

Syracuse University Art Gallery



Design In Lace

BASED ON THE MARIAN POWYS
"HISTORY OF LACE" COLLECTION
OF THE SYRACUSE UNIVERSITY
ART COLLECTION

SEPTEMBER 26 THROUGH OCTOBER 31, 1982

Syracuse University Art Galleries

JOE AND EMILY LOWE ART GALLERY
SIMS HALL
SCHOOL OF ART
COLLEGE OF VISUAL AND PERFORMING ARTS
SYRACUSE UNIVERSITY, SYRACUSE, NEW YORK

Foreword:

It is with great pride that I join the faculty of the Syracuse University graduate museology program and the staff of the Joe and Emily Lowe Art Gallery to welcome back Nancie Ann Balun, a graduate of the program, in a professional role as curator of the "Design in Lace" exhibition.

We are also pleased that Ms. Balun was able to develop the exhibition by utilizing lace from the SU Art Collections, further demonstrating the quality and diversity of the collections.

In addition to thanking Nancie Ann Balun for her fine work in curating this exhibition, I would also like to express appreciation to Peter Powys Grey for lending several lace pieces from his private collection and for his financial support. A special thank you is also given to the Quaker Lace Company, Colgate University, and Mr. and Mrs. Fred Warren for contributing to the exhibition.

Finally, "Design in Lace" could not have been possible without the support of Professor Donald M. Lantzy, dean, College of Visual and Performing Arts; Professor Rodger Mack, acting director, School of Art; and Dr. Alfred T. Collette, Director, SU Art Collections.

Joseph A. Scala
Director

Acknowledgements

Marian Powys' "History of Lace" collection was donated in 1965 to the Syracuse University Art Collection at a time when lace evoked little popular or scholarly interest. Subsequently, the collection has never before been properly exhibited. It is the only lace collection at Syracuse University, and it is most befitting to have this exhibition on Marian Powys' centennial birthday. The exhibition is comprised of selections from the Marian Powys "History of Lace" collection and from Peter Powys Grey's private collection of laces designed and executed by Marian Powys.

Of the 49 laces in the Marian Powys collection, some of which are of similar design, workmanship, and function, 41 were selected for the exhibition to illustrate, chronologically, the stylistic developments of lace design. Made between the sixteenth and midnineteenth centuries, the collection represents the great lace-producing countries of Italy, Belgium, and France, with a few examples from England, Spain, and Russia. The laces designed and made by Marian Powys represent lace designs of the early twentieth century and illustrate Art Nouveau and Art Deco styles.

The exhibition and accompanying catalog attempt to show the rich contribution that lace and lace designs have made to the history of art. Many of the designs are splendid examples of the art of the painter, the printer, and the engraver. At the same time, these laces provide us with a look at the history of clothing, accessories, interior design, and decorations. Each lace design potentially holds insight for the student of design, the artist, the craftsman, the art historian, and human society.

It was over a century ago that the Metropolitan Museum of Art organized the first permanent lace collection for public display. Yet, since the late nineteenth century, few American scholarly writings on the subject have emerged from museums and other sources. The earliest scholarly research on the history of lace was written in 1865 by the English curator, Mrs. Fanny Bury Palliser. Entitled A History of Lace, it emphasizes the technical, social, and economic history of lace and includes a most extensive list of lace design pattern books. It remains the classic book on lace. In 1926, Marian Hague and Francis Morris, members of the then-prestigious New York Needle and Bobbin Club, published a five-volume catalog entitled Antique Laces of the American Collectors. It was the first American systematic lace catalogue raisonné and emphasized the techniques and the provenances of a superb collection of lace. In 1931, Alfred von Henneberg published The Art and Craft of Old Lace, a most significant study because he attempted to systematically classify lace by ornament, texture, and technique.

Within the study of design, a scholarly historical analysis of ornamentation also remains a relatively unexplored field of study. Indeed,

Inspired Bigotry

too few books exist which show the relationship between ornamentation and the applied arts and architecture. However, most notable of the books on ornamental design are those by A.D.F. Hamlin, A History of Ornament (volume one, published in 1916 and volume two, published in 1923) and Joan Evans, Pattern: A Study of Ornament in Western Europe from 1180 to 1900 (published in 1931).

