FICHE D’ÉTUDE D’UNE PIECE

CONSIDERATIONS GÉNÉRALES

COLLECTION :
Private collection of Mick FOURISCOT

Inventory number :
None

DIMENSIONS

Height : 0,32 m.
Width : 4,50 m.
**CONDITION**

*Correct*

Good condition despite some little brown stains

*Colour, shade: light beige*

**THREAD**

*Material:*

*Linen*

(Only if possible to analyse)

*Type of twisting*

*Diameter:*

**THE ENGRELURE**

*Description*

*Bobbin lace*

*Origin: present on the original piece or added later*

*Added later*
Comments
The engrelure is worked in bobbin-lace with mechanically twisted cotton (?) thread. It has also been sewn
on with a mechanical thread.

BORDER

Description
Scalloped border, embellished with a frieze of two concentric arcatures, the inner one without picot, the outside one
decorated with 6 to 7 picots.

Origin: present on the original piece or added later
Added later

Commentes

COMPOSITION

HOMOGENEOUS ITEM OR THE RESULT OF BEING ASSEMBLED

This item has been assembled as it has been cut at the top, all along the engrelure, and has been modified within the
fifth pattern repeat. Nevertheless, this item is of great interest as it still has four pattern repeats which are nearly
intact and of great dimensions.

AXES OF SYMETRY TO BE FOUND

Perpendicular axes of symmetry at the selvedge
None

Diagonal axes to be found
None

Number of axes in a pattern repeat
**Pattern repeat:**

**Measurements:** 68 cm.

**Quantity:** 4 whole ones and 3 fragments

**Variations between the patterns, on the same design:**

The different parts forming the design are as follow:
Comments

We can notice the presence of important variations on different levels:
- The design of the pattern, the tracing of such or such detail may vary
- Some variations in the cordonnets, their placement, their embellishment
- There is no porte in two of the flowers; and in the other three, their emplacement vary
- Small variation in the eyelets: placing, number, presence of ornate cordonnets or not.
- It is to be noted in this list of variations that the fillings change very little: only one of them differs

Variation in the run of the working of the loops within the same design, from one repeat to the next:
Comments

One can really notice two different ways of doing the toile: in the first instance (repeat patterns 1 and 3) the line of loops of the exterior petals is curved and looking for a circular movement, parallel to the curve of the petal, in the second instance (repeat 2 and 4), the line of loops is straight.

DECORATIVE ELEMENTS, TECHNICAL ASPECTS

FLOWERS

Types

Round

Yes

Symmetrical / asymmetrical

All symmetrical on the outline.
Comments
The flowers on this item are round and compact.
Here are the different types present in the 4 complete repeat designs
Dimensions:

*Big*

*Height x width (in cm):* 9×9; 8×8; 7×8; 7×7; 6×5; 7,3×4; 4,5×5,5; 5,5×6

Comments

**Foliage Scrolls**

*Thin or wide aspect*

*Wide ones which can be divided into thin ones. One can punctually observe bundles of 2 or 3 parallel thin scrolls. The foliage scrolls are developed at length within the pattern repeat.*
Bundle of thin scrolls.

Wide scrolls which divides into thin scrolls

Volutés
This picture was taken astride both pattern repeat 1 and 2

Comments
In each pattern repeat, there are two whole volutes to give the composition structure

FIGURES
Present or not
None

BRIDES / BARS
Quantity
Medium
Description (without ornamentation)
Single
Yes
Double
Yes
Ramified
Yes

Proportions
In the scale of a pattern repeat, the majority of brides is constituted of single bars, around 2/3rd, double bars make up for a fifth, and ramified bars around a tenth.

Ornamentation:
Which type?
Systematic or not
This item only has ornate bars
Comments
This item has a great variety of bars

New Brides/bars (fastened above the cordonnet)
There are several new bars.

Eyelets:
Present on the original piece or added later
Mainly, the eyelets are present from the beginning, they are situated on a hole planned in advance

Ornamentation:
Which type?

The eyelets all have picots. Some, quite rare, are decorated with a concentric embroidery on the lower section
Some others, also rare, receive a little cross decoration in their centre

**Diameter**
From 5 to 12 mm.

**Number of repeat per design**
100 for repeat 1.

**Emplacement**
Mainly on the flowers (usually on the central axis, at the start of the cordonnet) and the foliage; sometimes on the scrolls (quite rare). One can sometimes find a string of them on certain leaves.

