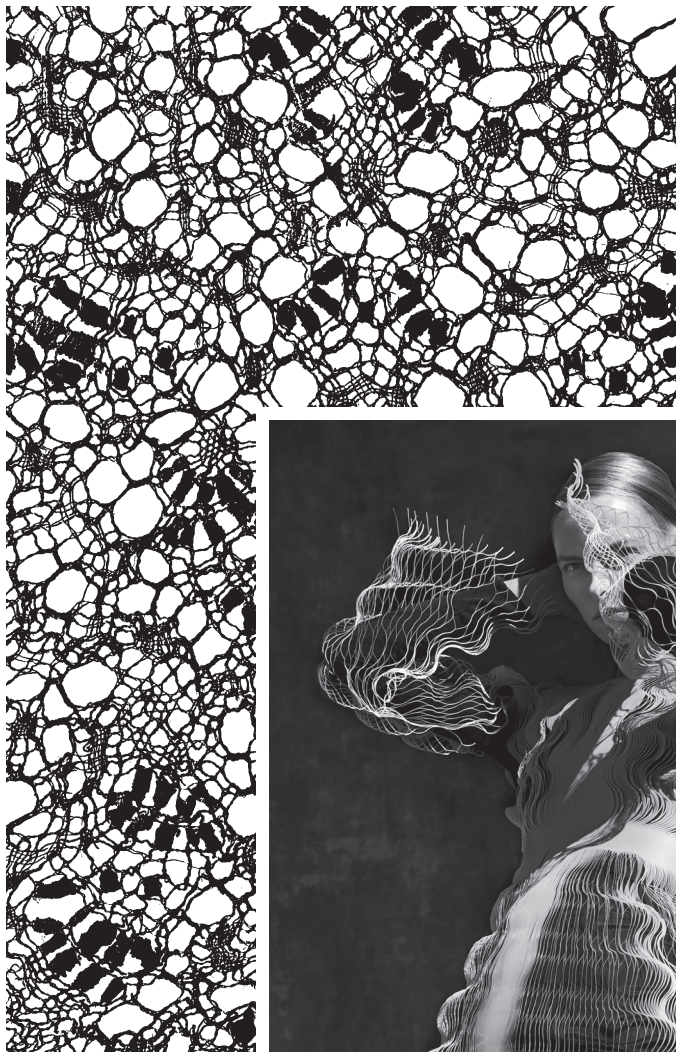


ENG



PLACE

P.LACE.S – Looking Through Antwerp Lace

In this exhibition, MoMu highlights the socio-economic and artistic importance of the lace that was long created and traded in Antwerp. By bringing together and contextualizing historical lace, paintings and archival documents from European and American collections, the exhibition reveals how, for centuries, Flemish lace was a prominent presence in fashion, interior design and religion. Furthermore, the exhibition sheds light on the important contributions of girls and women to both lace production and trade. MoMu presents this rich history in a fascinating dialogue with contemporary, often high-tech fashion creations, which specifically reference lace in form or concept.

From the mid-16th to the mid-18th centuries, Antwerp played a leading role in the creation and distribution of lace, without the city's name being attached to any single type of lace. Antwerp's mercantile spirit inspired the production and trading of all kinds of lace for a diverse and international clientele, adapting it to the specific requirements of the importing country. In contrast to Brussels, Bruges and Mechlin, for example, this lack of 'name branding' is one of the reasons why in publications on lace Antwerp is often only mentioned in passing.

P.LACE.S – Looking Through Antwerp Lace sheds light on the vital role the city played in the production and trading of lace. The exhibition, which runs from September 25th 2021 to January 2nd 2022, highlights and connects five historical locations or *places* in Antwerp that played a crucial role in this narrative.

**MoMu – Antwerp Fashion Museum
Plantin-Moretus Museum
St Charles Borromeo Church
Snijders&Rockox House
Maidens' House**

Unless otherwise stated, the lace exhibits were made of linen in the Southern Netherlands. A distinction is drawn between bobbin and needle lace. In the case of the bobbin laces, the type of lace is also mentioned. The names given to those types of lace have grown historically. Each type of lace has its own characteristics which in the first instance relate to the way the lace was made and to the grounds used, if any. In the case of the grounds, a distinction is drawn between ground with meshes and ground with bars. In contemporary sources the first were referred to as 'tralie' ground or 'spiegel' ground, the second as 'stokgrond'. Here we chose to use meshes or bars. The name given to the type of lace always refers to a city or region, though this does not necessarily mean that the type of lace was made in that place. Some laces combine characteristics of two or three types, which does nothing to simplify the name attached to it. In these cases, we have used a combined name.

Cover: Elza Matiz in Iris van Herpen, in collaboration with Philip Beesley, Glitch dress in laser-cut Mylar® fabric, In Between the Lines, couture collection, spring–summer 2017
Photo: Sølve Sundsbø

Band of bobbin lace (detail), Binche type, 1700–1750
Photo: Stany Dederen, St Charles Borromeo Church, Antwerp, inv. 311

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MOMU – FASHION MUSEUM ANTWERP

All laces on display in MoMu derive from fashionable items of clothing or regional costumes. With some exceptions, the lace shown here is white and made of linen. Coloured lace made of silk did exist, usually black, but it was mostly used to embellish coloured

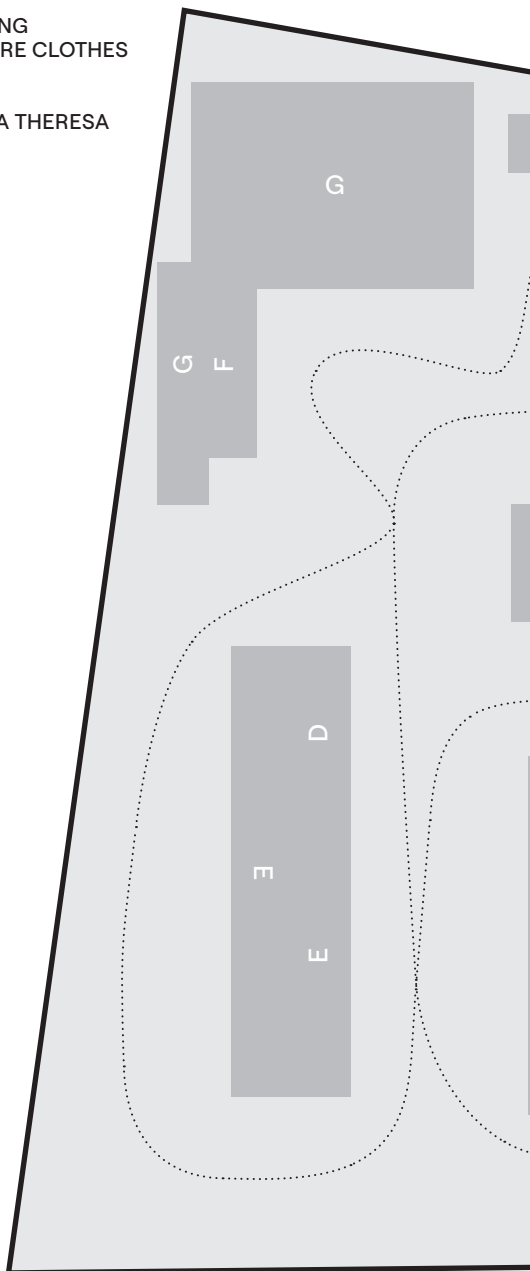
outer garments while white linen lace was reserved for white goods. As silk is much more fragile than linen, little silk lace from the sixteenth, seventeenth and eighteenth centuries has survived. It is hardly surprising that lace also embellished outer garments, given the connection between bobbin lace and passementerie, and between needle lace and embroidery. Passementerie and embroidery had been used to embellish costly outer garments for centuries. Apart from linen and silk lace, there was also gold and silver lace but, as far as we know, it was not made in our region and it is not covered here.

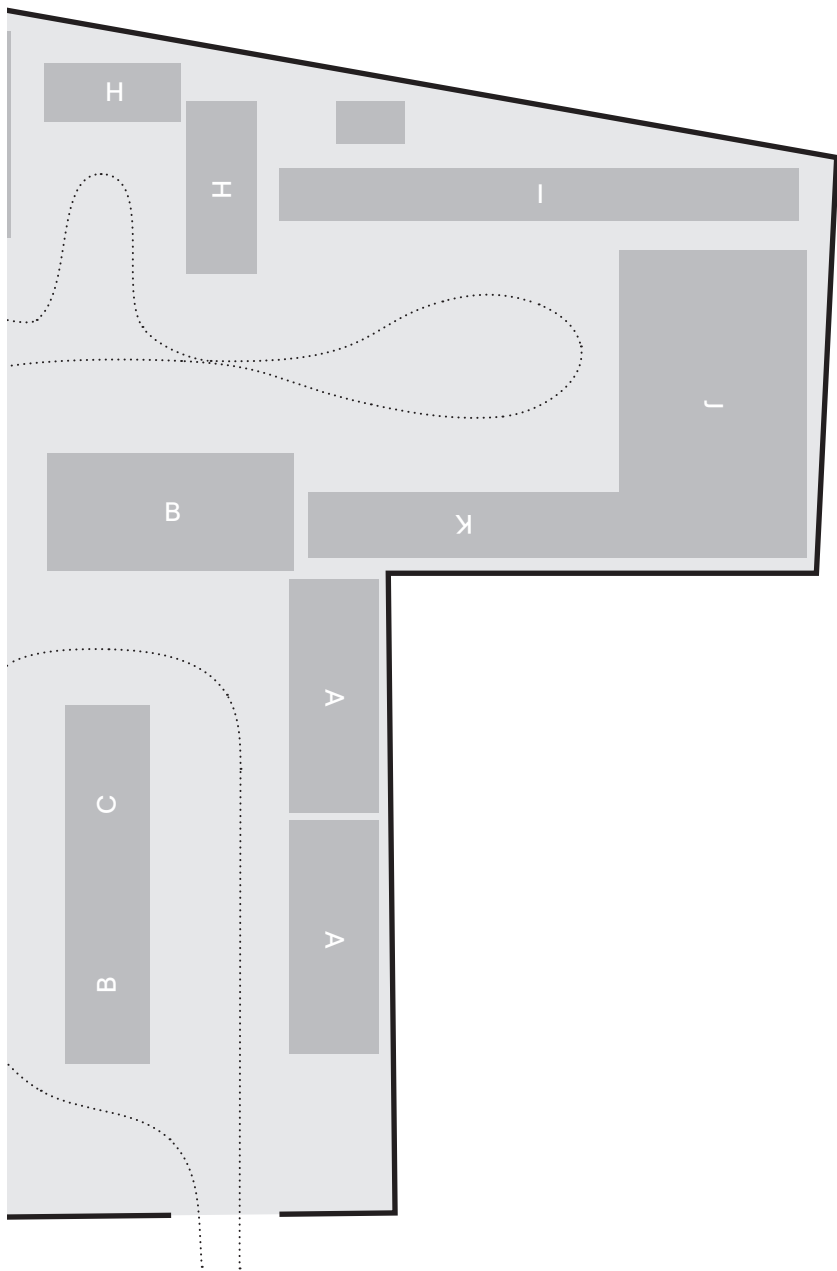
The items of lace selected illustrate first and foremost the evolution of lace, ranging from simple braided lace and combinations of bobbin and needle lace from the sixteenth and early seventeenth centuries, to the complex bobbin laces made using the continuous thread technique or part lace from the second half of the seventeenth century and the eighteenth century. Needlework such as *reticella* and the evolution of needle lace are dealt with, but to a lesser extent.

A number of precious artworks from Antwerp collections show how lace was part of fashionable costume, while dressed dolls from Dutch dolls' houses provide insight into the way lace bands and embellishments were worn.

The contemporary fashion silhouettes are a nod to the rich history of lace or create visual parallels between lacework and computer-controlled production processes such as laser cutting and 3D printing in fashion.

- A = COLLARS
- B = SHIRTS
- C = CUFFS
- D = CAPS 1550-1700
- E = CAPS 1700-1750
- F = BLACK AND WHITE SILK LACE
- G = LASERCUTTING AND 3D PRINTING
- H = DOLLS' CLOTHES AND MINIATURE CLOTHES
- I = CRAVAT ENDS
- J = LASER CUTTING (CONTINUED)
- K = GOWN OF THE EMPRESS MARIA THERESA OF AUSTRIA





A. COLLARS

- 1 Cornelis de Vos, *Portrait of Frans Vekemans*, oil on panel, ca. 1625
Museum Mayer van den Bergh, Antwerp, inv. AMB/070

The costume worn by the four or five-year-old Frans Vekemans has a collar and cuffs in pointed needle lace, which was made in Antwerp among other places. His attire illustrates the wealth of his father Joris Vekemans, a well-to-do Antwerp silk merchant.

During the late sixteenth century and the majority of the seventeenth century, impeccably clean, white linen collars and cuffs were an essential part of every fashionable outfit. One's appearance was dictated by status, context and fashion trends.

Around 1600 semi-circular or right-round-the-neck collars – including the so-called millstone collar – were the most common. Many were edged with delicate, pointed lace. From around 1630, wide, horizontal collars were the norm, edged with scalloped lace bands with fuller motifs. Around the middle of the seventeenth century, straight, less robust lace bands with dense patterns bordered the collars and sleeves. The matching cuffs followed the same trend.