While a plethora of books exist to explain the numerous lace-making techniques and to identify the more than 200 known lace styles, no one book exists to interpret in technically accepted terms the means by which historical and contemporary laces were made. Irene Emory's 1966 study, The Primary Structures of Fabrics, is the best and most comprehensive technical study of the components and classifications of fabric structures. It is the first study to examine the most basic structures of lace, but it does not include a comprehensive list of lace-making terms. Therefore, the catalog list of the exhibition includes the name of the lace-making technique. This has been made possible largely through the impressive lace knowledge of Jo Bidner and her detailed but unpublished "Lace Study Guide." The lace names or the European lace appellations are due to the great lace expertise of Marian Powys.

Lace is a many-faceted, still unsystematically documented field of art. This catalog is an attempt to explore lace design, one of the many facets of this delicate art. I want to especially thank the many people whose generosity helped me to make this catalog and the exhibition as complete and accurate as possible. Among those upon whose help I relied the most are: Professor Stanton L. Catlin, adviser and friend; Jo Bidner, independent lace consultant and research assistant for the Costumes and Textile Department of the Brooklyn Museum, who taught me lace identification and lace making and whose friendship and encouragement helped me identify the numerous lace-making techniques in this collection; and Marian Powys' only son, Peter Powys Grey, who graciously gave me access to Marian Powys' personal letters, unpublished articles, notebooks, and lace. Many people, through interviews and correspondence, helped me ascertain valuable information about the numerous people in the ever-changing world of lace. These include lace collectors, lace makers, lace dealers, and lace historians.

And, finally, I want to thank those who helped me with the exhibition while at Syracuse University -- Joseph A. Scala, Director of the Lowe Art Gallery; Ruth Ann Appelhof, Curator of Exhibitions; Domenic Iacono, Registrar; Thomas E. Piche; Cheryl A. Saunders; David L. Prince; Cynthia Martenson; Leonard Eichler; and the first-year museology students.

Nancie Ann Balun
Guest Curator

The divine madness of Marian Powys centered around a fixation that lace was the finest of the visual arts. Painting, sculpture, "and all that," as she maintained in her regal fashion, depended upon color, melodrama, allegory, and other incidental distractions, while lace, in contrast, retained a flexible integrity of line, monochromatic form, and texture surpassed by no conventional masterpiece.

Bigotry, perhaps. But inspired bigotry.

Born in a country vicarage in England, Marian Powys early chose lace as her perverse vehicle with which to win freedom and financial independence. There existed only an outside chance that a living could be made from the medium, but at least any endeavor in this area would not be competitive with masculine preserves; in Victorian England, that was a prime consideration. Earning her living from these gossamer skeins of thread she did -- and well.

After study throughout Europe, Ms. Powys came to the United States in 1912 and opened her Devonshire Lace Shop in 1916. For more than a quarter of a century this shop sustained its status as New York's unique international lace exchange, dealing with museums, academic institutions, collectors, department stores, and even governments. Marian Powys became known as the premiere designer and maker of lace in her era, also serving as consultant to numerous museums. A spell-binding lecturer on her chosen topic, she also authored a definitive book on the subject.

The present burgeoning interest in handmade lace as a major "art of embellishment" owes much to her undaunted advocacy over the course of decades of near-total disinterest. Her often reiterated determination that upcoming generations should be fully exposed to the startling capabilities of the medium also led to the selection and donation to Syracuse University of a fine study collection of antique laces of four centuries. Fleshed out with other pieces, it is this collection that forms the core of the present exhibition. We can only hope that other donations will further fill out the permanent collection, in order to assure that Syracuse University eventually possesses one of the finest academic collections in the country.

Finally, let's not dismiss too hastily Marian Powys' fixation. For lace, indeed, is one of the very finest of the fine arts.

Peter Powys Grey

Marian Powys

Marian Powys was a prominent lace historian, an established New York City lace dealer, and a noted lace maker and lace designer who became one of the most prolific and versatile early twentieth-century lace experts in the United States. Throughout most of her career, it was Ms. Powys' wish to teach people how to look at lace, how to judge its beauty through design, and how to appreciate its sculptural qualities as a work of art. Although she died in 1972, through her foresight and generosity Syracuse University has a small but significant lace study collection.