**Comments**
There are many eyelets in the design of this length of lace

**Picots:**

**Type**
Scalloped in the venetian style
This picot is constituted of 6 scallops.

Placements

**Scrolls on one side**
No picot on the scrolls

**Scrolls on both sides**
No picot on the scrolls

**Bars**
Some bars are decorated with picots

**Eyelets**
All eyelets have picots

**Cordonnets**
The foliage and flowers often have picots

Comments

Heavily placed in plain sight on the design (cordonnets, eyelets), the picots constitute an important decorative element on this item.

PORTES

**Types:**

![P.I.1](image1.png) ![P.I.4](image2.png) ![P.I.3](image3.png)

**Frequency:**

Type 1 portes, that is, in simple alignment are by far the most frequent. Nevertheless the portes are not the most important decorative element in this item. There are even areas in this lace (centre of design n°2, beginning of design n°4) which nearly have no porte; in this case, the only ones found would be of type « P.I.4 ».

Placement
Flowers
This is the best place to find portes in this lace

Foliage
Some leaflets are decorated with portes

 Scrolls
The use of portes here is only punctual, they are used to reinforce the design by simulating the cylinder volume of a stem:

Comments

Fillings
Types

DF.I.1  DF.II.1  DF.IV.2
**Proportions**

The last two types of fillings with a diamond decor (DF.VII.7 and DF.VII.15) are by far the most used in this piece of lace and can be found everywhere: scrolls, foliage, flowers. The third type (DF.IV.2), called “Point mignon” is punctually used in the centre of certain flowers.

**Relationship between toile / filling**

Proportion between toile / filling

In this “gros point” item, the toile is dominant, it is even sometimes used on large surfaces without any alignment of portes.

Transitions between toile and filling:

Interruption by padded cordonnet

Within the flowers, on the whole, the passage from toile to filling is made by a cordonnet, padded or not.

Direct transition

It is quite frequent, as far as the scrolls are concerned, to alternate the two types of stitches without cordonnet transition. This kind of workmanship is less used in foliage and rare within the flowers.

**BRODES**

Description

- **Low thickness**
  - Yes many

- **Medium thickness**
  - Yes many
Considerable relief
Yes punctually

Shape:
Crescent

Yes many
Other

Finish
Progressive
Most of the medium or low thickness cordonets have contours; the cordonets with thick relief have fewer contours.
Without contours
Yes, for the low thickness cordonets.
Sudden, cut
Punctually on high relief cordonets

Ornamentation
In several places, this item has cordonets without ornamentations. Some, mainly on the scrolls, are placed on the outside of the toile with their attachment thread showing.

Decorated on one side only
Simple

PC.II.1
PC.II.14
Comments
The majority of the decorated cordonnets have simple picots. Other types of ornate cordonnets are seen here and there

Decorated on both sides

No
Placements

Scrolls

No

Flowers

Mainly on the flowers, then some on the foliage.

BIBLIOGRAPHY:

- Fabuleuses dentelles de Jeanine Montupet

FURTHER INFORMATION:

After the first four repeats, the fifth and last part is made from the beginning of the repeat n°5, then an assembly of fragments belonging to the same piece but coming from different areas:

- other fragments from repeat n°5
- pieces from the 6th repeat
- pieces from the 7th repeat
- pieces cut from the top part of the preceding repeats

In this way, the whole of the total height of the item has been reconstituted and the different fragments put back in their place.

These changes are the result of a modification made in the 19th century as can be seen from the engrelure which was added at that time. Even though the modification runs deep, the consistency of this item was preserved by using only fragments which were issued from the original piece of lace and not from a different source. Seeing the importance of the gaps in repeats n°5, 6 and 7, one may think that a lot of fragments have been used for other projects.

This study shows that this lace is typical of what is known as venitian “Gros Point” at its best. Its spectacular composition is very structured around two large scrolls, which lead to big, compact, large flowers decorated with picot-ornate-cordonnets of high relief. This item, originally made in the second half of the 17th century, was 6cm higher and had at least three extra complete repeats.
Restitution of repeat 1:

![Image of floral design]

Restitution of repeat 2:

![Image of floral design]

Restitution of repeat 3:

![Image of floral design]
Restitution of repeat 4:

Restitution of repeat 5:
Restitution of repeat 6:

Restitution of repeat 7:
«Virtual cutout» of the repeat 5, placing of different fragments:

To view this image in the best condition, it needs to be enlarged with a specific link.