- 2 Gonzales Coques, *Portrait of a Woman*, oil on panel, ca. 1665
Royal Museum of Fine Arts, Antwerp, inv. 34

The lady is wearing a gown with a broad collar and cuffs in lace with straight borders with little points or purls at the edges. It is impossible to tell if it is needle or bobbin lace. At the time, dense flower and tendril motifs, without ground, were made in both types of lace.

- 3 Collar with bobbin lace, Old Flemish type, without ground, 1650–65
Victoria & Albert Museum, London, inv. T.99-1967
- 4 Collar with bobbin lace, Van Dyck type, 1630–50
Victoria & Albert Museum, London, inv. T.21-1922
- 5 Collar with open and white embroidery, reticella and needle lace, France (?), 1610–20
The Metropolitan Museum of Art, New York, gifted by Mrs. Edward S. Harkness, inv. 30.135.147
- 6 Collar with needle lace, England (?), ca. 1630
Victoria & Albert Museum, London, inv. 200-1900

- 7 Collar in bobbin lace with heavy contour thread, purlled bar ground, ca. 1700
Textilmuseum, Sankt Gallen, inv. 58553
- 8 Collar with braided lace, 1610-40
Manchester Art Gallery, inv. 2003-91
- 9 'Kraplap' (partlet) with bobbin lace, Old Flemish type, five-hole ground, 1700-1800
inv. T13/82/A240
- 10 Collar in bobbin lace, Old Flemish type, without ground, 1651-75
Royal Museums of Art and History, Brussels, inv. D.3378.00
- 11 Knitted 'kraplap' (partlet) with bobbin lace, torchon and Old Flemish type, five-hole ground, 1700-1800
inv. T12/969/A239
- 12 Needle-lace falling band, England, ca. 1635
The Bowes Museum, Barnard Castle, inv. 2007.11.28

B. SHIRTS

In Europe in the sixteenth century the necklines and sleeves of the white shirts worn under the coloured outer garments became increasingly visible. Particular attention was paid to decorative borders, with a preference for embroidery and passementerie with open structures. This led to the development of needle lace and bobbin lace.

For centuries in Europe the long white shirt was the basic item of underclothing for both men and women. All that time the T-shape remained as good as unchanged. In well-stocked wardrobes a distinction was drawn between dress shirts worn on formal occasions and every-day shirts, and there was a difference in quality, composition and decoration. Though little of the shirt was visible and the cut was not the most challenging, it was an indispensable part of the fashionable silhouette. It was also a status symbol, not least because the materials and their maintenance were often costly. Great care was taken when washing, drying, ironing and pressing the shirts.

- 13 Shirt with black embroidery and braided lace, linen and silk, 1590-1610
Fashion Museum, Bath, inv. II.02.147

- 14 Shirt or rochet with *reticella* and needle lace, Italy, 1590-1620
Musée de la Visitation, Moulins, inv. 00.24.52
- 15 Shirt with white embroidery, *reticella* and bobbin lace, Old Flemish type, ground with irregular meshes, 1610-30
Royal Museums of Art and History, Brussels, inv. 187
- 16 Shirt with white embroidery, needle lace and bobbin lace, Old Flemish type, five-hole ground, 1675-1725
Kunstmuseum The Hague, inv. KA119-1965
- 17 Child's shirt with white embroidery, needle lace and bobbin lace, torchon and Binche type, snow ground (Binche), 1700-50
MoMu, Antwerp, inv. T96/7
- 18 Baby's shirt with bobbin lace, Old Flemish type, without ground, 1650-75
Centraal Museum, Utrecht, inv. 14586
- 19 Child's shirt with bobbin lace, Old Flemish type, five-hole ground, 1675-1725
Centraal Museum, Utrecht, inv. 20956
- 20 Dancer Sergei Polunin wearing Sébastien Meunier for Ann Demeulemeester, blouse with detachable cuffs, in knitted net decorated with machine-made embroidery, autumn-winter 2017-18
photographed by RANKIN
- 21 Shirt with white embroidery and bobbin lace, Old Flemish type, without ground, 1700-50
MoMu, Antwerp, inv. T13/508/G36
- 22 Baby's shirt with bobbin lace, Old Flemish type, without ground, 1670-1700
Centraal Museum, Utrecht, inv. 14582

C. CUFFS

Partly depending on their shape, collars and cuffs were available as separate accessories or as integral parts of the shirt. The laces were sewn on with fine stitches which could easily be cut loose to remove them for washing.

- 23 Frans Pourbus II, *Nicolaas de Hellincx, Councillor to the King*, oil on panel, 1592
Royal Museum of Fine Arts, Antwerp, inv. 912
- 24 Cuff band in needle lace, tulle ground, 1690-1720
MoMu, Antwerp, inv. T80/115AB
- 25 Cuff band in braided lace and *reticella*, 1580-1620
MoMu, Antwerp, inv. S75/151AB
- 26 Cuff with braided lace and *reticella*, 1600-25
Musée Royal de Mariemont, inv. Dentelles 6
- 27 Cuff with braided lace, 1600-1625
Kunstmuseum The Hague, inv. KA300-1984
- 28 Cuffs with braided lace, 1600-25
Kunstmuseum The Hague, inv. KAC1966-0269
- 29 Cuff with bobbin lace, Mechlin type, five-hole ground, 1740-70
Kunstmuseum The Hague, inv. KAC1964-0422

D. CAPS 1550-1700

As soon as needle lace and bobbin lace arrived on the scene, they were used to embellish white linen caps. As with other white goods, there were caps for public and formal occasions and others for wearing in the private and informal sphere while carrying out daily, routine activities. In actual fact, lace embellishments were not reserved exclusively for family members; ladies' maids and other members of staff wore caps with lace, albeit less costly types and applied more sparingly. At home, men also wore caps with lace. Usually, ladies wore two caps, one on top of the other. The under-cap, which was worn next to the hair, bore little or no decoration, for it was washed more often and was scarcely visible. A *fontanel* – a cloth covering the forehead – completed the set. It, too, featured a lace border.

- 30 Cap with bobbin lace, Old Flemish type, without ground, 1650-60
The Bowes Museum, Barnard Castle, inv. 2007.1.171
- 31 Cap with white embroidery and *reticella*, 1560-1600
MoMu, Antwerp, long-term loan from the King Baudouin Foundation, inv. B20/GV002

- 32 Baby's cap with *reticella*, 1550-1600
The Bowes Museum, Barnard Castle, inv. 2007.1.1.39
- 33 Baby's cap with white embroidery and *reticella*, 1580-1620
MoMu, Antwerp, inv. T96/3
- 34 Cap with black embroidery and bobbin lace, Old Flemish type, without ground, 1650-75
Kunstmuseum The Hague, inv. KA662-1971
- 35 Sébastien Meunier for Ann Demeulemeester, hat and blouse in embroidered tulle, silk satin and embroidered tulle top, trousers in silk and artificial silk velvet, leather boots, autumn-winter 2017-18
MoMu, Antwerp, inv. X151

E. CAPS 1700-1750

Caps embellished with lace continued to be prevalent throughout the eighteenth century. There were also caps made entirely of lace. They consisted of three parts: a cap crown, a band or rim and a pair of lappets. The lace followed the latest stylistic developments both in terms of form and ornamentation. The crown, and possibly also the rim, could be strengthened by sewing it onto a lining for which muslin was used. A so-called carcass was customary too: wire bound with silk threads which gave the rim its shape. The lappets were worn either hanging loose on the shoulders or tied up.

Caps that were part of a regional costume were also often decorated with lace. Throughout the eighteenth century, Antwerp lace was very popular for the so-called German caps, worn in the north of the Netherlands. As the century progressed, the brim of these caps became wider and wider, so that bands of lace had to be put together and supported by the carcass.

- 36 'Duitse muts' (German cap) with bobbin lace, Antwerp type, ground with round meshes and decorative fillings, 1790-1800
Fries Museum, Leeuwarden, inv. T1957-907

- 37 'Duitse muts' (German cap) with bobbin lace, Old Flemish type, ground with round meshes, 1720-40
Fries Museum, Leeuwarden, inv. T1957-681
- 38 Cap with bobbin lace, Mechlin type, five-hole ground, and pieces of woven lace, 1750-1800 (lace)
MoMu, Antwerp, long-term loan from the King Baudouin Foundation, inv. B20/GV003
- 39 Cap with bobbin lace, Antwerp type, point de Paris ground, 1750-1800 (lace)
MoMu, Antwerp, long-term loan from the King Baudouin Foundation, inv. B20/GV004
- 40 Cap with bobbin lace, Old Flemish type, ground with round meshes, 1680-1700
MoMu, Antwerp, long-term loan from the Sisters of the Immaculate Conception of Berchem, inv. B21/20
- 41 Cap with bobbin lace, Old Flemish type, ground with round meshes, 1650-1700
Fries Museum, Leeuwarden, inv. T1939-208
- 42 Cap with bobbin lace, Old Flemish type, point de Paris ground, 1858-60
Fries Museum, Leeuwarden, inv. 1942-142F
- 43 Cap with bobbin lace, Old Flemish type, ground with round meshes, 1680-1700
Manchester Art Gallery, Manchester, inv. 1947-1905
- 44 Cap with bobbin lace, Old Flemish type, ground with round meshes, 1680-1700
Manchester Art Gallery, Manchester, inv. 1947-1907
- 45 Caps with bobbin lace, Old Flemish type, point de Paris ground, ground with round meshes, 1650-80
Kunstmuseum The Hague, inv. KA346-1984 up to and including KA351-1984
- 46 Katsuya Kamo for Undercover, plastic headdress with paper lace motif, autumn-winter 2017-18
Undercover, Tokyo
- 47 Katsuya Kamo for Undercover, plastic headdress with paper lace motif, autumn-winter 2017-18
Undercover, Tokyo
- 48 Cap crown in bobbin lace, Brabant type, purled bar ground and decorative fillings, 1700-50
Cooper Hewitt, Smithsonian Design Museum, New York, gifted by Henry Oothout Milliken in memory of Mrs. Robert B. Noyens, inv. 1943-18-1

- 49 **Cap crown in bobbin lace, Brabant type, purled bar ground and decorative fillings, 1700-20**
Cooper Hewitt, Smithsonian Design Museum, New York, gifted by Richard C. Greenleaf in memory of his mother Adeline Emma Greenleaf, inv. 1962-50-288
- 50 **Cap crown in bobbin lace, Mechlin type, ice ground, ca. 1750**
Cooper Hewitt, Smithsonian Design Museum, New York, gifted by Richard C. Greenleaf in memory of his mother Adeline Emma Greenleaf inv. 1962-50-4
- 51 **Cap crown in needle lace, tulle ground, 1720-30**
Royal Museums of Art and History, Brussels, inv. D.2150.00
- 52 **Cap crown in bobbin lace, Mechlin type, ice ground, 1730-40**
Royal Museums of Art and History, Brussels, inv. D.3246.00
- 53 **Cap crown in bobbin lace, Mechlin type, ice ground, ca. 1750**
Cooper Hewitt, Smithsonian Design Museum, New York, gifted by Richard C. Greenleaf in memory of his mother Adeline Emma Greenleaf, inv. 1962-50-289
- 54 **Cap crown in needle lace, decorative fillings, 1700-40**
Royal Museums of Art and History, Brussels, inv. D.3250.00
- 55 **Cap crown in bobbin lace, Brabant type, drochel ground, purled bar ground and decorative fillings, 1720-40**
Royal Museums of Art and History, Brussels, inv. BKMKG/1318
- 56 **Cap crown in bobbin lace, Brabant type, decorative fillings, 1700-50**
Cooper Hewitt, Smithsonian Design Museum, New York, gifted by Richard C. Greenleaf in memory of his mother Adeline Emma Greenleaf inv. 1962-50-296
- 57 **Actress Rooney Mara wearing Sébastien Meunier for Ann Demeulemeester, autumn-winter 2017-18**
photographed by Tim Walker.
- 58 **Cap lappets in bobbin lace, Brabant type, drochel ground and decorative fillings, 1745-55**
The Bowes Museum, Barnard Castle, inv. 2007.1.2.55
- 59 **Cap lappet in bobbin lace, Mechlin type, ice ground and decorative fillings, 1730-50**
MoMu, Antwerp, inv. T12/1003/E10-23
- 60 **Cap lappet in bobbin lace, Mechlin type, five-hole ground, here**