Marian Powys was born and bred in England. She came from a family of prolific writers, of whom the best known are John Donne, William Cowper, John Cowper Powys, T.F. Powys and Llewelyn Powys. Born on October 27, 1882 in Dorchester, England to the country vicar, Charles Francis Powys and Mary Cowper Johnson, she was one among eleven of the many artistically talented children.

Making lace as a child, as did most proper English girls, Emily Marian Powys began to study lace at her local Yeovil School of Art. Eventually deciding upon a career in lace, she studied lace making at Devon and Norfolk, England, then at the great lace-making countries of Belgium, France, Italy, and Switzerland. In 1909, she won three local awards from various English industrial exhibitions for three differently designed and made laces. Three years later, she emigrated to the United States and established residency in New York City. She then went on to receive an award for a designed and executed "Devon pillow lace" from the 1915 San Francisco Panama-Pacific International Exhibition. This award granted her the title of "Gold Medalist," which appeared on her stationery and undoubtedly maintained an important place amongst her early lace credentials.

With the opening of her New York City Devonshire Lace Shop in 1916, Ms. Powys concentrated her attention on the buying, selling, and conserving of lace. After 29 years of successful business, she closed her shop in 1945.

Marian Powys' commitment to see better designs in the contemporary lace being manufactured became more focused after the closing of her shop. In her numerous lectures and published and unpublished articles, she poignantly reiterated that good original lace designs could bring back the importance and distinction lace had maintained for over three centuries. It was Marian Powys' desire to see modern designers and the lace industry working together to give lace a fresh new look.

Marian Powys' desire to see lace reflect the images and the art of the times led her to incorporate Art Nouveau, Art Deco, and Cubist images into her lace designs, as well as her own New York State flora. Ms. Powys even saw bridges and towers with their threads of steel as having a

similarity to the lines and forms of lace.¹

In a rather ingenious and spectacular artistic display, Marian Powys organized 200 laces to be exhibited at the New York City Tibor de Nagy Gallery in 1952. Including some of her own designed and made laces, the exhibition also included bridal veils, collars, lappets, parasols, and fans. The lace was displayed in a light-hearted and innovative manner, particularly since Ms. Powys saw lace as having a three-dimensional quality to be hung and displayed in all its glamour. "As in sculpture, the sense of touch must be highly cultivated. As in stone, wood, or marble, the lace is of one color and the highlights and shadows are what make it alive."²

One year later, in another remarkable venture, Ms. Powys partially financed the publishing of her book, Lace and Lace Making,³ which was reprinted last year and includes two new sections about her life. Her book's most admirable studies include the thematic and artistic approach to lace, such as "Lace Design", "Lace in Decoration," and "Lace for Personal Adornment," and the charts on the evolution of lace making.

Trying to make lace available to a wider audience, Marian Powys donated Powys-labeled lace swatch books to The Newark Museum and her local Palisades, New York public library, and "The History of Lace" collection to the Syracuse University Art Collection. From available personal notes and lace listings, Ms. Powys compiled hundreds of beautiful and rare historical laces. Many of them are now in the possession of her only son, Peter Powys Grey.

Lace and Lace Design

Exactly how and when lace began is not precisely known. Examples show that some techniques basic to lace making, such as twisting, looping, braiding, and buttonhole stitching, were known in ancient times by the Chinese, Egyptians, Greeks, Romans, and artists of other civilizations. But true lace, which is handmade and constructed without a preexisting fabric foundation, is thought by many authorities to have developed by the late fifteenth to early sixteenth centuries.

There is no exact definition of lace, and no one lace maker, lace historian, or lace designer defines lace exactly the same way. However, it is possible to categorize the definitions of lace into three different, but overlapping, perspectives: historically, technically, and visually.

The earliest historical definition is best explained by the great lace historian Mrs. Fanny Palliser. In her research of lace, she concluded that lace was often referred to as "lacez" as well as "passament," both meaning braids and both terms used long before lace, as we know it today, came into general use.⁴ The confusion surrounding the original appellation for lace has often made it difficult to conduct accurate historical research of this textile, and thus an historical definition of lace is not necessarily accurate.

