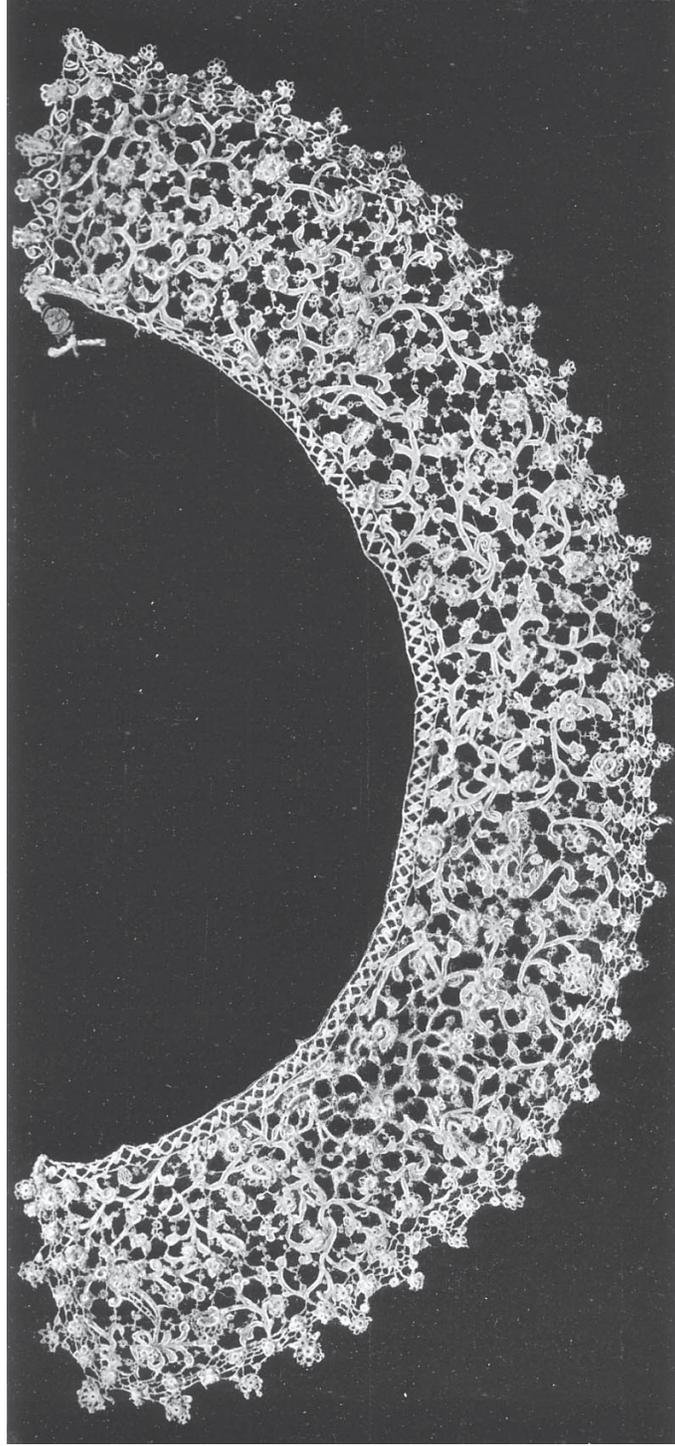


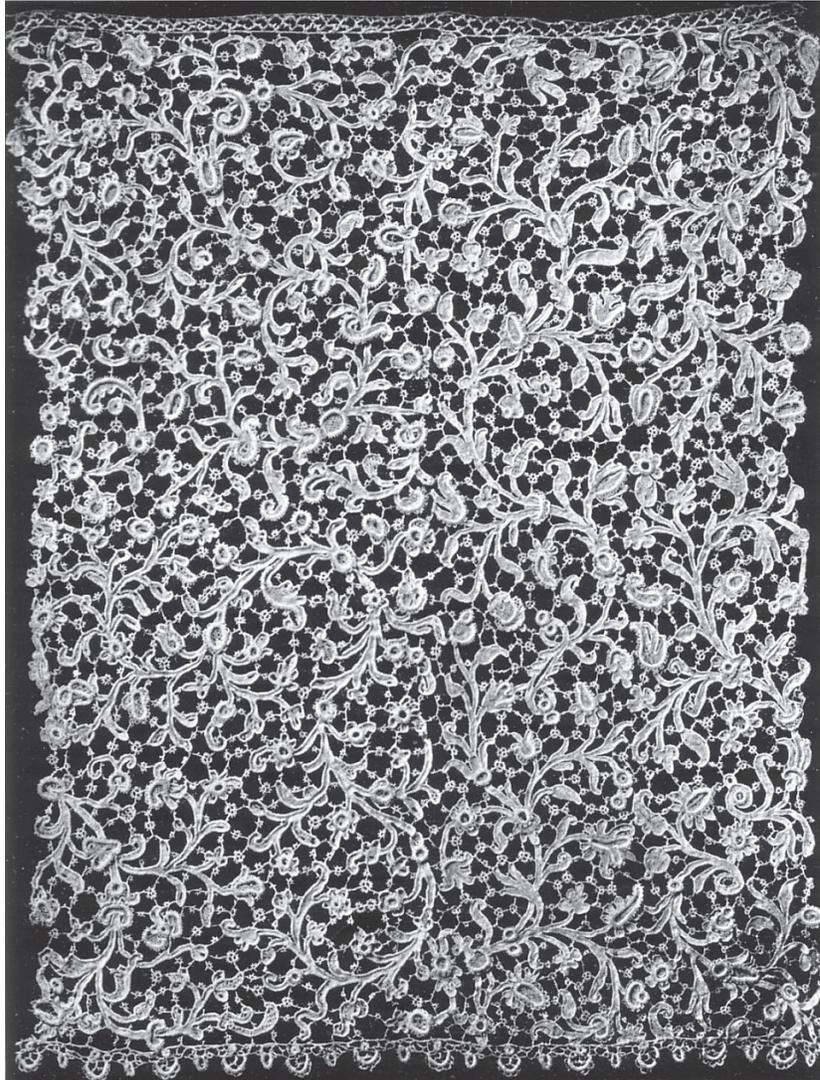
PUNTO IN ARIA — XVII CENTURY.



No. 326 — Original collar.

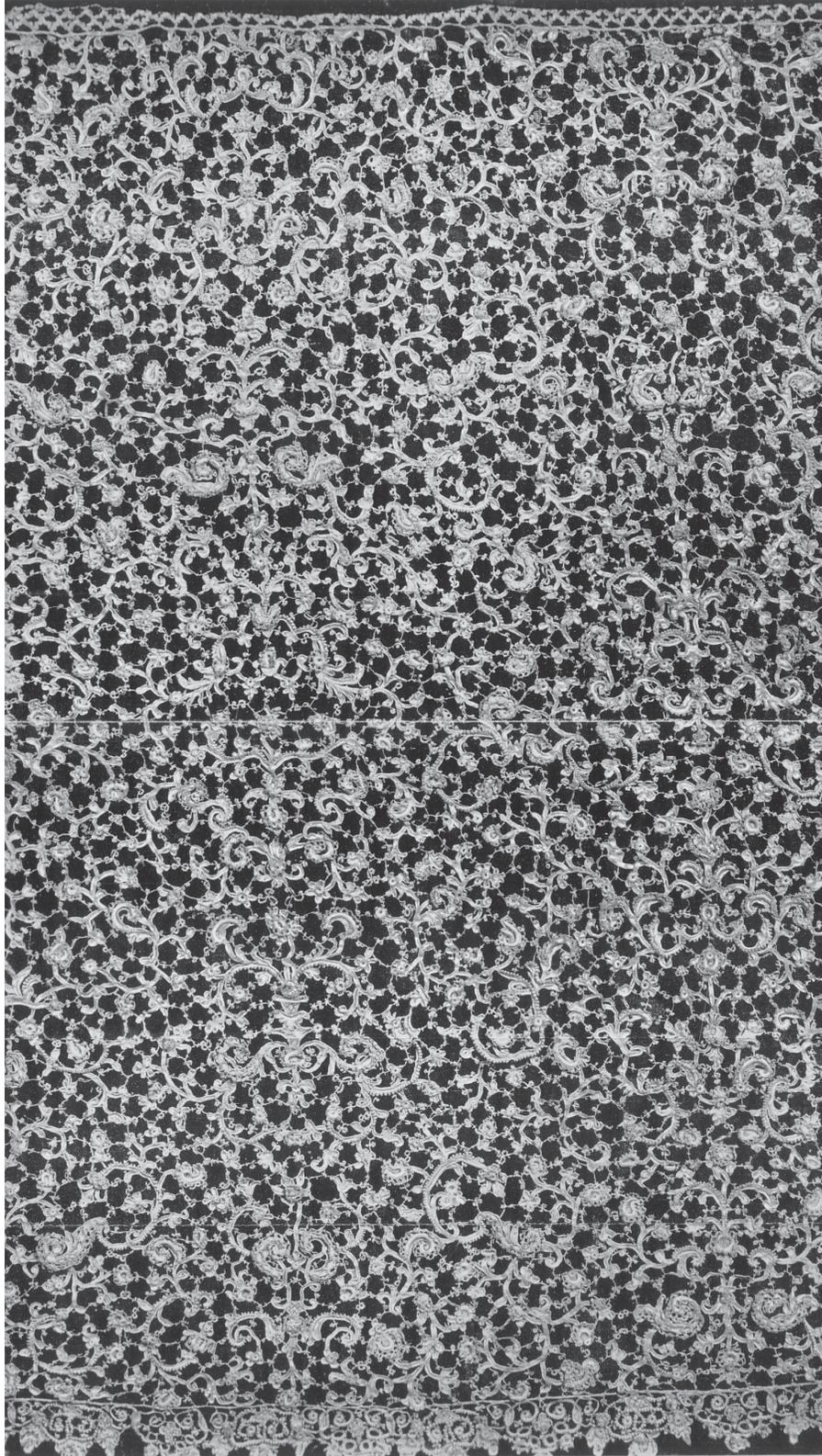
Johnston, Venice.