- and there snow ground,
1730-40
MoMu, Antwerp,
inv. T12/1000/E10-20
- 61 Cap lappet in bobbin
lace, Brabant type, bar
ground, 1725-50
MoMu, Antwerp, inv. T89/16AB
- 62 Cap lappet in bobbin
lace, Mechlin type, ice
ground, 1725-50
Kunstmuseum The Hague,
inv. KA235-3000
- 63 Cap lappet in bobbin
lace, Mechlin type, five-
hole ground, 1730-70
LOKK Cultural Heritage
Foundation, Oostzaan, inv. X1
- 64 Cap lappets in bobbin
lace, Brabant type, deco-
rative fillings, 1715-30
The Bowes Museum, Barnard
Castle, inv. 20071.2.32
- 65 Cap lappets in bobbin
lace, Mechlin type, ice
ground and decorative
fillings, 1745-55
The Bowes Museum, Barnard
Castle, inv. 20071.2.335
- 66 Cap lappets in bobbin
lace, Binche type with
contour thread, snow
ground and decorative
fillings, 1745-55
The Bowes Museum, Barnard
Castle, inv. 20071.2.304
- 67 Cap lappets in bobbin
lace, Brabant type,
drochel ground and de-
corative fillings, 1745-55
The Bowes Museum, Barnard
Castle, inv. 20071.2.56
- 68 Cap lappets in bobbin
lace, Mechlin type, ice
ground, 1745-55
The Bowes Museum, Barnard
Castle, inv. 20071.2.333
- 69 Cap lappet in needle
lace, decorative fillings,
1700-25
Cooper Hewitt, Smithsonian
Design Museum, New York,
gifted by Richard C. Greenleaf
in memory of his mother
Adeline Emma Greenleaf,
inv. 1950-121-5-a,b
- 70 Cap lappet in bobbin
lace, Mechlin type
without contour thread,
five-hole ground, here
and there snow ground,
1710-30
Kunstmuseum The Hague,
inv. KA153-1978AB
- 71 Cap lappets in bobbin
lace, Binche type, snow
ground, 1710-40
Cooper Hewitt, Smithsonian
Design Museum, New York,
gifted by Richard C. Greenleaf
in memory of his mother
Adeline Emma Greenleaf,
inv. 1950-121-8-a,b

F. BLACK AND WHITE SILK LACE

- 72 Band of bobbin lace, point de Paris and five-hole ground, silk, ca. 1670
Rijksmuseum, Amsterdam, inv. BK-NM-VI-R
- 73 Fragment of bobbin tape lace, five-hole ground, silk, 1700-1800
MoMu, Antwerp, inv. T02/303
- 74 Band of bobbin lace, Brabant type, bar ground, silk, 1670-1700
MoMu, Antwerp, long-term loan from the King Baudouin Foundation, inv. B20/GV022
- 75 Band of bobbin lace with inwrought pattern of silk threads, ca. 1610
The Bowes Museum, Barnard Castle, inv. 2007.1.4.363
- 76 Fragment of a cloak in ciselé velvet finished with bobbin lace (according to tradition, belonging to Dutch humanist Hugo de Groot), ground with square meshes, silk, 1600-99
Rijksmuseum, Amsterdam, inv. BK-NM-3090
- 77 Part of a cap or a collar in bobbin lace, Old Flemish type, ground with square meshes, silk, 1600-99
Rijksmuseum, Amsterdam, inv. BK-18836

G. LASERCUTTING AND 3D PRINTING

From the middle of the sixteenth century, needlepoint lace and bobbin lace developed as two radically new textile techniques. Similar innovations took place at the turn of this century, when laser cutting and 3D printing were first used in fashion. Since then, several fashion designers have used these computer-controlled production processes to transform various materials into lace-like structures or shapes.

- 78 Azzedine Alaïa, coat in laser-cut patent leather, haute couture, autumn-winter 2017-18
Fondation Azzedine Alaïa, Paris

Azzedine Alaïa experimented with repetitive cut-out motifs throughout his career. Around 2005, he began experimenting with laser cutting on leather and textiles. Several fabric samples from his archive testify to his attempts to solve the defects of laser cutting, such as discolouration, scorched edges and lingering odour. In 2011, that search resulted in some spectacular dresses in laser-cut velvet. In his last couture collection (autumn-winter 2017-18) he re-used the lace motif from a number of dresses for a laser-cut coat in patent leather.

79 Iris van Herpen, in collaboration with Julia Koerner, dress in 3D-printed polyurethane (SLS), Voltage couture collection, spring-summer 2013

recreated for this exhibition by Materialise, MoMu, Antwerp, inv. B20/534

3D printing can be used to create a lace-like transparency by printing layer after layer of powder. A beautiful example is the unique couture dress designed in 2013 by the Dutch fashion designer Iris van Herpen, in collaboration with architect Julia Koerner. The Belgian company Materialise produced the dress and for the first time applied selective laser sintering (SLS) to thermoplastic polyurethane (TPU). Because of the complex (parametrically generated) geometric structure and the elasticity of the material, the result was described as 3D lace.

80 Iris van Herpen, in collaboration with Philip Beesley, Lucid Geodesic dress in laser-cut transparent acrylic, Lucid collection, autumn-winter 2016-17
Iris van Herpen, Amsterdam


Since 2009 Van Herpen has also been experimenting with laser cutting. After first

applying the technique to leather, in her subsequent collections she frequently opted to laser cut thermoplastic polymers such as acrylate and polyester film. Van Herpen and architect Philip Beesley developed a transparent network by connecting small, glassy polymer sheets to ultra-light, flexible tubing and arranging all those elements in triangular patterns. Slight variations in form and in the connecting points of the laser-cut sheets allowed them to experiment with the shape of the dress. By removing parts and adding others, the initially sleek, linear mosaic with mainly identical elements evolved into a three-dimensional network of hollow and rounded shapes.

81 Azzedine Alaïa, dress in laser-cut velvet over lamé, haute couture, autumn-winter 2011-12
Fondation Azzedine Alaïa, Paris

82 Iris van Herpen, in collaboration with Philip Beesley, Glitch dress in laser-cut Mylar® fabric, In Between the Lines couture collection, spring-summer 2017
Iris van Herpen, Amsterdam

The Glitch dress consists of a diagonal web of Mylar®, a strong and flexible polyester film, which is also used for



packaging. Van Herpen and Beesley experimented with various samples to optimize the wavy movements of the transparent material. The dress was then cut out of a single piece of material, using a laser machine with a large cutting bed. The extremely fine thread structure was achieved by very precisely controlling the power, speed and spacing of the laser machine.

- 83 Prada, ensemble in laser-cut organza and guipure lace, autumn-winter 2008-09
Prada, Milan

In 2008, Miuccia Prada explored the ambiguity of transparency in her collections for MiuMiu and Prada. With the help of computer-controlled lasers, she was able to remove fabric in a very precise way. This enabled her to develop a contemporary techno lace for MiuMiu's autumn-winter 2008-09 collection, using a variety of geometric forms. For Prada, she combined the laser-cut fabrics with guipure, creating a three-dimensional effect by adding floral embroidery.

H. DOLLS' CLOTHES AND MINIATURE CLOTHES

Magnificent examples of late seventeenth- and eighteenth-century dolls' houses commissioned by wealthy Dutch ladies are preserved in the Rijksmuseum in Amsterdam, the Centraal Museum in Utrecht and the Kunstmuseum in The Hague. What makes them so extraordinary are their amazing furnishings, but also the dolls that inhabit them. Indeed, the dressed dolls are a valuable source of fashion history. Our main interest here is the lace that embellished underclothes and outer garments, much of which can be attributed to Flanders. Narrow bands in, for example, Old Flemish and Binche lace decorate caps, cloaks, aprons, shirts and cravats. Miniature items of clothing are also found in drying and clothes lofts, in linen baskets and cupboards. The same Flemish lace also appears on household items: insertions and trims on pillow-cases, sheets, sideboard runners and tablecloths.

- 84 Doll (doctor) with cravat with bobbin lace, Old Flemish type, bar ground, ca. 1675
Centraal Museum, Utrecht, inv. 5000/260
- 85 Doll (new mother) wearing apron with central part in bobbin

- lace, Old Flemish type with five-hole ground and border in bobbin lace, Old Flemish type with bar ground, and cape with border in bobbin lace, Old Flemish type with bar ground with dots, and cap with bobbin lace, Old Flemish type with ground with round meshes trimmed with needle lace, ca. 1680
Centraal Museum, Utrecht, inv. 5000/204
- 86 Doll wearing apron with needle-lace border and insertion in bobbin lace, cravat in bobbin lace, Old Flemish type, five-hole ground and bobbin-lace cap, Old Flemish type, bar ground with dots, 1680
Centraal Museum, Utrecht, inv. 5000/074
- 87 Doll (a nurse maid) with cravat with bobbin lace, Old Flemish type, without ground, ca. 1680
Centraal Museum, Utrecht, inv. 5000/262
- 88 Viktor & Rolf, 'Hana' doll from the Bedtime Story collection, autumn-winter 2005-06
Viktor & Rolf, Amsterdam, inv. AVR/21/X
- 89 Doll's shirt with bobbin lace, Old Flemish type, without ground, 1650-75
Rijksmuseum, Amsterdam, inv. BK-NM-5448-25
- 90 Doll's shirt with bobbin lace, Old Flemish type, grounds with round and square meshes, 1650-1700
Kunstmuseum The Hague, inv. KP11-1964
- 91 Doll's shirt with bobbin lace, Old Flemish type, grounds with round and square meshes, 1650-1700
Kunstmuseum The Hague, inv. KP11-1964
- 92 Doll's shirt with braided lace, silk, ca. 1675
Centraal Museum, Utrecht, inv. 5000/201b-c
- 93 Two parts of a doll's collar with bobbin lace, Old Flemish type, without ground, 1650-75
Rijksmuseum, Amsterdam, inv. BK-NM-5448-19AB
- 94 Doll's collar with bobbin lace, Old Flemish type, without ground, 1650-75
Rijksmuseum, Amsterdam, inv. BK-NM-5448-18
- 95 Doll's collar with bobbin lace, Old Flemish type, without ground, 1650-75
Rijksmuseum, Amsterdam, inv. BK-NM-5448-16
- 96 Doll's cravat with bobbin lace, Old Flemish type, without ground, 1650-75
Rijksmuseum, Amsterdam, inv. BK-NM-5448-23

- 97 Doll's collar with bobbin lace, Old Flemish type, ground with round meshes, ca. 1675
Centraal Museum, Utrecht,
inv. 5000/201/f-j
- 98 Doll's collar with bobbin lace, Old Flemish type, without ground, ca. 1675
Centraal Museum, Utrecht,
inv. 5000/201/j-f
- 99 Doll's cap with bobbin lace, Old Flemish type, grounds with round and square meshes, 1650-1700
Kunstmuseum The Hague,
inv. KP11-1964
- 100 Doll's collar with bobbin lace, Old Flemish type, without ground, 1650-75
Rijksmuseum, Amsterdam,
inv. BK-NM-5448-15
- 101 Doll's petticoat with bobbin lace, Old Flemish type, grounds with round and square meshes, 1650-1700
Kunstmuseum The Hague,
inv. KP11-1964

I. CRAVAT ENDS

In men's fashion the appearance of the so-called *justaucorps* in the third quarter of the seventeenth century gave rise to a slimmer, vertical-oriented silhouette.

The *justaucorps* was a knee-length coat inspired by military dress. It fitted closely round the upper part of the body, its vented front and back panels flaring out towards the bottom. Teamed with this coat, the cravat, a wide band of fabric worn around the neck, caused a furore and eclipsed the horizontal lace-trimmed collar. Almost square or rectangular lace rabats were sewn onto the ends of luxury versions of this cravat. They sat nicely under the chin when the cravat was tied and were very eye-catching. Kings and noblemen liked to have their portrait painted while wearing a dazzling white and voluminous cravat that rested on their gleaming metal breastplate or richly embroidered *justaucorps*. Cravats with lace remained an essential part of a man's formal attire until the end of the *ancien régime*.

- 102 Willem Kerricx,
Maximilian II Emanuel,
Elector of Bavaria,
Governor of the Spanish
Netherlands, marble,
1694

- Royal Museum of Fine Arts,
Antwerp, inv. 678
- 103 Cravat end in bobbin lace, Brabant type, decorative fillings, ca. 1750**
Cooper Hewitt, Smithsonian Design Museum, New York, inv. 1947-99-1
- 104 Cravat end in bobbin lace, Brabant type, purled bar ground and decorative fillings, 1700-50**
Cooper Hewitt, Smithsonian Design Museum, New York, gifted by Richard C. Greenleaf in memory of his mother Adeline Emma Greenleaf, inv. 1962-50-11
- 105 Cravat end in needle lace, purled bar ground, ca. 1700**
Royal Museums of Art and History, Brussels, inv. D.0941.00
- 106 Cravat end in bobbin lace, Old Flemish type, purled bar ground, 1675-1700**
MoMu, Antwerp, inv. T93/268
- 107 Cravat end in bobbin lace, Brabant type, drochel ground and decorative fillings, 1720-40**
The Metropolitan Museum of Art, New York, Rogers Fund, 1939, inv. 39.107.3
- 108 Cravat end in needle lace, tulle ground, ca. 1700**
Cooper Hewitt, Smithsonian Design Museum, New York, gifted by Richard C. Greenleaf in memory of his mother Adeline Emma Greenleaf, inv. 1962-50-7
- 109 Cravat end in bobbin and needle lace, tulle ground, 1700-20**
The Lace Guild, Stourbridge, inv. 263/76
- 110 Cravat end in bobbin lace, Brabant type, drochel ground, 1700-50**
Cooper Hewitt, Smithsonian Design Museum, New York, gifted in memory of Mrs. Robert B. Noyes, inv. 1947-19-1
- 111 Cravat end in bobbin lace, Mechlin type, ice ground, ca. 1750**
Cooper Hewitt, Smithsonian Design Museum, New York, gifted by Richard C. Greenleaf in memory of his mother Adeline Emma Greenleaf, inv. 1962-50-19

J. LASER CUTTING (continued)

- 112 Iris van Herpen, in collaboration with Philip Beesley and Johan van der Wiel, dress in thermoformed acrylate with silicone joints, Magnetic Motion collection, spring-summer 2015
Iris van Herpen, Amsterdam
- 113 Marc Jacobs for Louis Vuitton, dress in organza with hand-appliqué in laser-cut leather, spring-summer 2012
Louis Vuitton, Paris
- 114 Raf Simons for Dior, dress in open work knit, spring-summer 2013
Christian Dior, Paris

K. GOWN OF THE EMPRESS MARIA THERESA OF AUSTRIA

In the winter of 1744, the States of Flanders gifted the Austrian empress Maria Theresa a gown and shoulder cape known as a 'Palatine cape', made of Brabantine bobbin lace worth 25,000 florins. As a token of her gratitude, the empress commissioned a portrait of herself wearing them. She then sent the official portrait to Flanders, where it can be seen in the town hall in Ghent to this day. Several bobbin lace makers worked on the motifs and grounds, as was normal practice for part lace. The gown was unique and extremely costly. To this day it is not known what happened to it. It may have been taken to pieces and the lace reused for other purposes. The sleeve shown here may have been part of it, given the uniqueness of the gown and the stylistic similarities with the painting.