A technical definition of lace has traditionally been favored, since it is most readily understood. One of the more recent definitions within this category was provided by Ruth Hellman in her 1973 exhibition catalog, *A Brief History of Lace*. Lace is ".....a delicate, openwork fabric made entirely by the lace worker by looping, interlacing, braiding, or twisting one or more threads of flax, cotton, silk, gold or silver, wool, or other filament."⁵

Jo Bidner, one of the current spokespersons for the study of lace as a textile art, defines lace visually. "Lace is a decorative fabric in which the design is created and delineated by voids."⁶ This definition, though not widely publicized yet, is more precise and is also more universally understood.

Within the study of the lace making process, there has traditionally been two major techniques; they have been classified as either needlepoint lace or bobbin lace. Examples of the needlepoint lace are Punto in Aria, Gros Point de Venise, Point de France, Alencon, and Point de Gaze. Examples of the bobbin laces are Genoese, Milanese, Valenciennes, Binche, and Mechlin. However, many leading lace authorities of the twentieth century, including Marian Powys and Jo Bidner, have classified lace into three major techniques, the third category called decorated nets (Marian Powys) or lace constructed upon a foundation of preexisting fabric (Jo Bidner).⁷ They include Punto Tirato, Lacis, Buratto, and Reticella.

Simply stated, bobbin lace is made with thread, bobbins, and a pillow. It is a woven lace. Needlepoint lace is made with a needle and thread.

It is made on a foundation cord with looping stitches. The embroidered nets are made a variety of ways, with the use of a preexisting fabric.

To skillfully execute a lace design is a very time-consuming, extremely tedious process and is most readily understood and most appreciated by actually watching a lace maker at work. An eighteenth-century needlepoint lace of French origin, called Valenciennes, could take a lace maker up to one year to complete 24 inches.⁸ For this reason in particular, lace was very costly to purchase and, understandably, was saved from one generation to the next.

No one country can boast undisputed claim to having originated any of the major lace-making techniques, although Italy was the most prominently known country making early needlepoint lace, and Belgium (Flanders) excelled in the making of early bobbin lace, with both of these countries having a great impetus in spreading the lace industry throughout Europe during the Renaissance. France, Spain, Russia, England, and Ireland, in particular, were all highly regarded at different times in history for the designs, workmanship, and techniques of their laces. On the other hand, America produced no major indigenous lace designs and has never had a major lace-making industry, except for the handmade bobbin lace produced in Ipswich, Massachusetts in the early nineteenth century.⁹

It was probably during the early sixteenth century that the first true lace, a needlepoint lace called Punto in Aria or "Stitch in Air," developed. It was called "Stitch in Air" because, for the first time, there was no foundation fabric. There were many precursors of lace, the best known of which include the embroidered mesh laces, Lacis and Buratto, and the withdrawn thread laces, Punto Tirato and Reticella. There were many followers of Punto in Aria, the best of which include the magnificent laces of Italy (Gros Point de Venise, Point de Venise a Rose, and Rosaline), the beautiful laces of France (Point de France and Point d' Argentan, Point d' Alencon, and Valenciennes), and the wonderfully fine and delicate laces of Flanders (Binche, Mechlin, and Point de Gaze).

We know very little about the kinds of people who made lace, since nearly no one signed their work. Before the sixteenth century, lace was made and used more extensively by the churches, since they dominated the arts. But by the sixteenth century, lace was being made and worn by a variety of people. The making of lace became a significant art, as well as a very large industry. Laws had to be implemented by certain countries to stop the excessive wearing of what was an expensive luxury item.

Kings, queens, soldiers, noblemen, churchmen, and a rising middle class all sought to wear and display this most delicate of handmade textiles. Wardrobe accounts, household bills, trade catalogs, and paintings of the various Renaissance periods demonstrate how lace became fashionable

for both men and women. Variations of the lace collar were especially popular for nearly four centuries, and borders and trimmings were almost always in demand for a variety of commonplace and mundane accoutrements, including caps, boots, dresses, altar cloths, aprons, and christening gowns.