PUNTO IN ARIA — XVII CENTURY.



No. 327 — Rosaline Border.

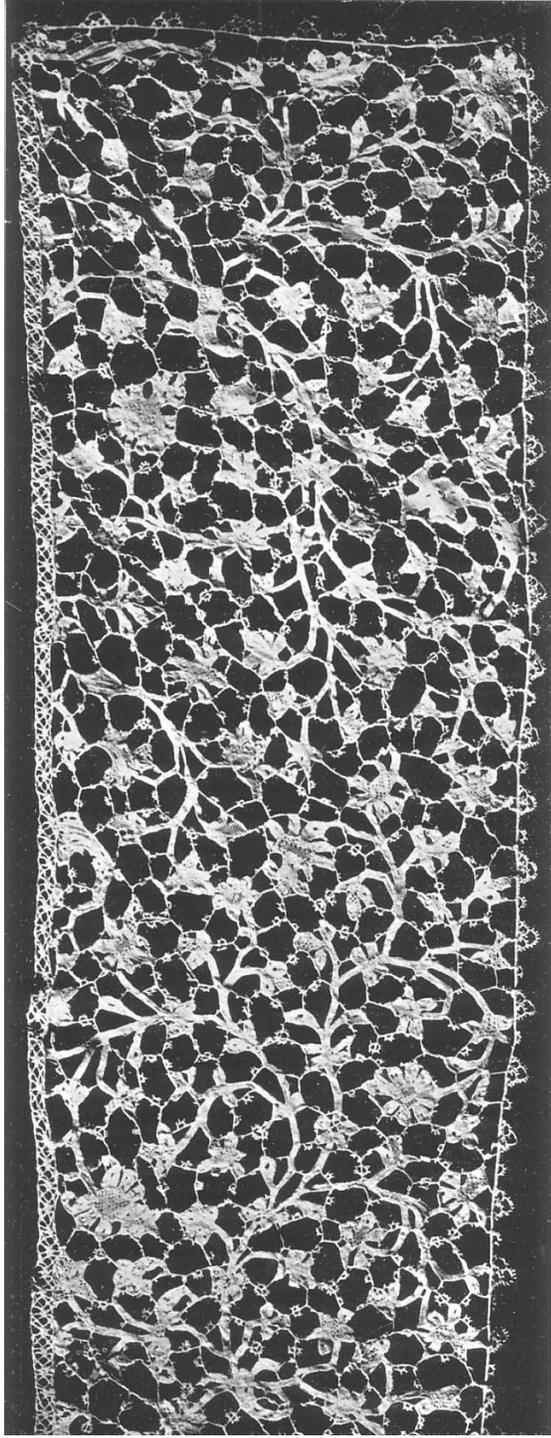
Jesurum, Venice.



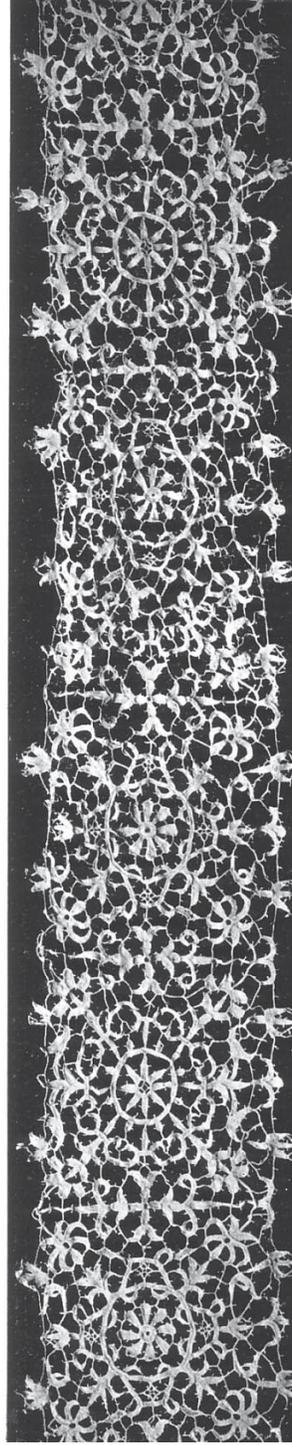
No. 328 — Trimming for alb. Extremely handsome design of candle-sticks with seaweed and shells, in relief on rosaline ground. The lace looks like a tissue of coral, jewels and flowers.  
Treasure of St. Mark's, Venice.

*Foldout rotated 90° and reduced to 70% to fit on page..*

PUNTO IN ARIA — XVII CENTURY.



329

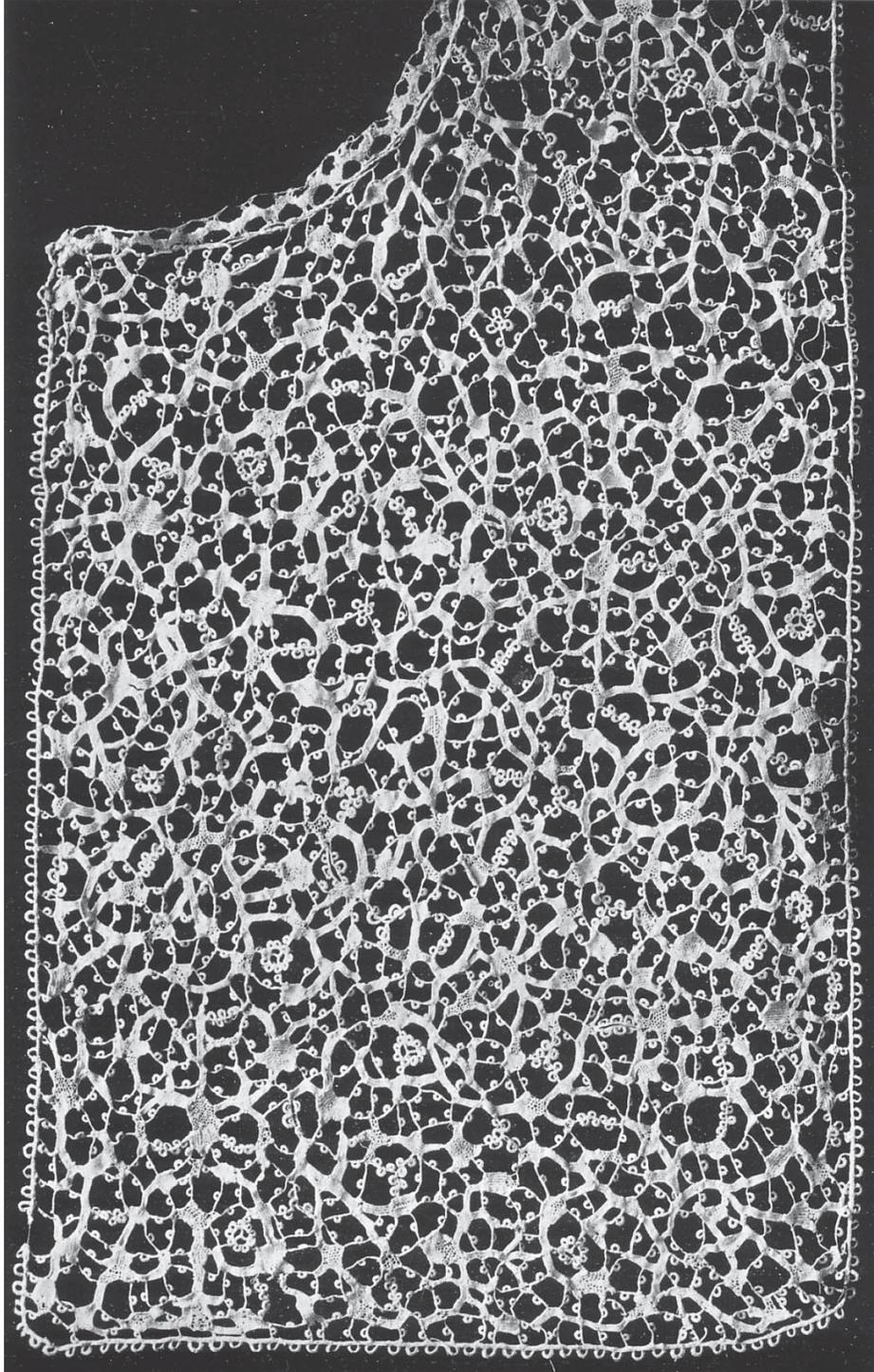


330

Venice Point.

No. 329 — Border. Sarnoneta, Florence. No. 330 — Border finished off at two extremities. Sangiorgi, Rome.