- 115 Part of a sleeve in bobbin lace, Brabant type, bar ground with picots and decorative fillings
The Metropolitan Museum of Art, New York, Henriette Seligman Lace Collection, the Mrs. Jesse Seligman bequest, 1910, inv. 10.102.31

116 Matthias De Visch,
*Portrait of Empress
Maria-Theresa*
(reproduction), 1749
Musea Brugge – Groeninge-
museum, inv. 000.GRO0451.I



25

MoMu – Antwerp Fashion Museum

PLANTIN- MORETUS MUSEUM

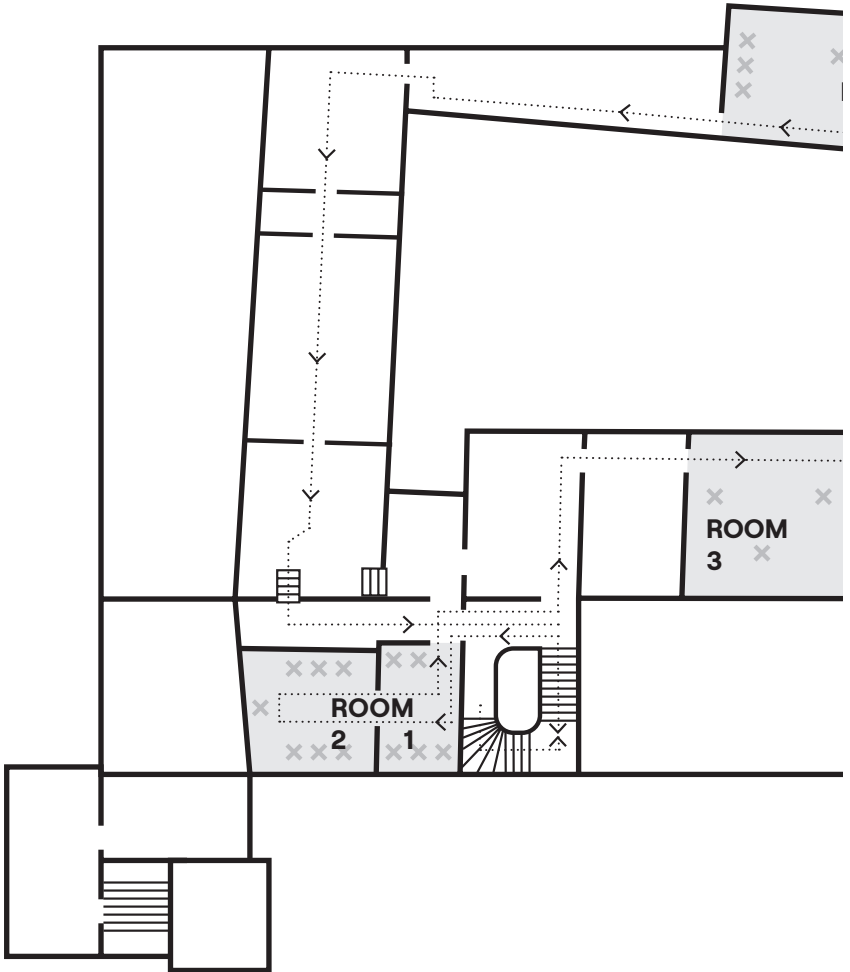


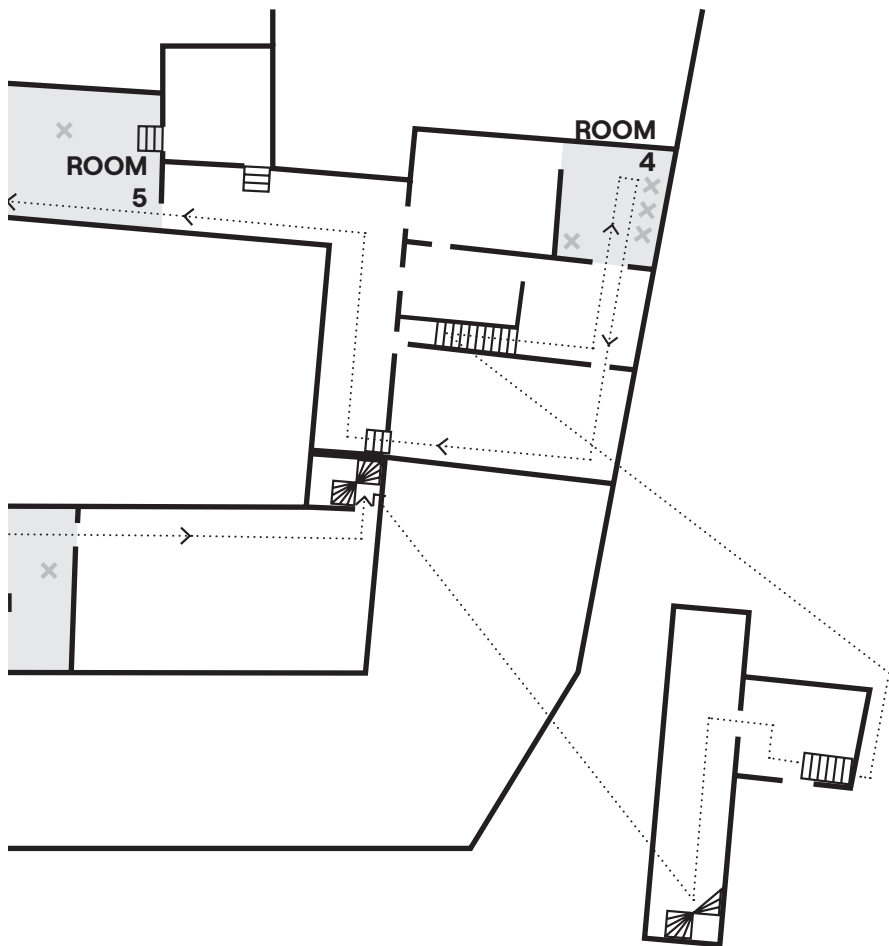
The Plantin–Moretus Museum, famous as the former home and printing works of the Plantin–Moretus family, houses one of the world’s oldest archives relating to the lace trade. The influential printer and publisher Christophe Plantin (1520–89) used his contacts in Paris to set up a lace-trading business, which saw such exponential growth that his young daughters had to take over and continue it. The lace was produced in Antwerp, Mechlin and Breda and either traded in the Old Bourse near Antwerp’s town hall or sent abroad.

The lace trade was an important part of the Plantin family’s business activities and literally became a multi-million business, though it never quite matched the commercial importance of the printing works. From the end of the sixteenth century, part of the lace production travelled via Spain to South and Central America. The museum’s archives also contain information about the lace trade run by later generations of the Moretus family during the seventeenth and early-eighteenth centuries. This information reflects the flexibility of the lace industry and reveals that production was tailored to specific markets. In particular, the lace made for the Northern Netherlands, Spain and South America differed from the general fashion trends and developed along its own lines.

MoMu illustrates this story by juxtaposing commercial correspondence from various Antwerp archives with fragments of lace. The splendid historical interiors of the Plantin–Moretus Museum are enriched with contemporary fashion silhouettes.

FIRST FLOOR





ROOMS 1 & 2 : THE
EIGHTEENTH-CENTURY
READING CABINET

A. THE PLANTIN SISTERS

Christophe Plantin and his wife Jeanne Rivière had five daughters and a son. Plantin ensured that his four eldest daughters could read and write well at a young age. Until they were twelve years old, they helped with the revision of proofs in various languages. When they turned thirteen, they were involved in the family's commercial activities. Martina Plantin (1550–1616) kept her parents' lace business going from the age of seventeen. She and her sister Catherine traded lace and linen with (among others) the merchant Pierre Gassen, a friend of their father in Paris. They placed orders with Antwerp lacemakers and sold the production on via intermediaries. Initially they dealt mainly in finished goods, such as handkerchiefs, collars, shirts and caps, embellished with white embroidery or openwork borders. The archives also contain clear evidence of trade in *lacis* and needle lace, though references to bobbin lace are fewer.

- 1 Plantin–Gassen Notebook, paper and parchment, 1568–73
Plantin–Moretus Museum, Antwerp, inv. 442
- 2 Pierre Gassen's ledger, paper, parchment and leather, 1571–73
Plantin–Moretus Museum, Antwerp, inv. 445
- 3 Jean Gassen's ledger, paper, parchment and leather, 1574–75
Plantin–Moretus Museum, Antwerp, inv. 448
- 4 Sample with border in reticella and needle lace from Pierre Gassen's journal, paper, parchment and leather, 1570
Plantin–Moretus Museum, Antwerp, inv. 443
- 5 Band of reticella, 1580–1650
MoMu, Antwerp, long-term loan from the King Baudouin Foundation, inv. B20/GV214
- 6 Band of reticella, 1580–1650
MoMu, Antwerp, long-term loan from the King Baudouin Foundation, inv. B20/GV213
- 7 Band of reticella, 1620–60
MoMu, Antwerp, long-term loan from the King Baudouin Foundation, inv. B20/GV020

- 8 Band of reticella,
1580-1650
MoMu, Antwerp, long-term
loan from the King Baudouin
Foundation, inv. B20/GV212
- 9 Band of reticella with
needle-lace border,
1620-60
MoMu, Antwerp, long-term
loan from the King Baudouin
Foundation, inv. B20/GV021

ROOMS 1 & 2:
**B. IMPORTS AND FOREIGN
INFLUENCES**

Lace was not only exported from Antwerp. Merchants also imported lace from abroad or took charge of its transit, for example to England and Ireland. Most of these import and transit activities originated in Northern Italy, where the lace industry, regarding both needle and bobbin lace, developed in Liguria, Lombardy and Veneto at more or less the same time as it did in Flanders. By the middle of the sixteenth century, Italy was also producing pattern books for lace. *Le Pompe opera nova*, printed in Venice in 1557, is believed to be the oldest. Early examples of Flemish lace display great stylistic similarities to Italian patterns, including those of *Le Pompe*. In later Flemish lace, too, stylistic characteristics of Italian lace can be recognised, for example the undulating acanthus tendrils from the second half of the seventeenth century. There was also interchange on a technological level. It is unclear, for example, in which region originated the practice of hooking on of extra pairs of bobbins – a technique developed both in Flanders and in Italy around 1600 in order to make wider laces. The formal and technical influences make it difficult to

attribute laces to one or the other production place.

