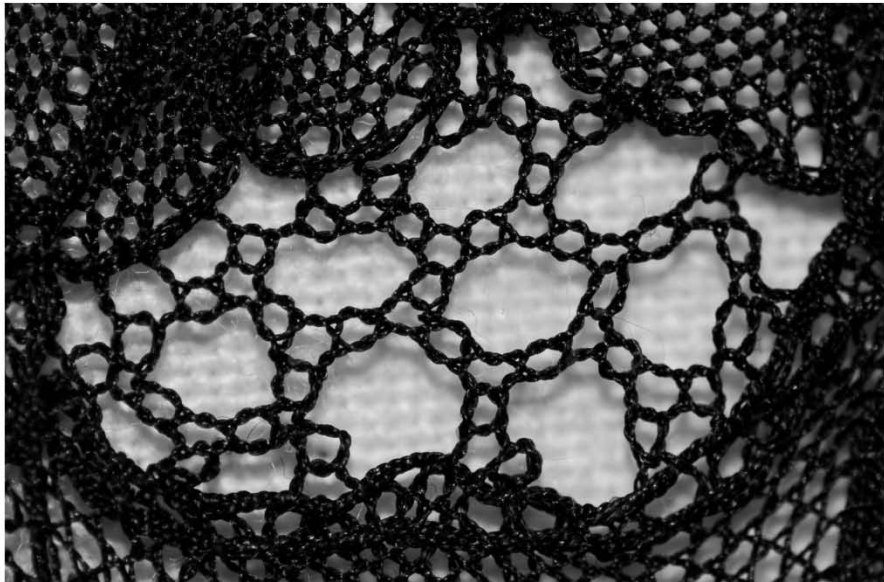


Figure 3.44: NMAH T14377; Detail of 19th C Chantilly lace collar/fichu showing characteristic honeycomb mesh filling. Photograph by Beverly Wolov.



Figure 3.45: Fashion plate ca. 1865; Paris, Bibliothèque des Arts Decoratifs.
Reprinted from: Anne Kraatz, *Lace: History and Fashion* (New York: Rizzoli, 1989)
121.



Figure 3.46: BCHS 27.772. Wedding dress of satin, lace and tulle worn by Josephine Boardman at her marriage to U.S. Senator Winthrop Murray Crane, 1906. Photograph by Beverly Wolov with kind permission from the Berkshire County Historical Society and Ventort Hall, both Lenox, Massachusetts.



Figure 3.47: BCHS 27.772. Detail of Josephine Boardman wedding gown showing hand-embroidered net lace collar. Photograph by Beverly Wolov with kind permission from the Berkshire County Historical Society and Ventort Hall, both Lenox, Massachusetts.