Designers of lace were predominately professional artists and trained craftsmen,¹⁰ with few designers compared to painters receiving celebrity status. The painter and engraver, Albrecht Dürer, occasionally produced designs for lace, as well as for embroidery and tapestry. Far more common were the designs of various lesser known artists, such as the Italian draftsmen, Cesare Vecellio and Frederico Vinciolo. Their design books incorporated, as did others, designs for a variety of needle arts. (The earliest known lace and embroidery design book dates from 1527.)¹¹

As time passed many artists became versatile art makers; painters were lace designers and lace designers were painters. It is no surprise that lace designers copied the designs and forms found in the most obvious of the arts, architecture, as well as the designs and forms of metalwork, manuscript illustrations, furnishings, and other textile arts.

Lace designs heavily relied upon the inventive play of light and dark, line, movement, texture, and the absence of color, except for the black, gold, and silver laces. Of the various designs seen in lace and the historical lace design books, certain motifs remained ever popular. The scroll, rineau or foliated scroll, acathus leaf, and rosette were consistently repeated and revised. Lace designs of animal and human figures appear to have been less popular.

The styles of the lace designs followed a very gradual but consistent pattern. A very geometrical style prevailed in the early lace designs. By the seventeenth century, designs were rendered in a far more naturalistic style that continued through the nineteenth century. Styles of lace designs always tended to follow the various periods in art. For example, lace had its classical period near the end of the sixteenth century, while the classical period in art had started by the sixteenth century. There were a variety of reasons for this: there were fashion trends and matters of taste to be followed or not to be followed; there were the technical and artistic tastes of the individual designers; and there were the lace-making traditions of the lace worker and the tools and materials used, as well as the adaptability or flexibility of the lace-making techniques for certain designs. It also must be emphasized that the designer of lace was usually not the maker, and few if any pieces were ever signed, which is why confusion persists about the dates of many laces.

The development of machine-made netting in the early nineteenth century contributed to the gradual disintegration of handmade lace and, thus, new lace designs. The Victorians' eclectic taste and delight in mechanically made products encouraged machine-made laces, including collars, cuffs, caps, and dresses. By the early twentieth century, hand-made lace was reserved at best for the collector and for bridal veils, and the designing of lace became an inspiration for a few select artists, including the great lace designer, Marian Powys.

Today, the making of traditional handmade lace is still maintained in the United States through the help of such organizations as the International Old Lacers, the largest national organization to advocate the making of handmade laces. Since America has never had a history of creating original lace designs, it comes as no surprise to learn that very few artists today are actively involved in the creation of fresh new lace designs. But as the interest in lace increases, which the signs in the present decorative arts and arts activities indicate, more historical and contemporary lace exhibitions will develop and thus contribute to the long-neglected study of both historical and contemporary lace designs.

Notes

1. For further information about Marian Powys' lace designs, see: Peter P. Grey, "In These Delicate Constructions," American Craft (Aug.-Sept. 1981); 51-56.
2. Marian Powys, "Lace." n.d. (unpublished paper).
3. Marian Powys, Lace and Lace Making (Boston: Charles T. Branford Company, 1953; reprint ed., Appreciation by Jo Bidner and Nancie Ann Balun; Preface by Peter Powys Grey, Detroit: Gale Research Company, 1981).
4. Mrs. Bury Palliser, A History of Lace (London: Sampson Low, Marston, Low & Searle, 1865. 4th ed., Facsimile of revised and enlarged 3rd ed., 1875, Detroit: Tower Book, 1971). p.21.
5. Ruth P. Hellman, A Brief History of Lace (New York: Adelphi University, 1973), p.1.
6. Interview with Jo Bidner, Brooklyn, New York, May 1981.
7. Powys, Lace and Lace Making, p.8; Bidner, "Lace Study Guide," 1981 (unpublished).
8. Palliser, A History of Lace, p.201.
9. Mabel F. Bainbridge, "Early Lace-Making in America," House & Gardens, April 1916, pp. 13-14, 64.
10. "In G. Smith's Laboratory or School of Arts (first edition 1738: quoted from fifth edition, London 1756) there is a section on 'Pattern-Drawers' in a chapter devoted to 'A General Description of all Trades ...': There are necessary artists for weavers, embroiderers and others who work any manner of figured needlework, lace-makers, etc.....and several of them keep shops, who sell the Patterns newly drawn,....." George Wingfield Digby, Elizabethan Embroidery (London: Faber and Faber, 1963), p.51.
11. Palliser, A History of Lace, p. 405.