- 10 Band of burrato, decorative darning on leno weave, 1640-1700
MoMu, Antwerp, long-term loan from the King Baudouin Foundation, inv. B20/GV005
- 11 Band of bobbin lace, Old Flemish type, five-hole ground, 1680-1720
MoMu, Antwerp, long-term loan from the King Baudouin Foundation, inv. B20/GV179
- 12 Band of bobbin lace, Old Flemish type, ground with round meshes, 1700-50
MoMu, Antwerp, long-term loan from the King Baudouin Foundation, inv. B20/GV030
- 13 Pricking card book belonging to the Reyns Sisters, *Oncost boedel*, 1750
FelixArchive, Antwerp, inv. IB1853/11
- 14 Band of bobbin lace, Old Flemish type, Antwerp *puntas*, ground with square meshes, 1730-60
MoMu, Antwerp, long-term loan from the King Baudouin Foundation, inv. B20/GV106
- 15 Band of bobbin lace, Old Flemish type, imitation Antwerp *puntas*, five-hole ground, 1890-1920
MoMu, Antwerp, long-term loan from the King Baudouin Foundation, inv. B20/GV115

- 16 Band of bobbin lace, Old Flemish type, Antwerp *puntas*, ground with square meshes, 1650-1700
MoMu, Antwerp, long-term loan from the King Baudouin Foundation, inv. B20/GV031
- 17 Band of bobbin lace, Old Flemish type, Antwerp *puntas*, ground with square meshes, 1730-60
MoMu, Antwerp, long-term loan from the King Baudouin Foundation, inv. B20/GV105
- 18 Band of bobbin lace, Old Flemish type, Antwerp *puntas*, ground with square meshes, 1730-60
MoMu, Antwerp, long-term loan from the King Baudouin Foundation, inv. B20/GV107

ROOMS 1 & 2:

C. INTERNATIONAL TRADE

The history of lace in Antwerp is largely a story of commercial aptitude and international trade. The time when Antwerp's lace production and lace trade were getting under way coincided with the port's heyday. In the 1560s Antwerp had some 100,000 inhabitants and the fine arts and decorative crafts were flourishing. Surviving company archives of sixteenth-, seventeenth- and eighteenth-century linen and lace merchants provide insight into the Antwerp export of lace made in the city, in the surrounding area, and by extension in the Duchy of Brabant and the County of Flanders. This export was founded on existing, time-honoured trade relations with French, English, Dutch, Italian, Portuguese and Spanish cities, i.e. Paris, London, The Hague, Genoa, Milan, Venice, Naples, Lisbon and Cádiz. During both the seventeenth and eighteenth centuries, there were substantial exports of lace from Antwerp to Cádiz, which were destined for the South American market. The quality and type of the exported lace were dictated by its destination: Paris, for example, chose the finest quality, London accepted lace of different qualities and Cádiz mainly required laces

of average quality, for the overseas territories.

- 19 Letter from Gio Zerbina from Venice to Henri François Schilders, enclosing a sample of bobbin lace, five-hole ground, silk, September 11th 1671
Plantin-Moretus Museum, Antwerp, inv. SCH-HF. BA.177_11-09-1671
- 20 Letter from Domingo de la Milla from Lima to Henri François Schilders, enclosing two samples of bobbin lace, Old Flemish type, ground with square meshes and without ground, September 23rd 1679
Plantin-Moretus Museum, Antwerp, inv. SCH-HF. BA.112_23-09-1679
- 21 Letter from Crescentio Crescenti from Venice to Henri François Schilders, enclosing a sample of bobbin lace, five-hole ground, silk, March 9th 1668
Plantin-Moretus Museum, Antwerp, inv. SCH-HF. BA.39_09-03-1668
- 22 Letter from Giacomo Fillipo Ferrari from Milan to Henri François Schilders, enclosing a sample of bobbin lace, holes and decorative fillings, December 4th 1675

- Plantin-Moretus Museum,
Antwerp, inv. SCH-HF.
BA.56_04-12-1675
- 23 Letter from Crescentio
Crescenti from Venice to
Henri François Schilders,
enclosing a sample of
bobbin lace, five-hole
ground, silk, January 27th
1667
Plantin-Moretus Museum,
Antwerp, inv. SCH-HF.
BA.39_27-01-1667
- 24 Band of bobbin lace,
Old Flemish type, ground
with round meshes,
1640-60
MoMu, Antwerp, long-term
loan from the King Baudouin
Foundation, inv. B20/GV026
- 25 Band of bobbin lace,
Old Flemish type, ground
with round meshes,
1640-60
MoMu, Antwerp, long-term
loan from the King Baudouin
Foundation, inv. B20/GV027
- 26 Band of bobbin lace, Old
Flemish type, Antwerp
puntas, ground with
square meshes, 1640-60
MoMu, Antwerp, long-term
loan from the King Baudouin
Foundation, inv. B20/GV029
- 27 Band of bobbin lace, Old
Flemish type, Antwerp
puntas, ground with
square meshes, 1640-60
MoMu Antwerp, long-term
loan from the King Baudouin
Foundation, inv. B20/GV044
- 28 Letter copy book
belonging to merchant
and lace trader
Joannes Michiel Melijn,
parchment and paper,
1681-82
MoMu, Antwerp, inv. T94/183
- 29 Letter enclosing samples
of bobbin lace, Old
Flemish type, without
ground, bar ground and
grounds with square and
round meshes, 1718-38
Plantin-Moretus Museum,
Antwerp, inv. 1214-15
- 30 Letter from Gaspar and
Charles Wonsel from
Naples, enclosing a
sample of bobbin lace,
ground with meshes,
October 25th 1680
FelixArchive, Antwerp,
inv. 22373#2458/C
- 31 Letter from Barnard
Manschoff from The
Hague, enclosing
samples of bobbin lace,
holes and ground with
square meshes, silk,
May 4th 1674
FelixArchive, Antwerp,
inv. 22373#2443
- 32 Letter from Gaspar and
Charles Wonsel from
Naples, enclosing a
sample of bobbin lace,
five-hole ground and
decorative fillings, silk,
October 13th 1680
FelixArchive, Antwerp,
inv. 22373#2458/B

- 33 Letter enclosing samples of bobbin lace, ground with round and square meshes, silk, December 17th 1688

FelixArchive, Antwerp, inv.
2237#2445

- 34 Letter from Raymond Veroye from Bayonne to Henri François Schilders, enclosing a sample of bobbin lace, Old Flemish type, Antwerp *puntas*, ground with square meshes, August 26th 1671

Plantin-Moretus Museum,
Antwerp, inv. SCH-HF.
BA.169_26-08-1671

- 35 Letter from Gaspar and Charles Wonsel from Naples, enclosing a sample of bobbin lace, ground with square meshes, silk, ca. 1680

FelixArchive, Antwerp,
inv. 2237#2458/A

- 36 Raf Simons for Dior, dress in hand-punched satin organza, haute couture, spring-summer 2014

Christian Dior Couture, Paris

ROOM 3:
**THE SMALL LIBRARY
GIRLS' EDUCATION**

By the middle of the sixteenth century, Antwerp's cosmopolitan character also manifested itself in the field of education. As a central trading metropolis, the city had specific requirements with regard to schooling and training.

The girls' school run by Peter Heyns in Augustijnenstraat exemplifies the fame and appeal of certain private schools. At his school 'den Lauwerboom', Heyns, who was also active as a rhetorician, gave classes in "duytsch, françois, lesen, schrijven, rekenen ende cijfferen" – Dutch, French, reading, writing and arithmetic. Between 1576 and 1585, he taught 464 children, including 251 'costkinders' or boarders, who came from outside the city. Many girls were from the Duchy of Brabant, but others also came from Flanders, Holland and Zeeland. They were from the highest social circles in the country, including a remarkable number of daughters of high-ranking officials and persons in authority from central, regional and local administrative bodies. But children of wealthy merchants and artisans also graced his school benches. Thus, the Plantin sisters were

certainly not the only girls being trained for commercial activities, such as the lace trade.

We know this from descriptions written by the Italian merchant Lodovico Guicciardini in 1567. He gave an account of the many languages boys and girls learned at school and was full of admiration for the commercial skills of women in the Low Countries, and particularly those of women in Antwerp who "are capable and experienced at conducting trade worldwide."

- 37 Jean Baptiste de Glen, *Du devoir des filles*, 1597
Royal Library of Belgium,
Brussels, inv. LP4061A
- 38 Alexander McQueen for Givenchy, jacket with collar in tape lace, lurex and synthetic fibres, haute couture, autumn-winter 1998-99
Francisco Capelo Collection,
MUDE – Museu do Design e da Moda, Lisbon,
inv. MUDE.M.0439.01
- 39 Peter Heyns, *ABC, oft exemplen om de kinderen bequamelick te leeren schryven*, Antwerp, Christoffel Plantijn, 1568
Plantin-Moretus Museum,
Antwerp, inv. 351 R 55.24

ROOM 4: THE BEDROOM

In rich households a distinction was drawn between living and reception rooms, but during the seventeenth century they almost all had a designated place to sleep: a box bed or a bedstead. The same applied to the best reception room, known in the Netherlands as the 'salet', where, certainly until the middle of that century, the principal and most expensive bedstead stood. After 1650, people started to furnish rooms specifically as bedrooms, with a bedstead but also a dressing table. On top of a cloth in a coloured fabric, this dressing table usually featured a linen cloth or *toilette* embellished with lace on which the toiletries were laid out. A functional cape was worn while doing one's hair. As visitors could be received informally in the morning, those capes were decorated with lace trims and insertions, just like the tablecloths. The cape and *toilette*, along with the other linen, were part of the wife's trousseau.

- 40 Cape with borders and insertions in bobbin lace, Old Flemish type, without ground, 1630-39
Fries Museum, Leeuwarden, inv. T01194
- 41 Cape finished with little

needlework purls and insertions in bobbin lace, Old Flemish type, without ground, ca. 1600
Ad Timmermans, inv. Ov.kk.25

- 42 Toilet mirror, brushes, pin-cushion and purse covered with silk velvet, silver and gold lace, 1675-1725
Fries Museum, Leeuwarden, inv. T01184
- 43 Band of bobbin lace, decoration from a dressing-table cloth, Old Flemish type, purred bar ground, 1650-1700
MoMu, Antwerp, inv. T15/64
- 44 Loewe, cotton dress, decorated with machine-made open embroidery, spring-summer 2020
MoMu, Antwerp, inv. T21/45

**ROOM 5:
THE EIGHTEENTH-CENTURY
SALON**

2020-21

Simone Rocha, London



In 1692 the Moretusses were granted the Belgian title of nobility, 'jonkheer'. This salon reflects the finesse and luxurious lifestyle befitting that status, with gilded leather, porcelain bearing the family's coat of arms, a Louis XV-style pendulum clock and family portraits featuring fashionable lace. Contemporary designers also recognize the historical allure of collars and cravats which evoke the refinement of lace, without using actually using the technique.

- 48 Veronique Branquinho, woollen jacket with hood in open work knit, detachable cotton collar and pleated skirt in synthetic fibre, autumn-winter 2016-17
MoMu, Antwerp, inv. X1840

- 45 Cloth in bobbin lace, Brabant type, drochel and decorative fillings, 1730-50

The Metropolitan Museum of Art, New York, gift from Mrs. Albert Blum, inv. 53.162.45

- 46 Gucci, silk organza shirt with cuffs and cravat in machine-made lace and woollen trousers, autumn-winter 2019-20

Gucci Historical Archive, Florence

- 47 Simone Rocha, coat in machine-made lace with silk satin tape, trousers in machine-made lace, cotton shirt with machine-made embroidery and necklace in wool with synthetic pearls, autumn-winter



ST CHARLES BORROMEO CHURCH



St Charles Borromeo Church (Sint-Carolus Borromeuskerk) is the perfect place to shed light on the use of lace in the liturgy. At the same time, the church's extensive lace collection provides a representative overview of the stylistic evolutions of lace production in the Southern Netherlands. Many laces are attributed to Antwerp, the surrounding area, and by extension the Duchy of Brabant and the County of Flanders, and many were originally in use here.

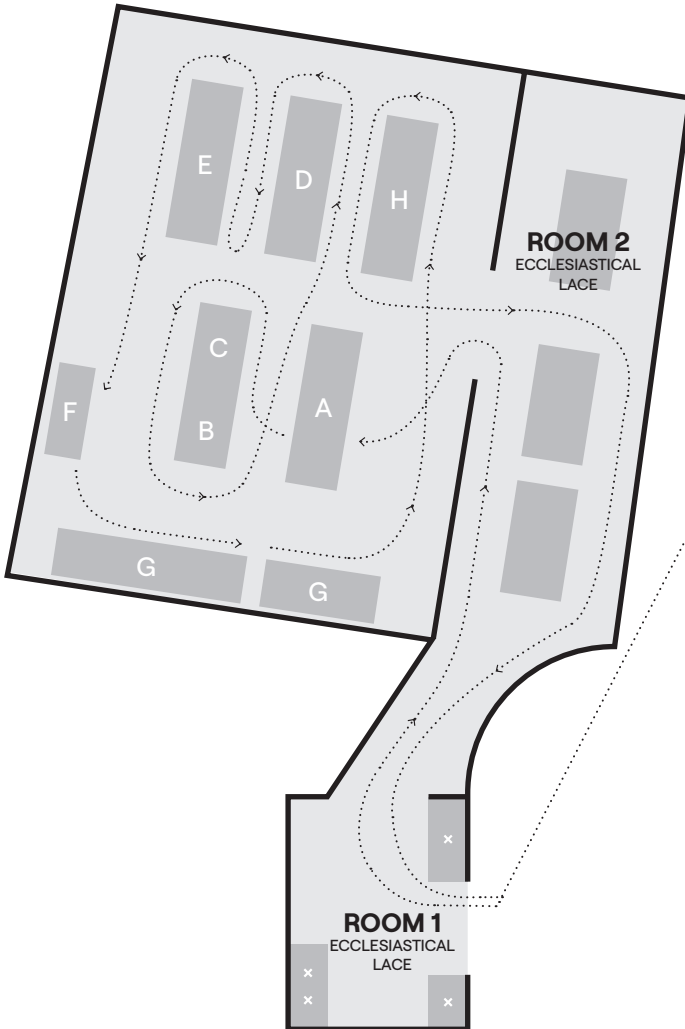
Costly textiles and embellishments have been associated with the Roman Catholic liturgy for centuries. The celebration of the Blessed Sacrament (Holy Communion) requires respectful decorum. Over the course of the sixteenth century, lace found its way onto the linen used in the liturgy. Initially, in terms of appearance and application, there was little if any difference between liturgical and secular lace. For example, there was little to distinguish a fashionable shirt from a priest's alb. Gradually this changed. An eighteenth-century alb and rochet embellished with lace borders at the sleeve and bottom hems, the latter sometimes up to 45 centimetres wide, differed from the fashionable secular shirt of the day. More and more Christian motifs began to appear, too.

