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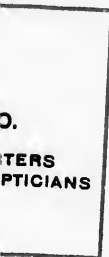
MONTREAL



ITZMAN, Toronto

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posed of Reticella proper, the edging being borrowed from the later day Pillow Laces, with the central monogram dating down to the present time. Modern examples of Darned Netting, Cut Work and Reticella will be found in the Russian lace exhibited by Mrs. Cox, and in the Scandinavian: centre piece exhibited by the Decorative Art Rooms.

Of Reticella alone we have an example in the piece of Greek lace lent by Mrs. Caverhill, Nos. 29 and 30.

Of the 5th Class, Knotted Lace. We are all familiar with the Macramé work which was so much in vogue over five or six years ago.

The 6th Class, Plaited Lace, which was largely manufactured in Italy, France and Germany, is now closely copied in the modern Maltese and Torchon pillow laces.

A word may here be said of the Tape and Braid Guipure Laces [Tænia Poynt, Beggars' Lace, Mezzo Punto (Italian), Point de List, Point de Canaille, Lacet (French).] These were first used in Italy as cheap imitations of the Plaited Laces, and have since dragged out an existence lending themselves to every form of imitation lace. Some of the earlier and simpler examples are really charming, their chief beauty being in the easy flowing design, the graceful adjustment of the bars for the background, and the judicious choice of stitches for filling in the patterns. In the present exhibition we have many examples of the Tape and Braid Laces of to-day, which show great beauty of execution.

Second Division of Lace. Point Lace.

The names of the various Point Laces, of which few authenticated traces are found prior to 1620, come rather from the names of the cities where they were made than from any structural differences in the laces themselves. Among the nations we find Italy, Spain, France and Belgium