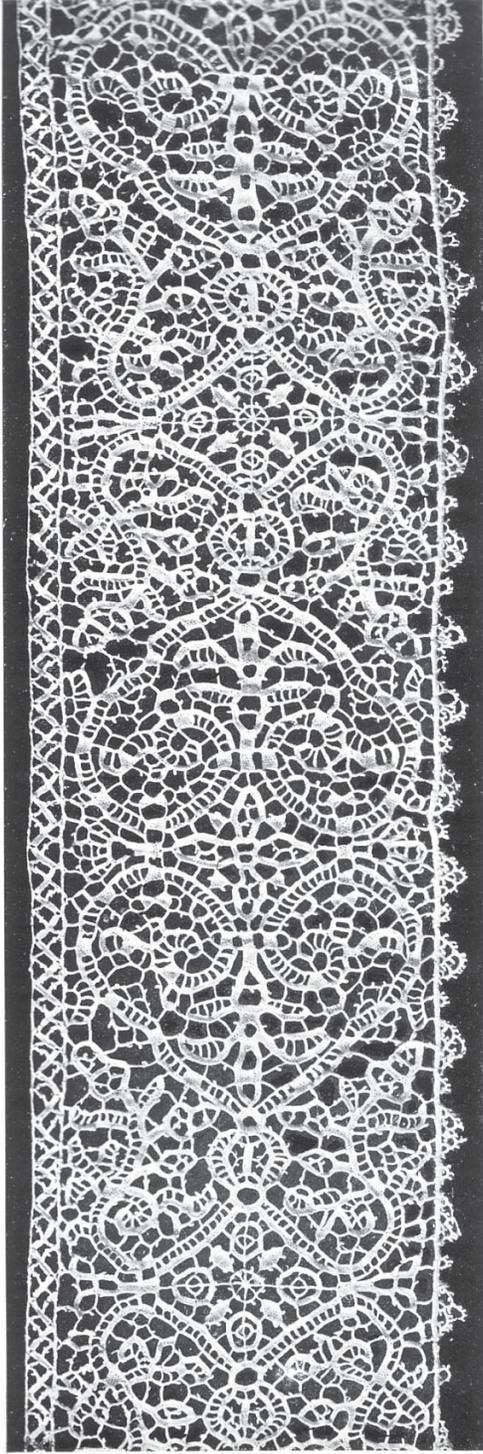
PUNTO IN ARIA — XVII CENTURY.



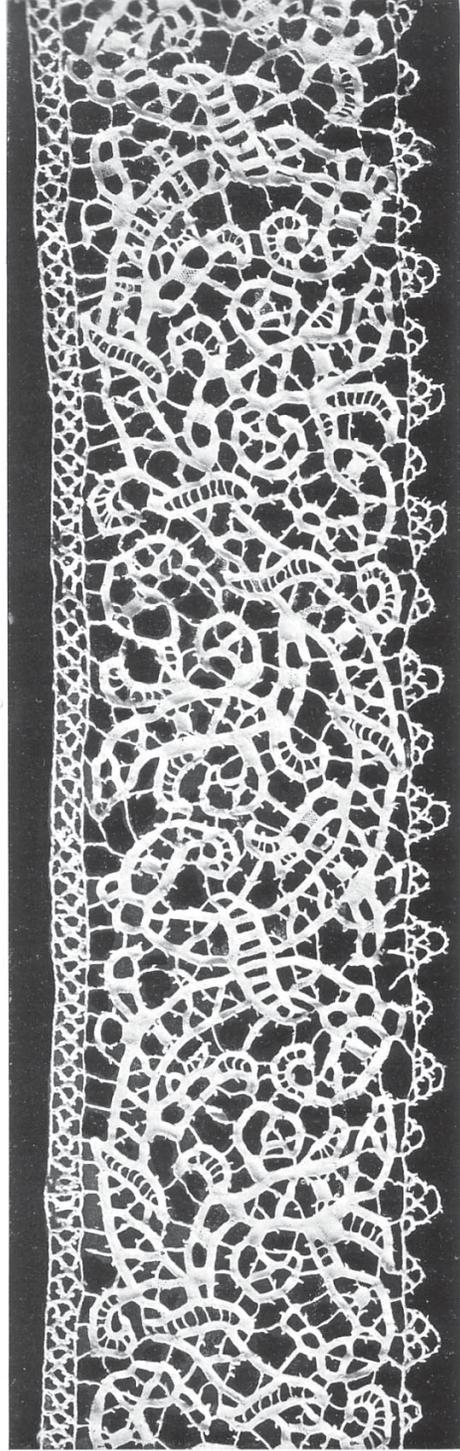
No. 331 — Cravat in Venice Point.

Ciccolini, Macerata.

PUNTO IN ARIA -- XVII CENTURY.



332

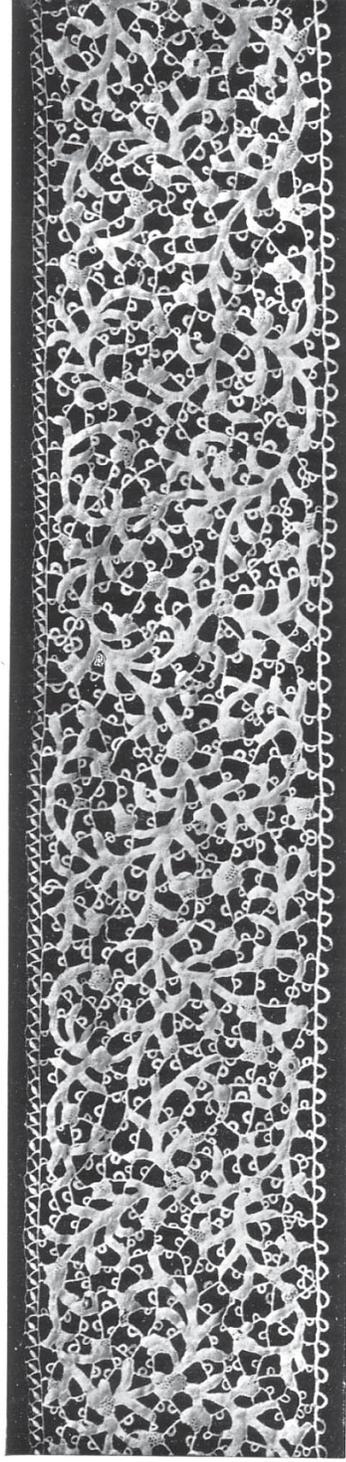


333

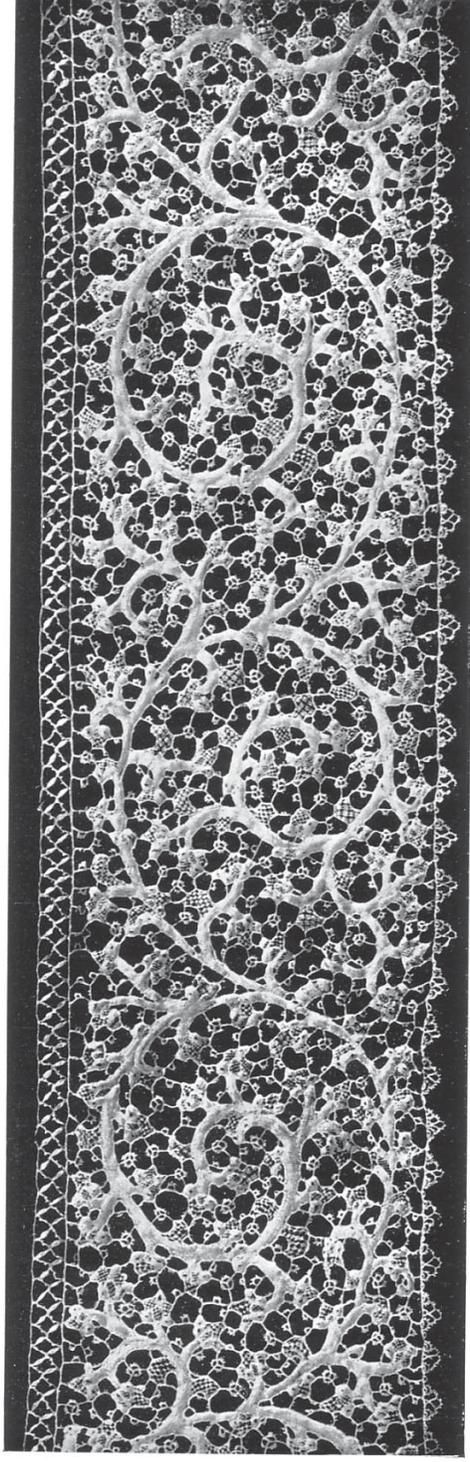
Venice Point.

Nos. 332, 333 — Ristori, Florence.

PUNTO IN ARIA — XVII CENTURY.



334



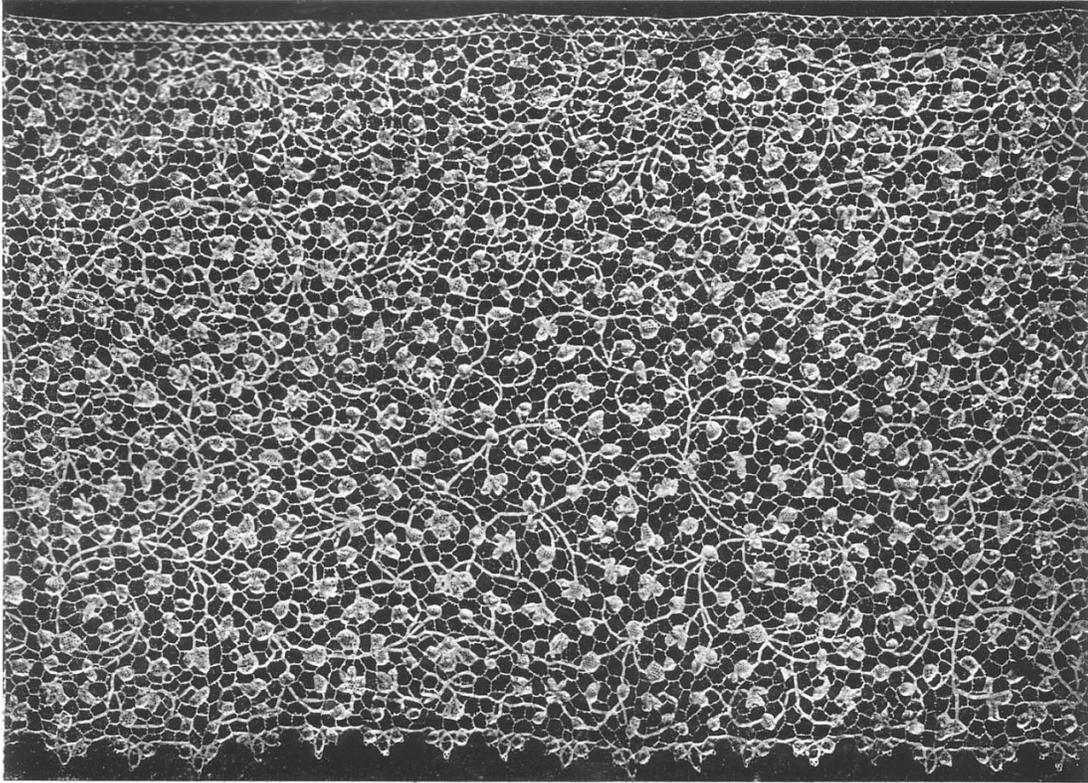
335

Venice Point.