The sacred atmosphere of the baroque church provided the inspiration for a poetic film in which the transparency of lace is embodied emotionally through rhythm and movement. For this film, MoMu collaborated with SHOWstudio, fashion photographer Nick Knight's digital platform.

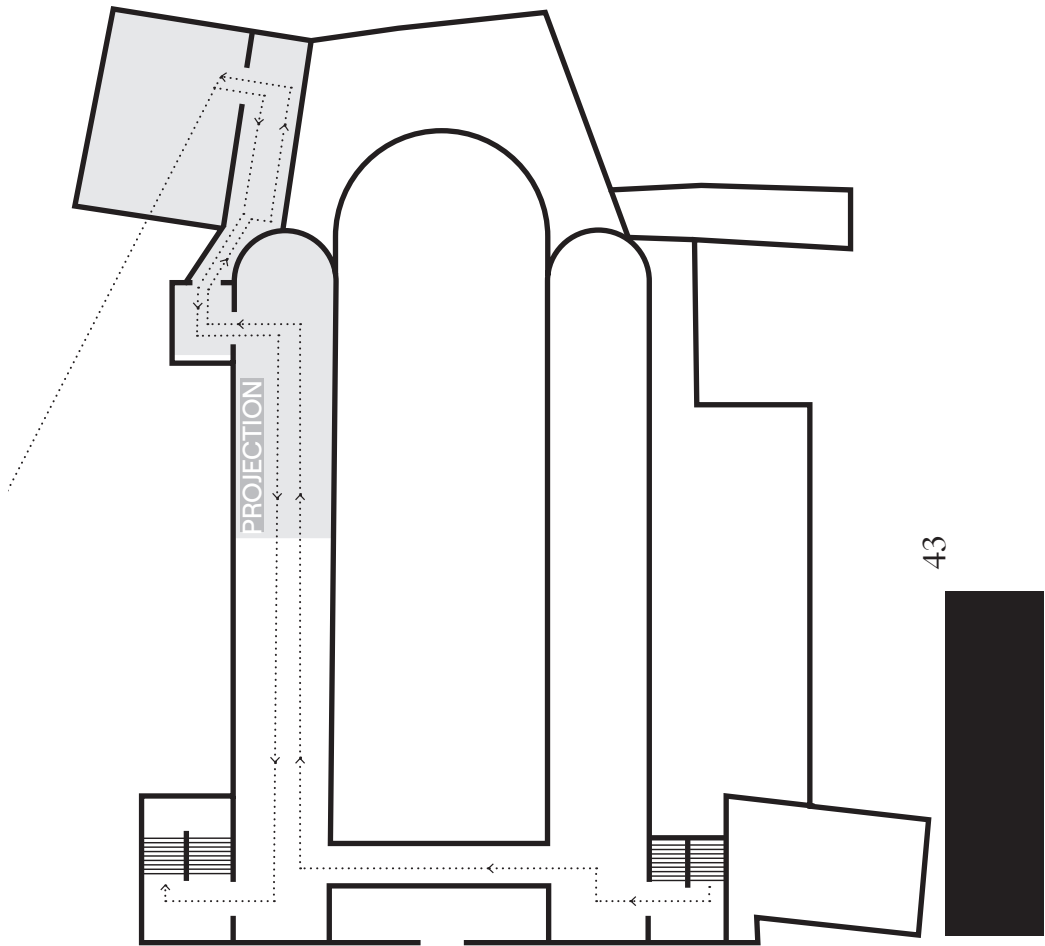
**Directed by Britt Lloyd
Duration: 1,5 min**

FIRST FLOOR

ROOM 3 STYLISTIC DEVELOPMENTS



- A = PRECURSORS
- B = EARLY NEEDLE AND BOBBIN LACE
- C = WIDENING LACES
- D = BAR AND MESH GROUNDS
- E = FLORAL SCROLLS
- F = SQUIGGLES AND DOTS
- G = HIGH BAROQUE
- H = FOSSILIZATION



43

St Charles Borromeo Church

ROOMS 1 & 2:

ECCLESIASTICAL LACE

The emergence of lace as an embellishment for secular clothing was paralleled by the same evolution in garments for the Catholic liturgy. Lace played a role in the material externalization of the Counter-Reformation, both with regard to altar furnishings and liturgical vestments. Initially there was no visible difference between the lace that embellished albs and rochets and secular lace. After the geometric grid, circle and point motifs of the sixteenth and early-seventeenth centuries, the plant kingdom became the most important source of inspiration for the repertoire of lace designs. Consequently, most bobbin and needle lace could be used in both a secular and liturgical context. In the seventeenth and eighteenth centuries, devotional gifts of secular clothing and interior textiles to churches and cloisters were often repurposed as part of a liturgical vestment. For example, wide eighteenth-century lace bands, which in a previous life had acted as the hanging part of a dressing-table cloth, could end up on an alb or rochet border. Lace aprons were also often adapted for a new purpose in a liturgical setting.

1 Pall in bobbin lace, Old Flemish type, five-hole

ground, edged with bobbin lace, Beveren type, tulle ground, 1700-1800

St Charles Borromeo Church, Antwerp, inv. 164

2 Corporal with bobbin lace, Old Flemish type, five-hole ground, 1700-1800

St Charles Borromeo Church, Antwerp, inv. 173

3 Pall in bobbin lace, Mechlin type, ice ground, edged with bobbin lace with point de Paris ground, 1700-1800

St Charles Borromeo Church, Antwerp, inv. 369

4 Alb border in needle lace, purled bar ground, 1650-1700

St Charles Borromeo Church, Antwerp, inv. 21

5 Stole collar with bobbin lace, Old Flemish type, five-hole ground, 1700-1800

St Charles Borromeo Church, Antwerp, inv. 162

6 Stole collar with white embroidery and bobbin lace, Old Flemish type, ground with square meshes, 1650-1800

MoMu, Antwerp, long-term loan from the King Baudouin Foundation, inv. B20/GV037.

7 Stole collar with bobbin lace, Old Flemish type,

- without ground,
1640-60
MoMu, Antwerp, inv. T16/82
- 8 Curtain with central part in bobbin lace, Old Flemish type, bar ground, and border in bobbin lace, Old Flemish type, five-hole ground, 1650-1700
St Charles Borromeo Church, Antwerp inv. 323
- 9 Pleated and bound-up alb with bobbin lace, Old Flemish type, five-hole ground, 1650-1700
St Gummarus Church, Lier, inv. 317
- 10 Cloth in bobbin lace, Old Flemish type, purled bar ground, ca. 1700
St Gummarus Church, Lier, inv. A78
- 11 Alb border in bobbin lace, Brabant type, purled bar ground, ca. 1700
St Gummarus Church, Lier, inv. A1
- 12 Cord for alb, braided and knotted work, 1600-1700
St Gummarus Church, Lier, inv. X6
- 13 Pleated and bound-up alb with bobbin lace, Old Flemish type, bar ground, 1650-1700
St Gummarus Church, Lier, inv. 316
- 14 Rochet with bobbin lace, Brabant type, purled bar ground, 1680-1710
MoMu, Antwerp, inv. T13/1591
- 15 Rochet with bobbin lace, Brabant type, ground with round meshes, 1680-1710
MoMu, Antwerp, inv. T13/1592
- 16 Chalice cloth with bobbin lace, Valenciennes type, ground with round meshes, 1730-70
MoMu, Antwerp, inv. T16/78
- 17 Alb with bobbin lace, Brabant type, purled bar ground, 1720-50
MoMu Antwerp, inv. T94/480

**ROOM 3:
STYLISTIC DEVELOPMENTS**

Stylistically, lacework followed the trends that prevailed in other fields of the applied arts, such as the inlay work of furniture and musical instruments, the decoration of earthenware, silver and metal work and, of course, decorative embroidery and figurative (silk) fabrics.

**ROOM 3:
A. PRECURSORS**

The lace technique as we know it today originated around the transition from the fifteenth to the sixteenth century. A distinction is drawn between bobbin lace and needle lace. Both consist of threads shaping an open structure with opaque designs on a ground of meshes or bars. Prior to this, other techniques to create textiles with an open structure, sometimes embellished with motifs, were known in Europe. One of them is knotted netting, a technique used for, for example, making hairnets with counted square, geometric designs. Another example is ajour – or openwork – embroidery, with which decorative open grid structures are made. This technique originated from the little holes where weft and warp threads are drawn together when hemming or closely connecting pieces of fabric. When doing this, edges were finished with points or purls, often consisting of a cluster of buttonhole stitches, the very beginning of needle lace. Such finishes were time-consuming and consequently costly. By the end of the fifteenth century, a simple passementerie of braided threads provided an alternative to embroidered border finishes—this was the

birth of bobbin lace.

- 18 Knotted silk hairnet,
1500–99
Episcopal Palace, Ghent, inv. X1
- 19 Knotted silk hairnet with
counted embroidered
motifs, ca. 1500
Church of Our Lady,
Sint-Truiden, inv. X1
- 20 Knotted silk hairnet with
counted embroidered
motifs, ca. 1500
Church of Our Lady,
Sint-Truiden, inv. X2
- 21 Linen sampler practising
darning, embroidery and
needlework, 1714
Frieda Sorber collection
- 22 Silk purse in needlework
with knotted purls and
tassels in silk and silver
thread, 1260–1310
Provincial Museum, Namur,
inv. 229F
- 23 Linen swaddling band
with cross-stitch
embroidery in silk and
gold thread, and purl
embroidery along the
edge, ca. 1500
St Waltrude Church, Herentals,
inv. X01

ROOM 3:

B. EARLY NEEDLE AND BOBBIN LACE

The earliest needle and bobbin laces were modest, decorative borders on linen, often combined with one or more types of embroidery. The ornamentation on that embroidery served as a model for the lacework. In particular, the geometric line pattern of *reticella* embroidery, which originated from the woven grid structure of the support on which it was worked, largely determined the appearance of the laces produced in the sixteenth and early seventeenth centuries. Rows of straight bands with grid structures filled with star and circular shapes and with pointed edge finishes on one side continued to be fashionable until the third decade of the seventeenth century.

EARLY NEEDLE LACE

- 24 Band of cutwork,
1560–1600
private collection
- 25 Band of reticella on a
braided grid, 1580–1620
MoMu, Antwerp, inv. S74/20

EARLY BOBBIN LACE

- 26 Runner with braided
lace, 1580–1620
St Charles Borromeo Church,
Antwerp, inv. 42

47

St Charles Borromeo Church

- 27 Band of braided lace,
1600–25
MoMu, Antwerp, inv. S75/148
- 28 Braided lace insertion,
1580–1620
St Charles Borromeo Church,
Antwerp, inv. 40AB
- 29 Band of reticella with
border in braided lace,
1560–1610
MoMu, Antwerp, long-term
loan from the King Baudouin
Foundation, inv. B20/GV028
- 30 Band of braided lace,
1600–50
MoMu, Antwerp, inv. T80/104
- 31 Band of braided lace,
1580–1620
MoMu, Antwerp, inv. T80/105
- 32 Braided lace insertion,
1580–1620
St Charles Borromeo Church,
Antwerp, inv. 41
- 33 (Altar)cloth, with braided
lace, 1580–1620
St Charles Borromeo Church,
Antwerp, inv. 36

ROOM 3:
C. WIDENING LACES

The 1620s saw a demand for more voluminous and opaque laces. The high point of that evolution was the so-called Van Dyck lace, which was characterized by a straight border on one side and wide, deep scallops on the other side. Van Dyck bobbin lace was solid in appearance, often with an opaque, stylized flower motif on the inside of the scallops. The parts executed in 'linnenslag' (cloth stitch) were joined by means of little bars. To achieve the desired width, extra pairs of bobbins were inserted where necessary. They were attached to the already completed parts by means of loops. This meant that the lacemaker had more material at her disposal in those places where the design required it. Once the extra bobbins became surplus to requirements, the lacemaker would knot the extra threads and cut them off, or she would have the threads travel along the back of the motif to where they were needed again. We see the same simultaneous evolution in needle lace: densely worked and stylized flower compositions fill the squares and scallops.