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Catalogue of the Exhibition

Dimensions are given in inches and parenthetically in centimeters, height preceding width.

- | | |
|--|---|
| 1. Ecclesiastical Cover
Punto Tirato
Withdrawn Element Lace
16th Century, Italy
Linen
30 x 28 (76.2 x 71.1)
65.766 | 6. Border
Reticella
Withdrawn Element Lace
16th Century, Italy
Linen
6 x 70 (15.2 x 177.8)
65.768 |
| 2. Fragment of Border
Punto a Groppo (Macrame)
Precursor of Needlepoint Lace
16th Century, Italy
Linen
5 1/2 x 12 (13.30.4)
65.787 | 7. Border
Punto in Aria
Needlepoint Lace
16th Century, Italy
Linen
2 x 43 (5.1 x 109.2)
65.770 |
| 3. Altar Panel
Lacis
Embroidered Mesh
16th Century, Italy
Linen
28 1/4 x 81 (71.7 x 205.7)
65.765 | 8. Collar
Venetian Lace
Bobbin Lace
16th Century, Venice, Italy
Linen
5 3/4 x 31 1/8 (14.6 x 79)
65.788 |
| 4. Cover
Buratto
Embroidered Lace
16th Century, Italy
Linen and Gold Thread
33 x 58 (83.8 x 147.3)
65.763 | 9. Chalice Cover
Gros Point de Venise
Needlepoint Lace
Mid-17th Century, Spain
Linen
24 3/4 x 24 (62.8 x 61)
65.773 |
| 5. Fragment of Border
Punto Contato
Deflected Element Embroidery
16th Century, Italy
Linen
5 1/4 x 32 3/4 (13.3 x 83.2)
65.767 | 10. Border
Gros Point de Venise
Needlepoint Lace
17th Century, Venice, Italy
Linen
3 x 29 (7.6 x 73.6)
65.772 |

- | | |
|--|--|
| 11. Panel
Point de Venise à Rose
Needlepoint Lace
17th Century, Venice, Italy
Linen
14 1/2 x 18 1/4 (36.8 x 46.3)
65.775 | 16. Chalice Cover
Genoese Lace
Bobbin Lace
17th Century, Genoa, Italy
Linen
23 x 23 (58.4 x 58.4)
65.790 |
| 12. Border
Point de Venise à Rose
Needlepoint Lace
17th Century, Italy
Linen
5 7/8 x 24 (14.9 x 60.9)
65.776 | 17. Border
Genoese or Milanese Lace
Bobbin Lace
17th Century, Italy
Linen
7 1/4 x 75 5/8 (18.4 x 192.1)
65.791 |
| 13. Cover
Point Plat de Venise
Needlepoint Lace
17th Century, Italy
Linen
32 x 30 (81.3 x 76.2)
65.771 | 18. Border
Milanese Lace
Bobbin Lace
17th Century, Italy
Linen
6 5/8 x 116 1/2 (16.8 x 295.9)
65.792 |
| 14. Border
Point Plat de Venise
Needlepoint Lace
17th Century, Italy
Linen
8 3/4 x 75 1/2 (22.2 x 191.7)
65.774 | 19. Border
Milanese Lace
Bobbin Lace
18th Century, Italy
Linen
15 x 17 (38.1 x 43.2)
65.793 |
| 15. Border
Genoese Lace
Bobbin Lace
17th Century, Genoa, Italy
Linen
4 x 26 (10.1 x 66)
65.789 | 20. Flounce
Milanese Lace
Bobbin Lace
18th Century, Italy
Linen
12 3/4 x 93 1/2 (31.4 x 237.5)
65.794 |

21. Altar Cloth
Point de Venise à Réseau
Needlepoint Lace
Late 18th Century, Italy
Linen
9 1/8 x 56 (23.2 x 142.2)
65.786