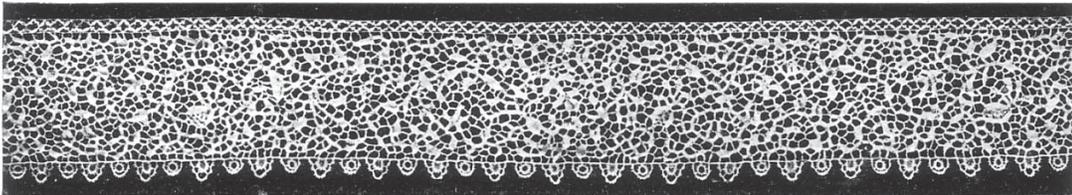
Nos. 334, 335 — Ristori, Florence.

PUNTO IN ARIA — XVII CENTURY.

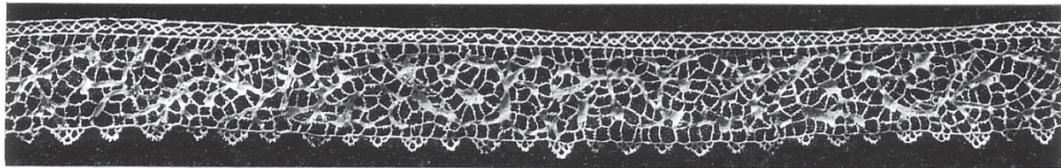
336



337



338



Venice Point.

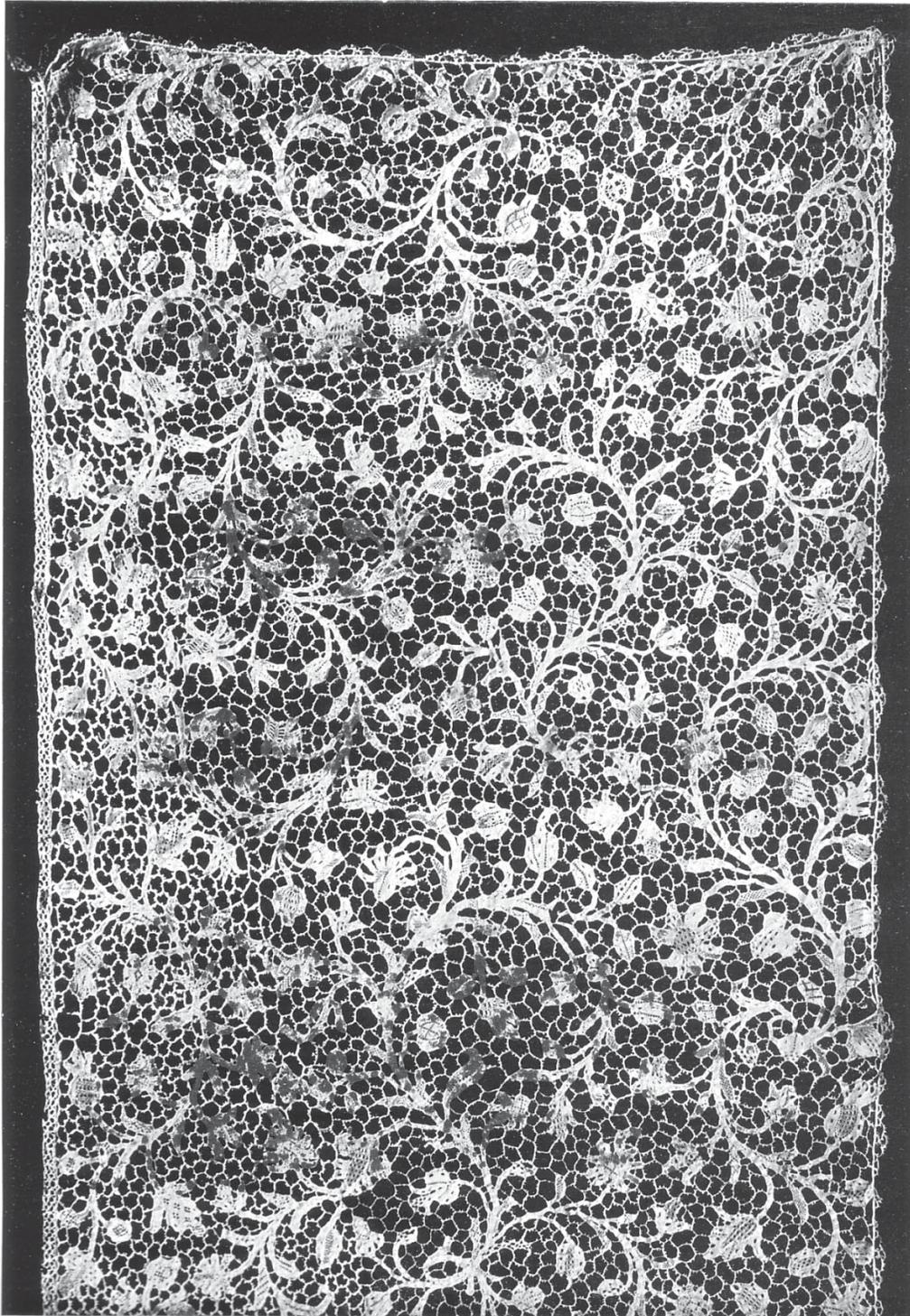
No. 336 — Citeresi, Florence. Nos. 337, 338 — Ristori, Florence.

PUNTO IN ARIA — XVIII CENTURY.



No. 339 — Heavy Venice Point, with barred background forming an open net-work.  
Luccheschi, Venice.

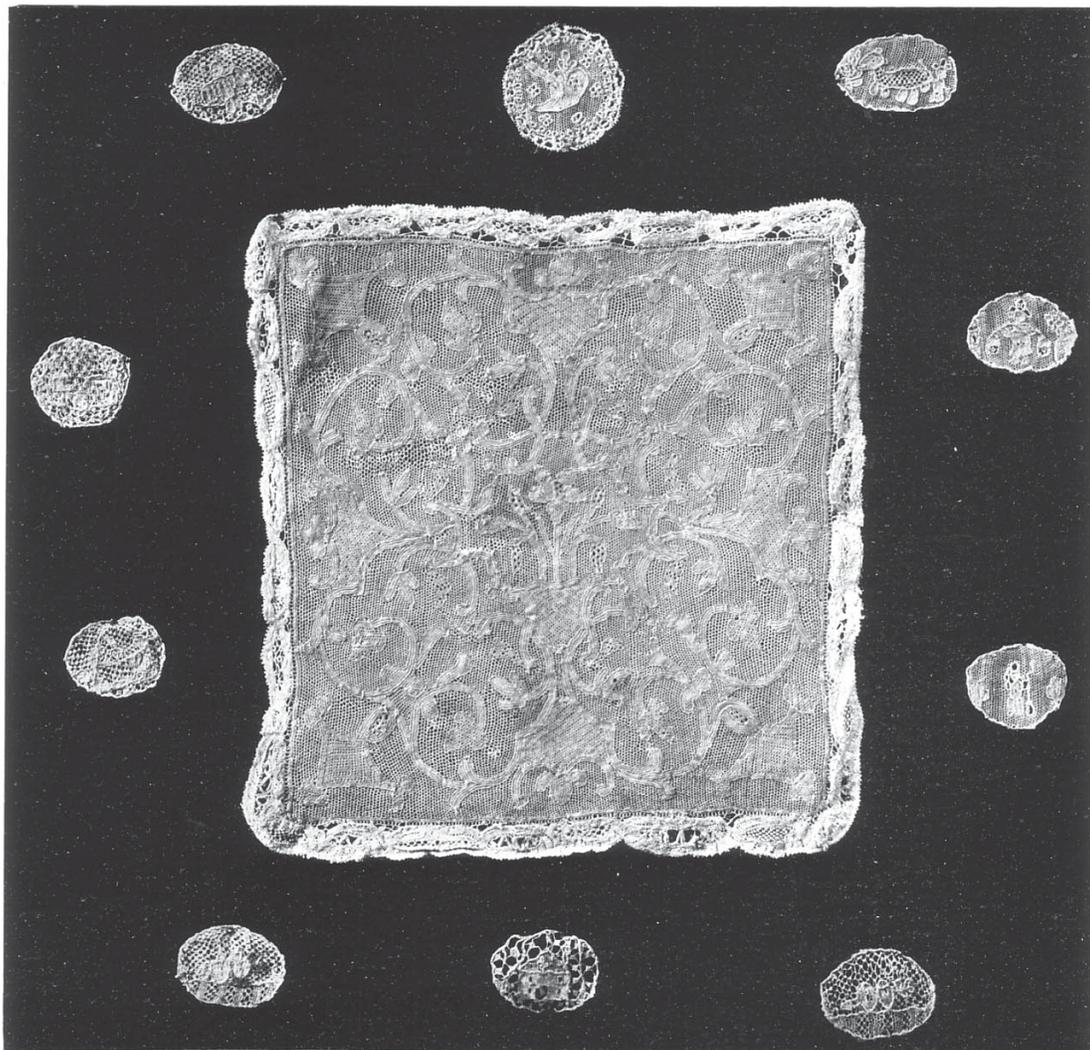
PUNTO IN ARIA — XVIII CENTURY.