- 34 Band of bobbin lace,
Old Flemish type, bar
ground, 1650–1700
MoMu, Antwerp, long-term

- loan from the King Baudouin Foundation, inv. B20/GV287
- 35 Band of braided lace, 1600-25
MoMu, Antwerp, inv. T93/229
- 36 Band of braided lace, ca. 1600
St Charles Borromeo Church, Antwerp, inv. 37
- 37 Band of bobbin tape lace, 1600-50
St Charles Borromeo Church, Antwerp, inv. 57AB
- 38 Band of braided lace, 1600-25
St Charles Borromeo Church, Antwerp, inv. 43
- 39 Band of bobbin lace, Old Flemish type, without ground, 1610-30
St Charles Borromeo Church, Antwerp, inv. 59
- 40 Band of bobbin tape lace, Italy (?), 1600-50
St Charles Borromeo Church, Antwerp, inv. 58
- 41 Band consisting of two strips of bobbin lace sewn together, Old Flemish type, 1630-50
St Charles Borromeo Church, Antwerp, inv. 542
- 42 Cloth in linen damask with bobbin tape lace, 1600-25
St Charles Borromeo Church, Antwerp, inv. 45
- 43 Cloth in linen damask with bobbin tape lace, 1600-25
St Charles Borromeo Church, Antwerp, inv. 44
- 44 Band of bobbin lace, Old Flemish – Van Dyck type, 1610-30
St Charles Borromeo Church, Antwerp, inv. 66
- 45 Insertion in bobbin lace, Old Flemish type, 1640-60
St Charles Borromeo Church, Antwerp, inv. 222
- 46 Band of bobbin lace, Old Flemish type, 1630-50
St Charles Borromeo Church, Antwerp, inv. 224
- 47 Band of bobbin lace, Old Flemish type, 1625-50
St Charles Borromeo Church, Antwerp, inv. 72
- 48 Band of needle lace, 1650-1700
St Charles Borromeo Church, Antwerp, inv. 27
- 49 Alb border in needle lace, 1625-50
St Charles Borromeo Church, Antwerp, inv. 22
- 50 Band of bobbin lace, Old Flemish type, ground with square meshes, ca. 1650
St Charles Borromeo Church, Antwerp, inv. 78

49

St Charles Borromeo Church

- 51 Band of bobbin lace with the initials IHS, Old Flemish – Van Dyck type, 1640–60
St Charles Borromeo Church, Antwerp, inv. 226
- 52 Band of braided lace with points d'esprit, Italy (?), 1600–25
MoMu, Antwerp, inv. T93/232
- 53 Band of needle lace, 1620–50
St Charles Borromeo Church, Antwerp, inv. 31

ROOM 3:
D. BAR AND MESH GROUNDS

From around 1640 the dense motifs gradually slimmed down, freeing up space in between. This was filled with grids with bars or simple meshes. The scalloped edge on one side continued to be customary for a while longer, but the scallops were now shallower. Older laces were given the occasional makeover by attaching additions between the now dated deep scallops. The motifs were still mainly floral and stylized and generally consisted of a repetitive pattern of larger flowers with curling sprigs with smaller flowers or buds on both sides, in several variations. The so-called 'cauliflower' motifs – oval, densely worked flowers in cloth stitch with miniscule bars between the many sepals – also appeared for the first time. These cloud-like flower formations seem to have been inspired by the peonies appearing at the time on the colourful imported Indian chintzes.

- 54 Band of bobbin lace, Old Flemish type, ground with round meshes, 1650–1700
St Charles Borromeo Church, Antwerp, inv. 193
- 55 Band of bobbin lace, Old Flemish type, ground with round meshes, 1650–1700

- St Charles Borromeo Church,
Antwerp, inv. 191
- 56 Band of bobbin lace, Old Flemish type, point de Paris ground, 1650-1700
MoMu, Antwerp, long-term loan from the King Baudouin Foundation, inv. B20/GV283
- 57 Band of bobbin lace, Old Flemish type, ground with round meshes, ca. 1650
St Gummarus Church, Lier, inv. A145
- 58 Band of bobbin lace, Old Flemish type, ground with round meshes, 1650-1700
MoMu, Antwerp, long-term loan from the King Baudouin Foundation, inv. B20/GV038
- 59 Band of bobbin lace, Old Flemish type, ground with round meshes, 1650-1700
MoMu, Antwerp, long-term loan from the King Baudouin Foundation, inv. B20/GV039
- 60 Band of bobbin lace, Old Flemish type, ground with round meshes, 1640-60
MoMu, Antwerp, inv. T15/59
- 61 Band of bobbin lace, Old Flemish type, Antwerp *puntas*, ground with square meshes, 1650-1700
St Charles Borromeo Church, Antwerp, inv. 92
- 62 Band of bobbin lace, Old Flemish type, Antwerp *puntas*, ground with square meshes, 1650-1700
St Charles Borromeo Church, Antwerp, inv. 94
- 63 Band of bobbin lace, Old Flemish type, without ground, 1600-1700
St Charles Borromeo Church, Antwerp, inv. 204
- 64 Band of bobbin lace, Old Flemish type, without ground, 1600-1700
St Charles Borromeo Church, Antwerp, inv. 205
- 65 Band of bobbin lace, Old Flemish type, without ground, 1600-1700
St Charles Borromeo Church, Antwerp, inv. 207
- 66 Band of bobbin lace, Old Flemish type, without ground, 1620-50
MoMu, Antwerp, inv. T98/3
- 67 Band of bobbin lace, Old Flemish type, Antwerp *puntas*, ground with square meshes, ca. 1650
St Charles Borromeo Church, Antwerp, inv. 76
- 68 Band of bobbin tape lace, Old Flemish type, 1670-1700
MoMu, Antwerp, long-term loan from the King Baudouin Foundation, inv. B20/GV024

- 69 Band of bobbin lace, Old Flemish type, Antwerp *puntas*, ground with square meshes, 1650-1700
St Gummarus Church, Lier, inv. A120
- 70 Band of bobbin lace, Old Flemish type, without ground, 1640-70
MoMu, Antwerp, inv. T00/33
- 71 Cuffs for an alb, bobbin lace, Old Flemish type, bar ground, 1700-50
MoMu, Antwerp, inv. S66/22CD
- 72 Alb border in bobbin lace, Old Flemish type, bar ground, 1700-50
MoMu, Antwerp, inv. S66/23AB
- 73 Band of bobbin tape lace, Old Flemish type, holes, bar and mesh grounds, 1650-1700
St Gummarus Church, Lier, inv. A138A
- 74 Band of bobbin lace, Old Flemish type, Antwerp *puntas*, ground with square meshes, 1650-1700
St Charles Borromeo Church, Antwerp, inv. 104
- 75 Band of bobbin lace (fragment of an alb flounce), Old Flemish type, Antwerp *puntas*, ground with square meshes, 1600-1700
St Charles Borromeo Church, Antwerp, inv. 105
- 76 Band consisting of two strips of bobbin lace sewn together, Old Flemish type, five-hole ground, 1650-1700
St Gummarus Church, Lier, inv. A139

ROOM 3:

E. FLORAL SCROLLS

During the second half of the seventeenth century, the acanthus tendril – a favoured baroque motif – appeared in lace designs. The flowering acanthus was undoubtedly Italian in origin. The undulating tendril with full, curling leaves and voluminous blooms was typical of contemporary laces with mesh and bar ground from Milan, Genoa and Venice. For wide laces featuring large flowering acanthuses, needle and bobbin lace made in pieces, known as ‘part lace’, were the appropriate techniques, whereby decorative stitches and decorative fillings were used extensively in the voluminous flowers.

Ornamental leaf-work in continuous or straight bobbin lace was more modest in appearance. There were two main variations: firstly, lace with a mesh ground which bore a close resemblance to the Italian leaf-work, with its undulating tendrils with large flowers at regular intervals. Secondly, there was lace in which this leaf-work was translated into a pattern with curling sprigs and smaller flowers in cloth stitch on a bar ground, sometimes combined with decorative fillings.

- 77 Band of bobbin lace, Old Flemish type, bar ground, 1650-1700
St Charles Borromeo Church, Antwerp, inv. 256
- 78 Band of bobbin tape lace, Old Flemish type, holes and mesh ground, 1600-50
St Charles Borromeo Church, Antwerp, inv. 326
- 79 Band of bobbin lace, Old Flemish type, bar ground, 1650-1700
St Charles Borromeo Church, Antwerp, inv. 281
- 80 Band of bobbin lace, Old Flemish type, bar ground, 1650-1700
St Gummarus Church, Lier, inv. A137A
- 81 Band of bobbin lace, Old Flemish type, bar ground, 1600-1700
MoMu, Antwerp, inv. S69/121
- 82 Band of bobbin lace, Old Flemish type, ground with round meshes, 1650-1700
MoMu, Antwerp, long-term loan from the King Baudouin Foundation, inv. B20/GV048
- 83 Band of bobbin lace, Old Flemish type, point de Paris ground, 1640-80
MoMu, Antwerp, inv. T80/130
- 84 Band of bobbin lace, Old Flemish type, bar ground and decorative grounds,

- 1650-1700
St Charles Borromeo Church,
Antwerp, inv. 278
- 85 Band of bobbin lace, Old Flemish type, ground with round meshes, 1640-80
MoMu, Antwerp, inv. T93/266
- 86 Band of bobbin lace, Old Flemish type, without ground, 1640-60
MoMu, Antwerp, long-term loan from the King Baudouin Foundation, inv. B20/GV017
- 87 Band of bobbin lace, Old Flemish type, ground with irregular meshes, 1640-60
MoMu, Antwerp, long-term loan from the King Baudouin Foundation, inv. B20/GV015
- 88 Band of bobbin lace, Old Flemish type, ground with square meshes, 1650-1700
MoMu, Antwerp, inv. T80/135
- 89 Band of bobbin lace, Old Flemish type, Antwerp *puntas*, ground with square meshes, 1640-60
MoMu, Antwerp, long-term loan from the King Baudouin Foundation, inv. B20/GV042
- 90 Band of bobbin lace, Old Flemish type, without ground, 1650-1700
MoMu, Antwerp, inv. T81/42
- 91 Band of bobbin lace, Old Flemish type, ground with irregular meshes, 1650-1700
MoMu, Antwerp, inv. T97/68
- 92 Alb border in bobbin tape lace, Old Flemish type, holes and mesh ground, 1650-1700
St Charles Borromeo Church, Antwerp, inv. 324
- 93 Band of bobbin lace, Old Flemish type, without ground, 1650-1700
MoMu, Antwerp, inv. T80/136
- 94 Alb border in needle lace, purled bar ground, 1690-1700
St Gummarus Church, Lier, inv. A166

SALLE 3:

F. SQUIGGLES AND DOTS

In the last two decades of the seventeenth century, the floral motifs diminished in size and a medley of swarming, connected sprigs and flower buds filled the surface of the lace. As time passed, the round buds occupied more and more space. This led to the so-called 'snowflake' ground, first with fairly large round shapes connected to each other by means of short bars, later evolving into elegant 'snowflakes', which came to characterize the Binche lace ground.

The most extreme form of this squiggling pattern was the so-called vermicelli pattern with a play of wider and narrower swirling loops and festoons with a curly leaf here and there, often executed in needle lace or part lace.

- 95 Band of bobbin lace, Old Flemish type, without ground, 1650-1700
MoMu, Antwerp, inv. T97/97
- 96 Band of bobbin lace, Old Flemish type, without ground, 1640-60
MoMu, Antwerp, inv. T15/60
- 97 Band of bobbin lace, Old Flemish type, with holes, 1650-1700
MoMu, Antwerp, inv. T88/110
- 98 Band of bobbin lace, Old Flemish type, five-hole ground, 1700-50
St Charles Borromeo Church, Antwerp, inv. 145
- 99 Band of bobbin lace, Old Flemish type (finished with a little border of machine-made lace), bar ground with dots, 1700-50
MoMu, Antwerp, inv. S76/6B
- 100 Alb border in bobbin lace, Brabant type, bar ground, 1690-1710
St Charles Borromeo Church, Antwerp, inv. 299
- 101 Corporal with bobbin lace, Old Flemish type, bar ground with dots, ca. 1700
St Charles Borromeo Church, Antwerp, inv. 290
- 102 Alb border in bobbin lace, Old Flemish type, purled bar ground, ca. 1700
St Charles Borromeo Church, Antwerp, inv. 334
- 103 Alb border in bobbin lace, Brabant type, purled bar ground, 1700-50
MoMu, Antwerp, inv. S66/28
- 104 Band of bobbin lace, Old Flemish type, five-hole ground, ca. 1700
St Charles Borromeo Church, Antwerp, inv. 142

- 105 Band of bobbin lace, Old Flemish type, bar ground with dots, ca. 1700
St Charles Borromeo Church, Antwerp, inv. 311
- 106 Band of needle lace, Venetian type, purled bar ground, Italy (?), 1675-1700
MoMu, Antwerp, inv. T95/739
- 107 Pall in bobbin lace, Brabant type, purled bar ground, 1700-50
St Charles Borromeo Church, Antwerp, inv. 319
- 108 Corporal with bobbin lace, Old Flemish type, bar ground with dots, 1690-1710
St Charles Borromeo Church, Antwerp, inv. 294
- 109 Band of bobbin lace, Old Flemish type, bar ground, ca. 1700
St Charles Borromeo Church, Antwerp, inv. 307
- 110 Band of bobbin lace, Old Flemish type, bar ground, ca. 1700
St Charles Borromeo Church, Antwerp, inv. 305
- 111 Band consisting of two strips of bobbin lace sewn together, Old Flemish type, bar ground with dots, 1700-50
MoMu, Antwerp, inv. S66/24AB
- 112 Altar cloth with mixed lace: tape lace combined with needle lace and with bobbin lace, Old Flemish type, five-hole ground with dots, 1680-1750
MoMu, Antwerp, inv. T16/80
- 113 Cravat end in bobbin lace, Brabant type, drochel ground, 1675-1700
MoMu, Antwerp, inv. T88/154

SALLE 3:

G. HIGH BAROQUE

After 1715, the patterns displaying ornamental foliage and sprig with buds began to make way for designs in French Regency style. Appearing for the first time in those new fashionable patterns were combinations of flowers that were truer to nature and voluminous, fanciful flowers, lush palmettes and architectural elements filled with so-called *fleurettes* (small flowers placed in diamond-shaped grids). The scalloped border also made a comeback with the Regency artistic idiom. The contours of the lush leaves and flowers which ran to the very edges of the laces, gave the borders that form.