22. Cap Crown
Point de France
Needlepoint Lace
Late 17th Century, France
Linen
6 3/4 x 7 (17.1 x 17.7)
65.777

23. Border
Point de France
Needlepoint Lace
Early 18th Century, France
Linen
2 3/4 x 58 5/8 (7 x 148.9)
65.778

24. Border
Point d' Argentan
Needlepoint Lace
18th Century, France
Linen
2 2/8 x 3 1/8 (5.7 x 7.9)
65.779

25. Border
Valenciennes
Bobbin Lace
18th Century, France
Linen
1 3/4 x 43 (4.5 x 190.2)
65.806

26. Border
Point d' Alencon
Needlepoint Lace
Mid-19th Century, France
Linen
4 1/8 x 75 1/2 (10.5 x 191.7)
65.783

27. Border
Point d' Alencon
Needlepoint Lace
19th Century, Empire Period, France
Linen
3 1/2 x 26 (8.9 x 66)
65.782

28. Covering
Point d' Angleterre à Vrai Réseau
Bobbin Lace
18th Century, Flanders
Linen
43 3/8 x 46 1/8 (110.2 x 117.2)
65.798

29. Front Panel
Bruxelles à Vrai Réseau
Bobbin Lace
Late 18th Century, Flanders
Linen
43 7/8 x 43 3/8 (111 x 122.9)
65.800

30. Border
Binche
Bobbin Lace
Early 18th Century, Flanders
Linen
2 3/8 x 47 1/8 (6 x 119.7)
65.801

31. Border
Mechlin
Bobbin Lace
Early 18th Century, Flanders
Linen
2 1/2 x 72 (6.3 x 182.8)
65.802

32. Border
Mechlin
Bobbin Lace
Mid-18th Century, Flanders
Linen
3 x 30 1/2 (7.6 x 77.4)
65.803

33. Border
Mechlin
Bobbin Lace
Late 18th Century, Flanders
Linen
3 3/8 x 108 (8.6 x 274.3)
65.804

34. Border
Mechlin
Bobbin Lace
Mid-19th Century, Belgium
Linen
3 1/2 x 66 1/2 (8.9 x 167.9)
65.805

35. Border
Point de Gaze
Needlepoint Lace
19th Century, Belgium
Linen, possibly cotton
8 x 110 1/2 (20.3 x 280.7)
65.784

36. Border
Valenciennes
Bobbin Lace
19th Century, Belgium
Possibly France
Cotton
4 1/4 x 72 (10.8 x 182.8)
65.808

37. Border
Buckinghamshire Point
Bobbin Lace
19th Century, England
Linen
6 x 39 (15.3 x 99)
65.809

38. Flounce
Russian
Bobbin Lace
18th Century, Russia
Linen
10 1/8 x 106 1/2 (25.7 x 270.5)
65.795

39. Border
Spanish
Bobbin Lace
17th Century, Spain
Linen, possibly cotton
7 x 45 (19 x 114)
65.796

40. Fragment
Spanish
Bobbin Lace
18th Century, Spain
Silk
17 x 18 (43.2 x 45.8)
65.810

41. Fragment of Veil
Valanciennes
Bobbin Lace
Mid-19th Century, Belgium
Silk
18 1/4 x 41 3/8 (45.3 x 158.1)
65.811

43. Fan (with drawing)
Untitled
Bobbin Lace
Early 20th Century
Linen and Mother-of-Pearl
9 x 17 (23 x 43.2)
Designed and made by Marian Powys
Lent by Peter Powys Grey

42. Scarf (with drawing)
Untitled
Bobbin Lace
Early 20th Century
Linen
13 1/2 x 48 5/8 (34.5 x 123.5)
Designed and made by Marian Powys
Lent by Peter Powys Grey

44. Wall Hanging (with drawing)
Untitled
Bobbin Lace
Early 20th Century
Linen
17 1/2 x 22 3/8 (44.5 x 57)
Designed and made by Marian Powys
Lent by Peter Powys Grey

Plus lace-making tools

Syracuse University Art Galleries

CREDITS

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