No. 340 — Venice Point on groundwork imitating Argentan lace.

Ciccolini, Macerata.

PUNTO IN ARIA — XVIII CENTURY.

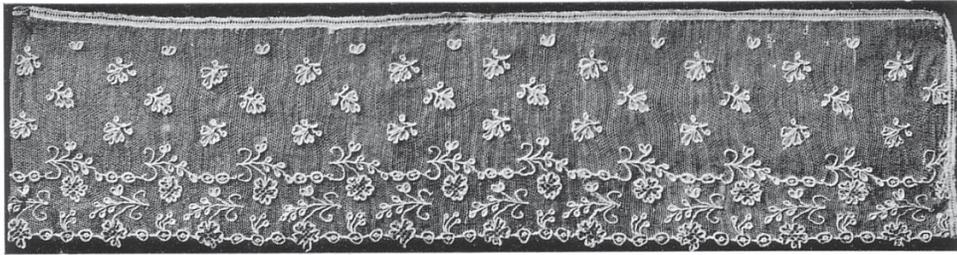


No. 341 — Burano Point. The small medallions in the form of cameos with various figures: a heart transfixed, a lamb, etc. Ecclesiastical piece, with bobbin-made edging.

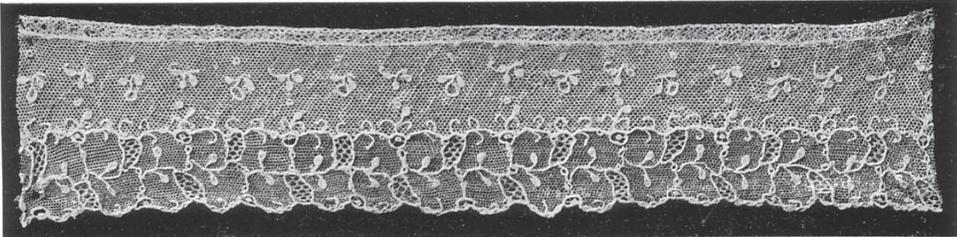
Rucellai, Florence.

PUNTO IN ARIA — XVIII CENTURY.

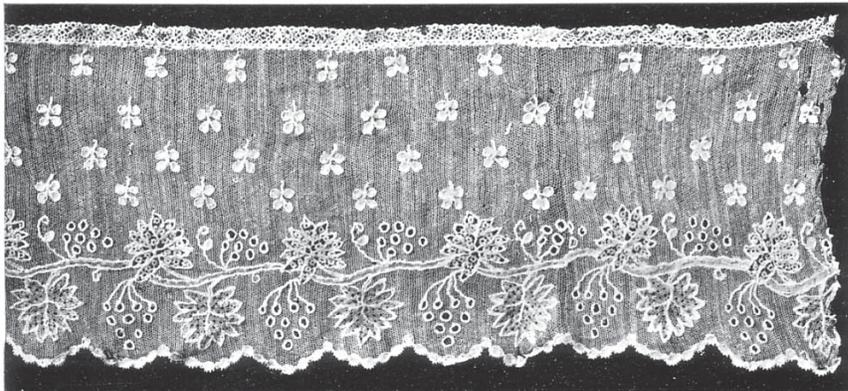
342



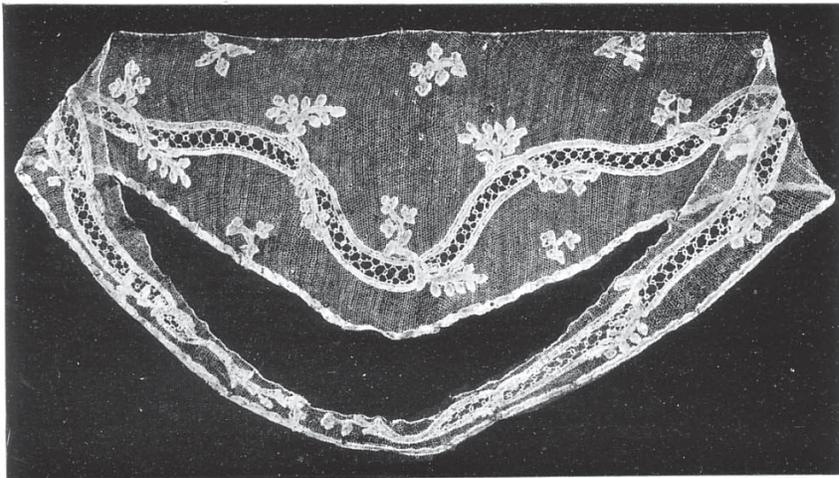
343



344



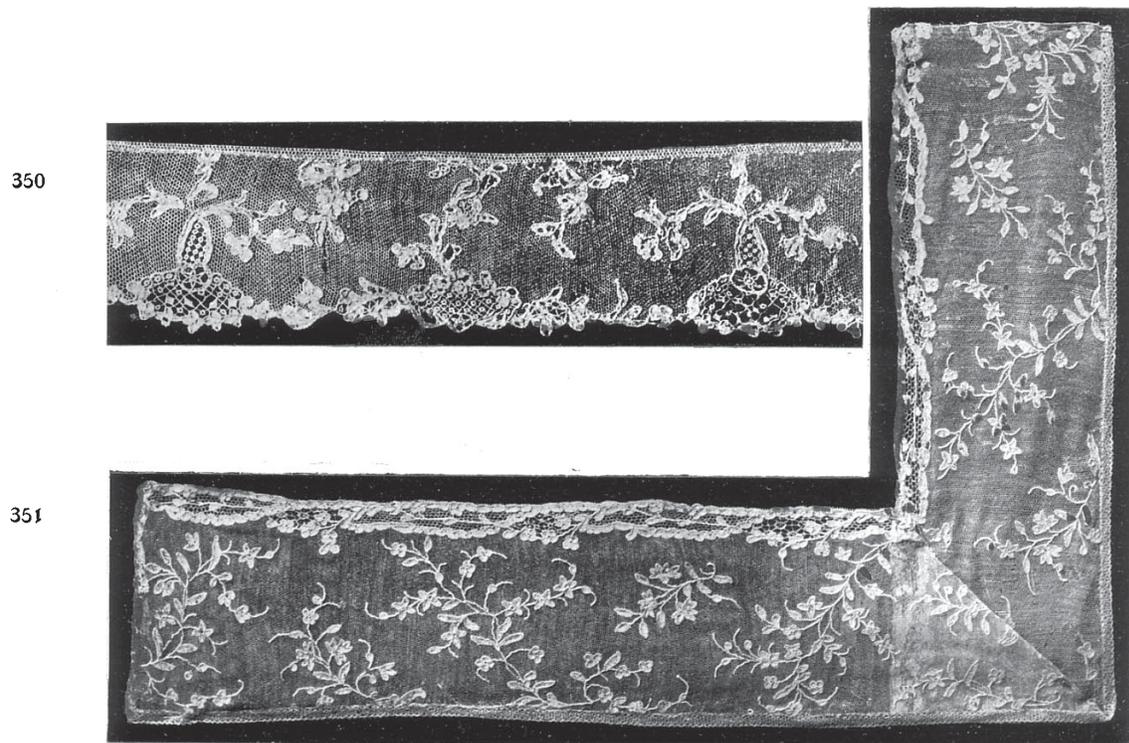
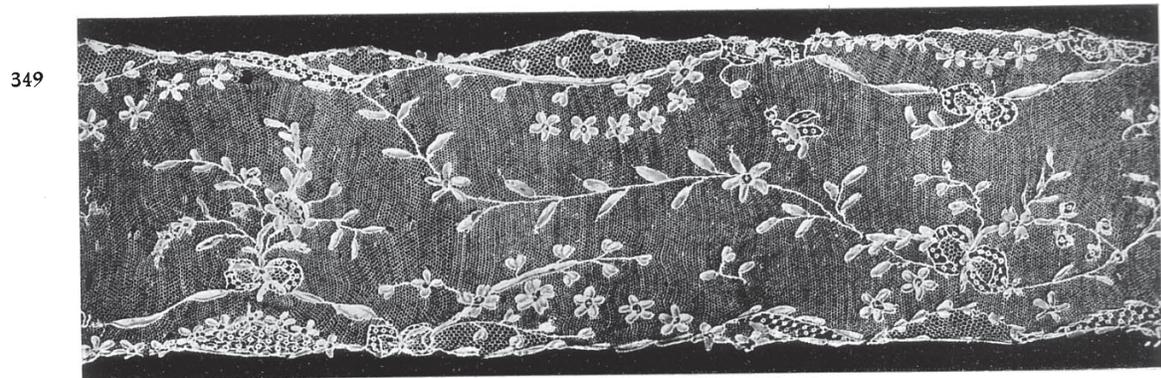
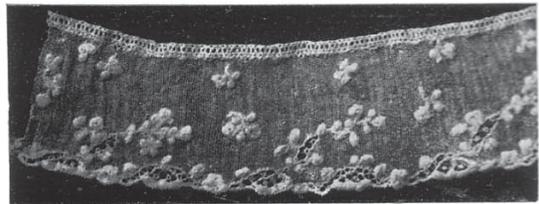
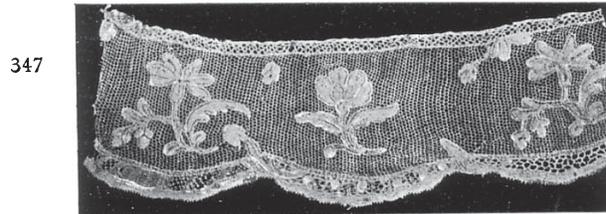
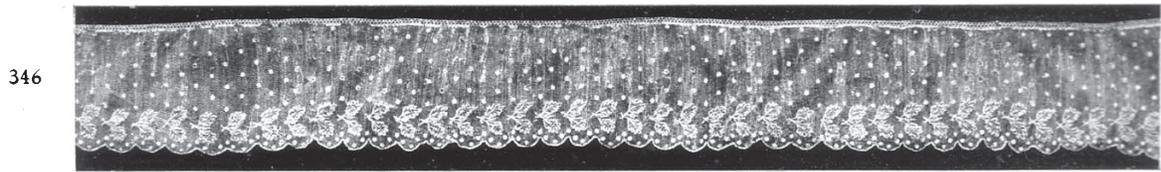
345



Burano Point, made from a design imitating Alençon lace.

Nos. 342, 343 — Jesurum, Venice. Nos. 344, 345 — Rucellai, Florence.

PUNTO IN ARIA — XVIII CENTURY.



351

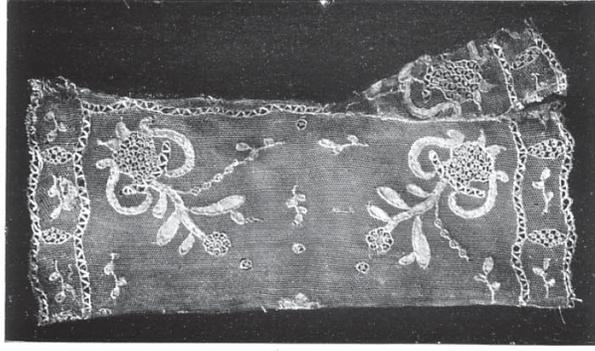
Burano Point, from designs imitating French laces.

Nos. 346, 347 — Rucellai, Florence. No. 348 — Morosini, Venice. No. 349 — Citeresi, Florence. No. 350 — Baldini, Florence. No. 351 — Jesurum, Venice.

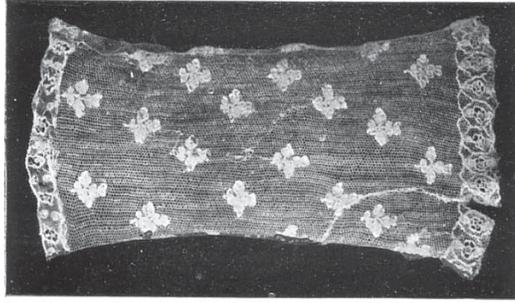
PUNTO IN ARIA — XVIII CENTURY.



353



354

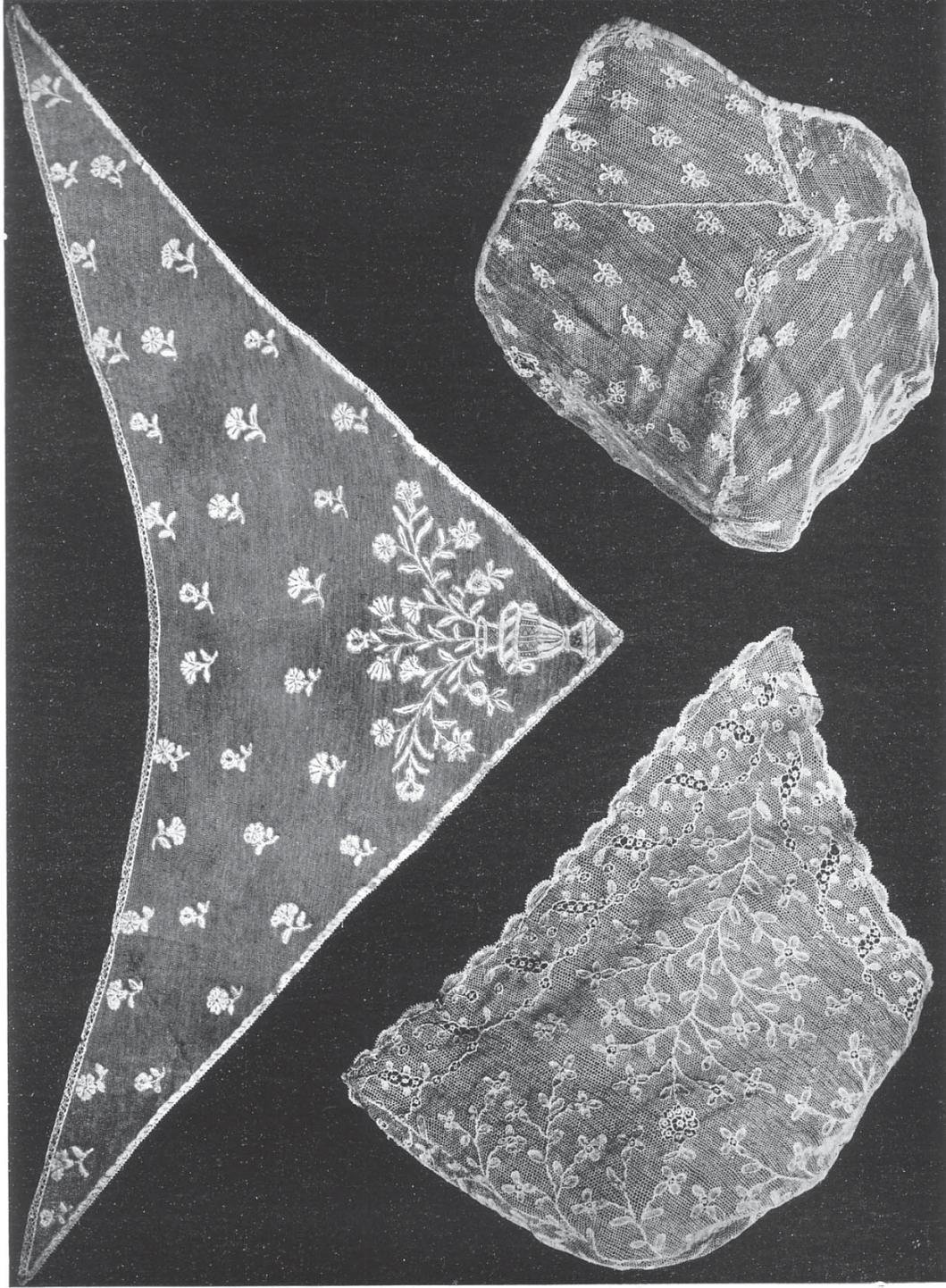


352

Original mittens and chalice-veil in Burano Point.

Nos. 352, 353, 354 — Rucellai, Florence.

PUNTO IN ARIA ... XVIII CENTURY.



355

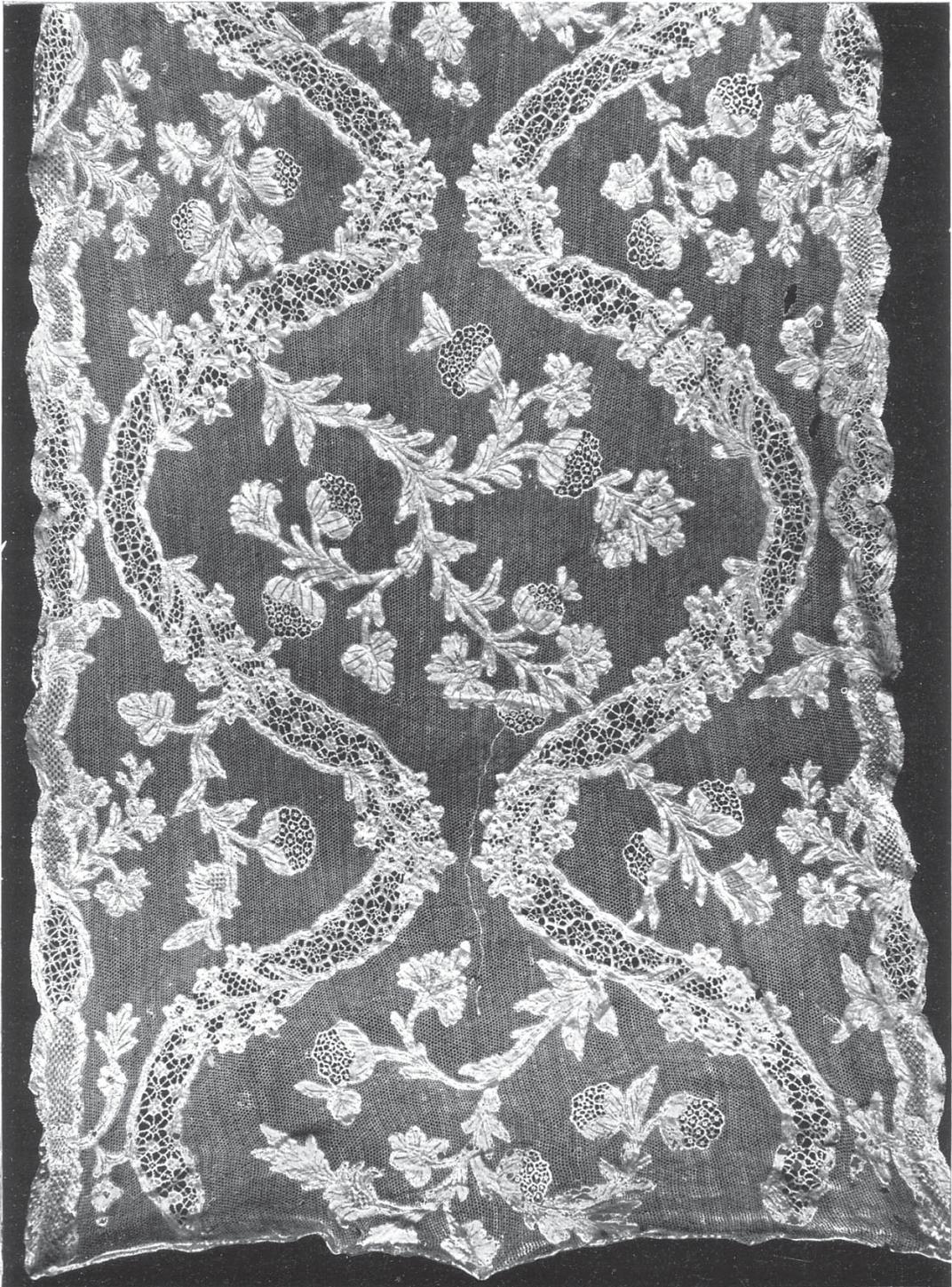
356

357

Burano Point, imitating French laces.

No. 355 — Shawl with floral design. Rucellai, Florence. No. 356 — Original Cap. Rucellai, Florence. No. 357 — Another Cap. Rucellai, Florence.

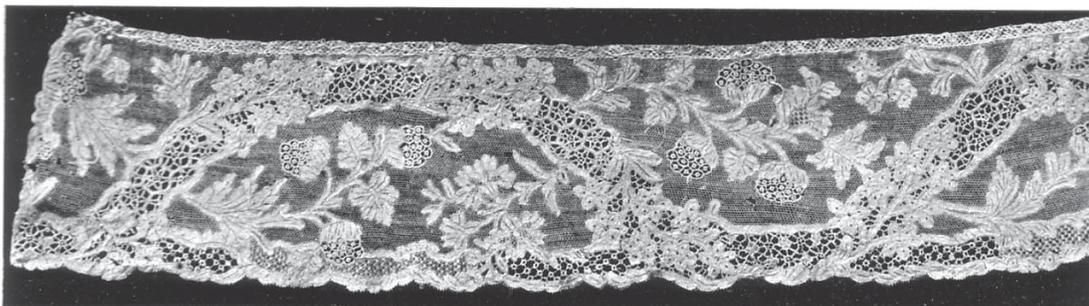
PUNTO IN ARIA — XVIII CENTURY.



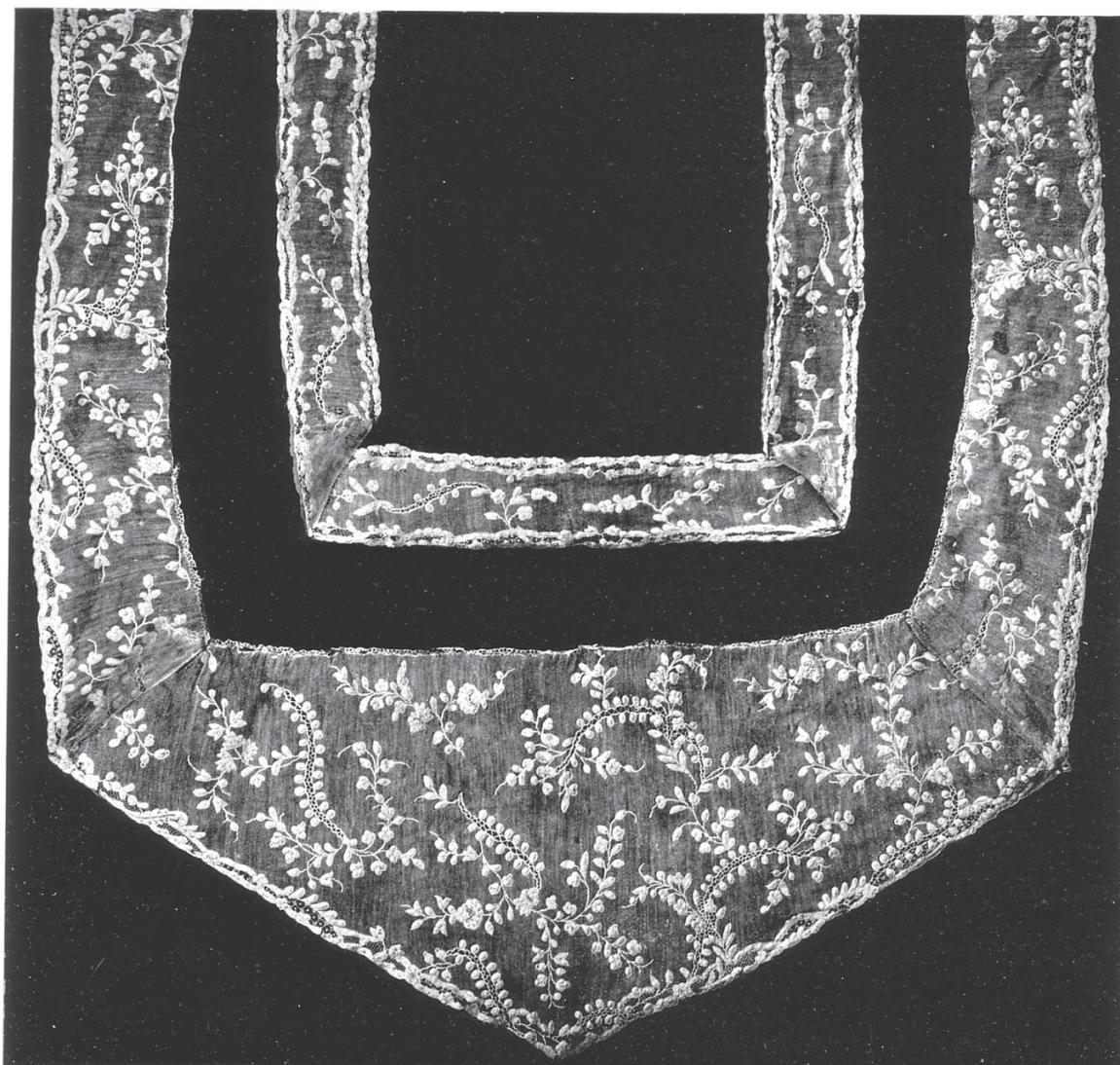
Scarf in Burano Point, imitating French lace (Louis XVI).  
Serego, Venice.

PUNTO IN ARIA — XVIII CENTURY.

359



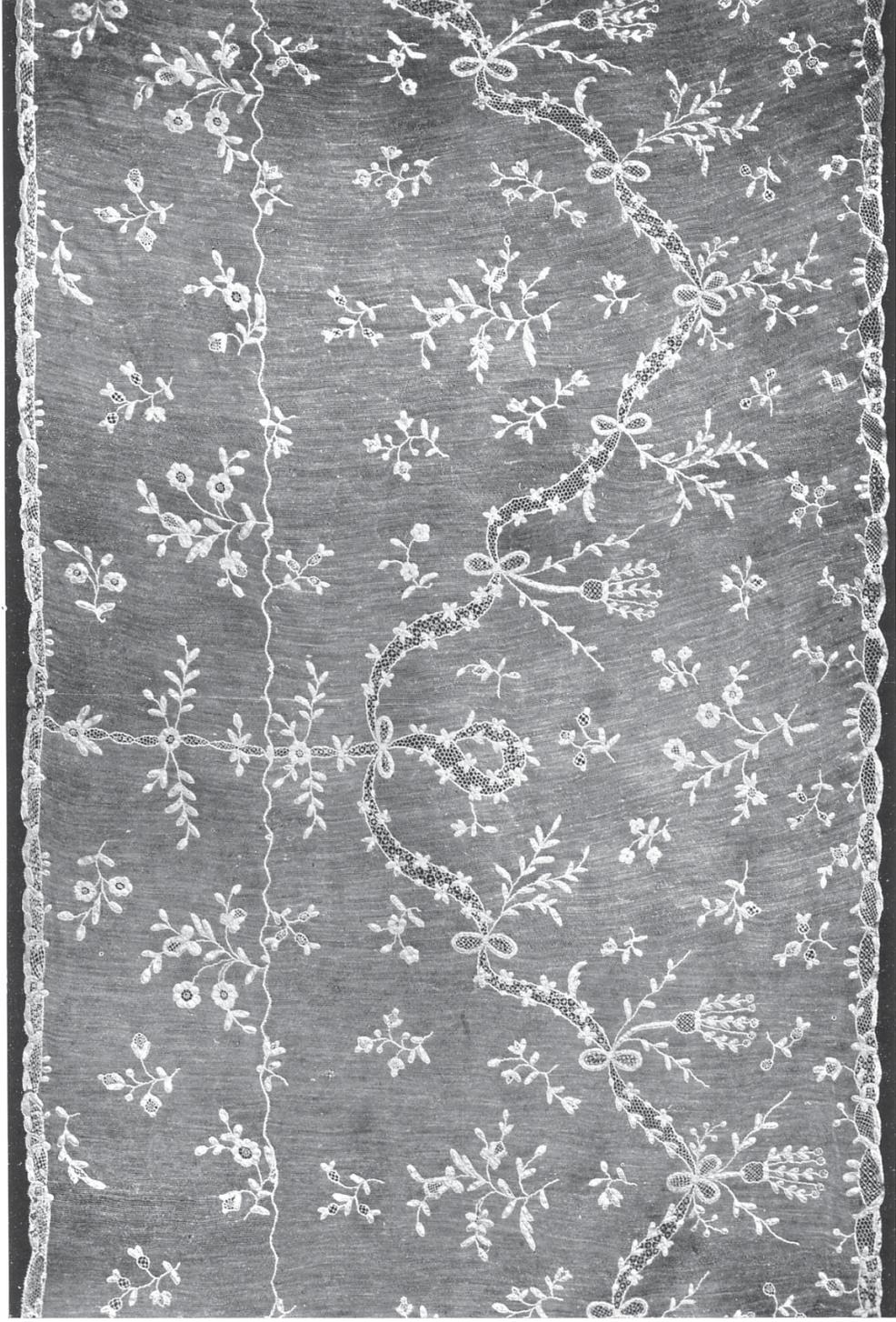
360



Burano Point.

No. 359 — Lace like scarf in preceding plate. No. 360 — Edging and shawl, imitating French laces. Rucellai, Florence.

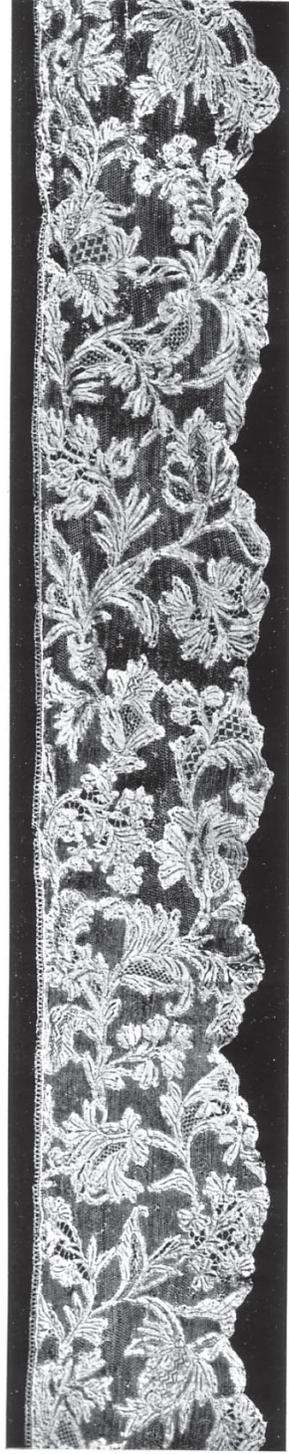
PUNTO IN ARIA — XVIII CENTURY.



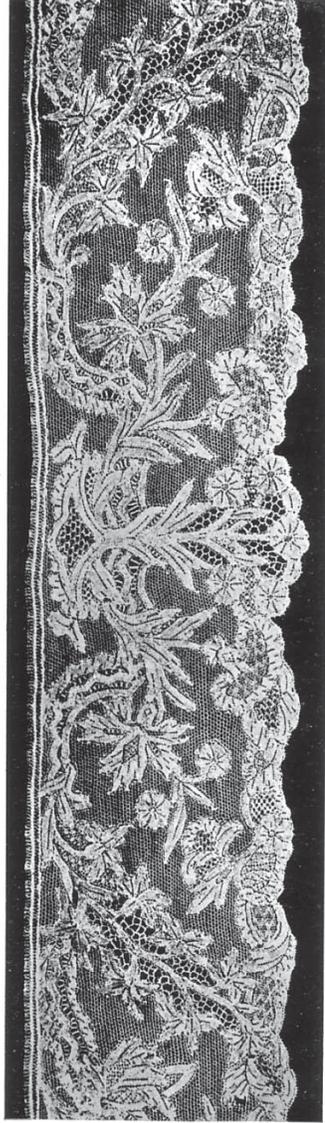
No. 361 — Scarf in Burano Point, imitating French lace (Louis XVI).

Rucellai, Florence.

PUNTO IN ARIA — END XVIII CENTURY.



362



363

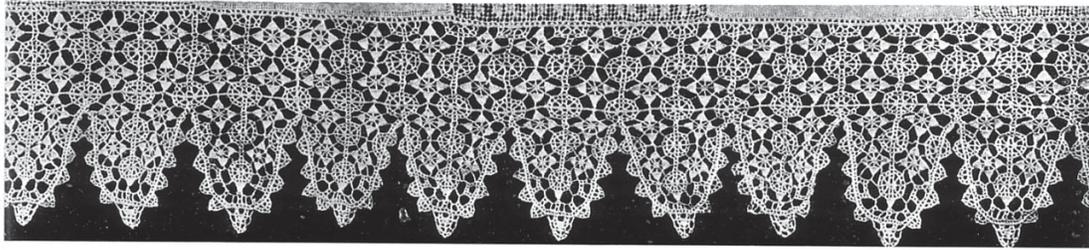


364

Venice Point with net foundation imitating the very finest Flemish bobbin-laces. Three designs

Nos. 362, 363, 364 — Amari, Florence.

## APPENDIX.



No. 365 — Ivory point. Poldi Pezoli Museum, Milan.



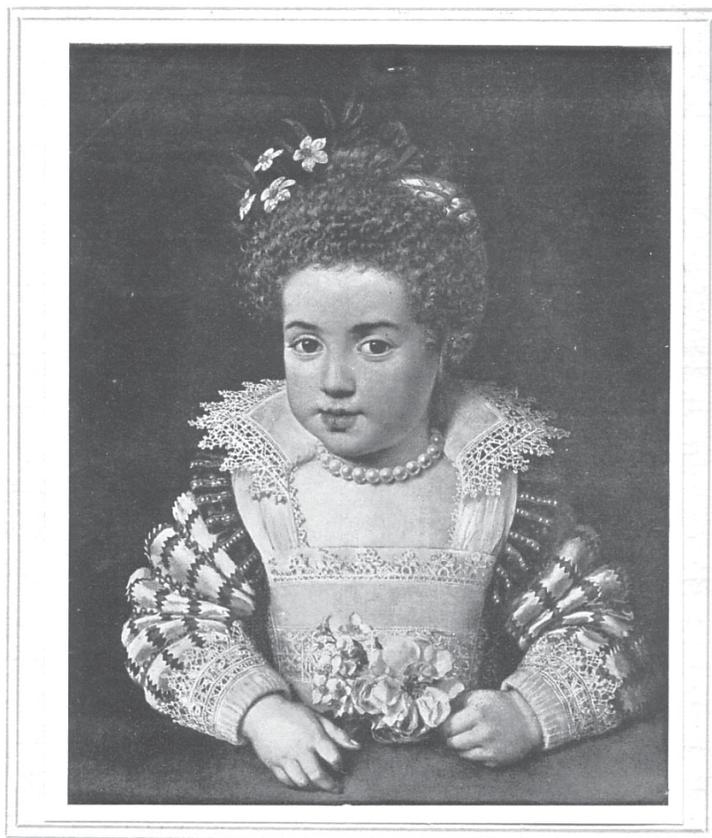
**A**MONG our Italian Alps, in Valsesia, Valle Vogna, and Valseriana, the women still work very skilfully at a special kind of lace of a traditional type.

The needle-lace known as *punto Saraceno* (Saracen point), *punto Alpino* (Alpine point), *punto avorio* (ivory point), and in dialect, *poncett* (little point) is made with a double button-hole stitch, very closely worked, which is not to be met with in any other Italian lace. The design is no more Italian than the stitch. In ancient samples it is closer, more opaque and more monotonous than in the ordinary *reticello* patterns. And this is not all: for whereas our laces are generally white, and only in exceptional cases tinted or showing touches of colour, these are rarely white; they are usually of tones varying from ivory to brown and are often worked on brilliantly coloured linen. How did this exotic work find its way to our mountains? It is a mystery. But it is certain that when once this *punto Saraceno* had become *punto Alpino* (to use the two names commonly applied to it), it never died out, and is still an integral part of feminine elegance in these regions. Made of ivory or brown thread, it adorns chemises, while worked with blue, red, yellow and green silks boldly and sometimes very happily contrasted, it is applied to aprons and girdles.

The workers vary the designs according to their fancy; but it is always the same rosettes, crosses, and triangles, which, variously disposed by the kaleidoscope of taste, form the motives picturesquely described in such terms as: the *staircase*, the *little windows*, the *daisies* etc. The execution is terribly slow, but in compensation,

the work is more durable than any other kind of lace; it is literally indestructible; the double knots also make it possible to cut it without causing it to ravel. In its vigorous, simple, and attractive appearance it suggests the austere grace of the women who make it and adorn themselves with it.

*Sfilatura* (drawn thread work) would seem to be derived from that needle-work



No. 366 — Lace in ivory-stitch. Portrait of a Child by A. Allori.  
Uffizi, Florence. Photo. Brogi.

known as hem-stitch, in which the threads are removed only lengthwise in the linen, while the vertical lines are either fastened in various ways with a cord or finished with matting-stitch, both methods being capable of producing varied and even very rich designs. The old hand-books of the XVI century perhaps allude to this work when they speak in their preface of *punto desfilato*.

Revealing its Arab origin in its name, macramé-work comes from the oldest form of the art of knotting. An art so old in itself that its origin is lost in