Around 1730 more space was given, in Brabantine, Mechlin and Binche lace, to the drochel, ice or snowflake grounds respectively, combined with ornamental grounds. The highly elaborate patterns from the Regency period were abandoned. The theme remained largely pastoral with flower baskets, cornucopia and trophies in a setting of cartouches and rocailles.

- 114 Alb border in bobbin lace, Brabant type, bar and drochel ground, 1730-50
MoMu, Antwerp, inv. T80/79

- 115 Cap lappets in bobbin lace, Mechlin type, ice ground and decorative grounds, ca. 1750
St Charles Borromeo Church, Antwerp, inv. 367
- 116 Cap lappet in bobbin lace, Mechlin type, armure ground, 1725-70
MoMu, Antwerp, inv. T88/117
- 117 Band of mixed lace, Brabant type, motifs in needle lace, drochel ground, 1725-50
MoMu, Antwerp, inv. T80/54
- 118 Band of bobbin lace, Mechlin type, ice ground, 1730-50
MoMu, Antwerp, inv. T13/378/E10-4
- 119 Band of bobbin lace, Binche type, snow ground, 1700-50
St Charles Borromeo Church, Antwerp, inv. 313
- 120 Band of bobbin lace, Brabant type, purled bar ground, 1680-1710
MoMu, Antwerp, inv. T13/380AB/E10-7AB
- 121 Altar cloth with bobbin lace, Mechlin type with heavy contour thread, ice ground, ca. 1750
St Gummarus Church, Lier, inv. A188
- 122 Corporal with bobbin lace, Binche - Mechlin type, snow ground,

- 1700-50
St Charles Borromeo Church,
Antwerp, inv. 380
- 123 Plinth cloth with bobbin
lace, Binche type, snow
ground, 1700-25
St Charles Borromeo Church,
Antwerp, inv. 322
- 124 Band of bobbin lace, Old
Flemish type, five-hole
ground and decorative
grounds, 1725-50
Ad Timmermans collection,
Rotterdam, inv. VI.kk 1
- 125 Corporal with bobbin
lace, Old Flemish type,
five-hole ground,
1700-1800
St Charles Borromeo Church,
Antwerp, inv. 170
- 126 Corporal with bobbin
lace, Valenciennes –
Binche type, ground with
square meshes and snow
ground, 1700-50
St Charles Borromeo Church,
Antwerp, inv. 384
- 127 Pall in bobbin lace,
Mechlin type, ice ground,
1750-1850
St Charles Borromeo Church,
Antwerp, inv. 371
- 128 Pall in bobbin lace, with
central part in Brabant
type with drochel
ground, and borders in
Mechlin type with ice
ground, 1700-1800
St Charles Borromeo Church,
Antwerp, inv. 342
- 129 Pall in bobbin lace,
Mechlin type, ice ground,
1750-1850
St Charles Borromeo Church,
Antwerp, inv. 370
- 130 Pall in bobbin lace,
Mechlin type, ice ground,
1700-1800
St Charles Borromeo Church,
Antwerp, inv. 372

SALLE 3:

H. FOSSILIZATION

While Brabantine, Mechlin, Valenciennes and Binche types of lace went from strength to strength, a large part of the lace production in Antwerp and the surrounding area still clung on to the familiar patterns from the second half of the seventeenth century, with some slight adaptation: undulating tendrils with flowers or flower compositions on a point de Paris ground, five-hole ground, or a ground with square or round meshes. Much of it was destined for the South-American market. The laces destined for overseas export were frequently of mediocre quality, while laces made in the Antwerp tradition also came in a superior quality. They found a ready market in (among other places) the Republic of the United Provinces. These included variations on the peony laces, whereby the large flower motif acquired French Regency characteristics. There were also laces with designs that were typical of the prevailing stylistic trends: palmettes and shells, rocaille-like cartouches with *fleurettes* combined with realistic flowers, including tulips, narcissi and carnations. The flowers were often placed in a vase or basket, hence the name 'pottenkant'

or flowerpot lace. Birds and small animals appeared here and there. This formula was used throughout the eighteenth century.

- 131 Band of bobbin lace, Antwerp type, ground with round meshes, 1750-1800
MoMu, Antwerp, long-term loan from the King Baudouin Foundation, inv. B20/GV056
- 132 Band of bobbin lace, Antwerp type, ground with round meshes, 1720-90
MoMu, Antwerp, long-term loan from the King Baudouin Foundation, inv. B20/GV055
- 133 Band of bobbin lace, Antwerp type, ground with square meshes, 1700-50
MoMu, Antwerpen, inv. T13/384/E10-14
- 134 Band of bobbin lace, Antwerp type, point de Paris ground, 1750-1800
MoMu, Antwerp, inv. T94/368
- 135 Band of bobbin lace, Antwerp type, point de Paris ground, 1750-1800
MoMu, Antwerp, long-term loan from the King Baudouin Foundation, inv. B20/GV083
- 136 Band of bobbin lace, Antwerp type, point de Paris ground, 1750-1800
St Charles Borromeo Church, Antwerp, inv. 414

- 137 Band of bobbin lace, Antwerp type, ground with round meshes, 1720–90
MoMu, Antwerp, long-term loan from the King Baudouin Foundation, inv. B20/GV053
- 138 Band of bobbin lace, Old Flemish type, point de Paris ground, 1700–50
MoMu, Antwerp, inv. T93/227
- 139 Insertion in bobbin lace, Old Flemish type, ground with round meshes, 1650–1700
MoMu, Antwerp, inv. T12/1005/E10–25A
- 140 Band of bobbin lace, Old Flemish type, Antwerp *puntas*, ground with square meshes, 1700–50
MoMu, Antwerp, inv. T12121
- 141 Band of bobbin lace, Old Flemish type, Antwerp *puntas*, ground with square meshes, 1650–1700
MoMu, Antwerp, inv. T88/107
- 142 Insertion in bobbin lace, Old Flemish type, ground with round meshes, 1650–1700
MoMu, Antwerp, inv. T12/1004/E10–24
- 143 Insertion in bobbin lace, Old Flemish type, ground with round meshes, 1650–1700
MoMu, Antwerp, inv. T12/1005/E10–25A
- 144 Part of a pall with bobbin lace, Old Flemish type, point de Paris ground, 1700–10
St Gummarus Church, Lier, inv. A261
- 145 Alb border in bobbin lace, Antwerp type, point de Paris ground, 1750–75
St Gummarus Church, Lier, inv. A10
- 146 Band consisting of three strips of bobbin lace sewn together, Antwerp type, ground with round meshes, 1720–90
MoMu, Antwerp, long-term loan from the King Baudouin Foundation, inv. B20/GV054
- 147 Band of bobbin lace, Lille type, point de Paris ground, 1850–1900
MoMu, Antwerp, long-term loan from the King Baudouin Foundation, inv. B20/GV284
- 148 Band of bobbin lace, Lille type, point de Paris ground, 1850–1900
MoMu, Antwerp, long-term loan from the King Baudouin Foundation, inv. B20/GV285
- 149 Cap with bobbin lace, Antwerp type, point de Paris ground, 1750–1800
Royal Museums of Art and History, Brussels, inv. D.0086.00
- 150 Cap with bobbin lace, Antwerp type, point de Paris ground, 1750–1800
Royal Museums of Art and History, Brussels, inv. D.0087.00



SNIJDERS & ROCKOX HOUSE

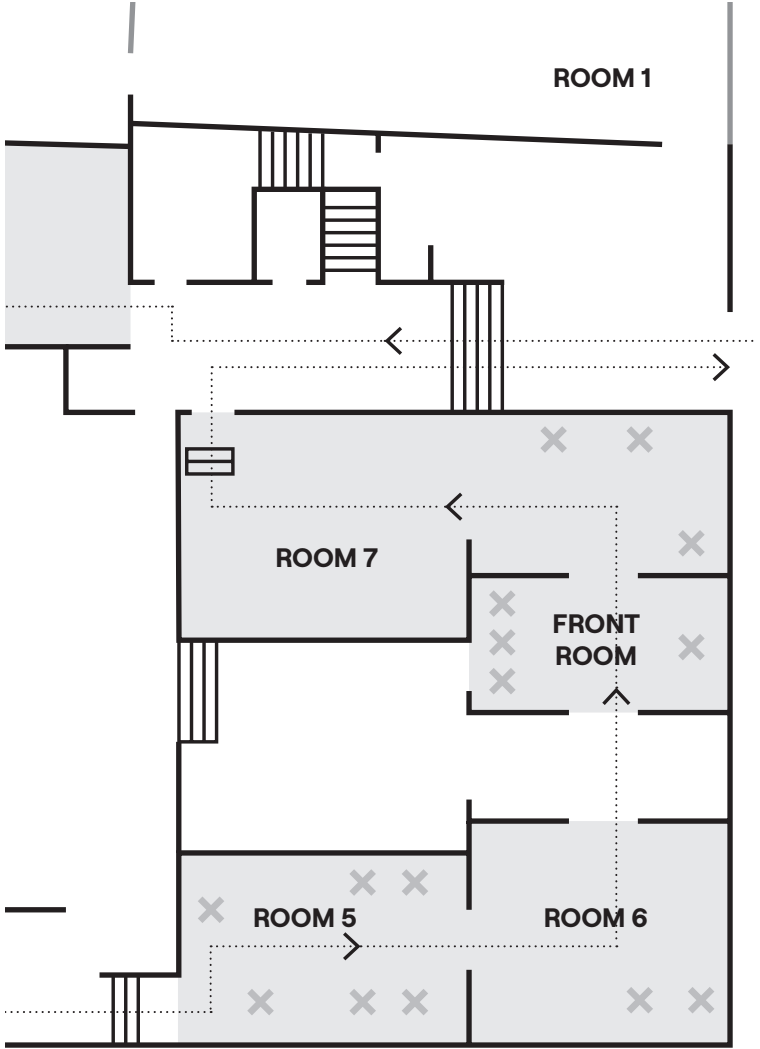


The town house of the former burgomaster of Antwerp Nicolaas Rockox (1560–1640) provides a prestigious setting for lace that is breathtaking in its beauty and elegance and also in terms of its monetary and status value and technical ingenuity. Lace was originally designed to decorate edges and seams and so, strictly speaking, it is unnecessary and therefore a luxury.

The high value was added by the lace merchants who bore the costs and risks entailed in purchasing the raw materials, the patterns and the transport. Factors determining the cost and consequently the status value of lace included the fineness of the threads, the complexity of the pattern, the type, and the quality and measurements of the finished product.

For secular and religious leaders, lace was an expression of affluence and the power associated with it. In their wake came the nobility, clergy and bourgeoisie, each following fashion according to their means. In the sixteenth century and much of the seventeenth, with one or two exceptions, lace was rather limited in size. However, by the end of the seventeenth century part lace and needle lace allowed the creation of increasingly large laces. Part lace found applications in clothing such as capes and in furnishings such as dressing table cloths.

Contemporary fashion silhouettes conduct a dialogue with the historical interior of the Snijders&Rockox House and its works of art.



ROOM 2:
**AN EXTRAORDINARY
NARRATIVE IN BOBBIN
LACE**

- 1 Peter Paul Rubens,
*Double portrait of the
Archdukes Albrecht and
Isabella of Austria*, oil on
panel, 1615
Frey-Näpflin Stiftung, Stans,
long-term loan to the Snijders
& Rockox House, Antwerp
- 2 Bobbin-lace coverlet,
1616-21
Royal Museums of Art and
History, Brussels, inv. IT-2543

This exceptional lace coverlet embellished with figurative scenes has been linked to the Archdukes Albrecht and Isabella, who ruled over the Southern Netherlands between 1599 and 1621. It features over 300 figures, including the couple themselves and their crowned initials A and ISE.

The whole coverlet was executed in bobbin lace, a technique hitherto reserved almost exclusively for narrow borders and insertions. In the central panel we see bobbin-lace holly leaves, which symbolize Christ's suffering and echo sixteenth-century braided laces. Linen stitch was used for the figures on the edge and the 120 scenes in the central panel.

The makers of this lacework clearly had a thorough

technical knowledge of bobbin lace and also the leisure to apply that knowledge to solve the many technical challenges that would have arisen along the way in this still young technique. Moreover, they had access to iconographic sources on different themes, ranging from biblical subjects to Roman history and municipal processions. This would not have been the norm in an age when books were extremely expensive. The knowledge, time and wealth these women disposed of makes it highly likely that the lace was produced in a convent, possibly even a convent specially established for highly educated ladies of aristocratic origin, schooled in literature, music and art.

The scenes depict legendary, biblical and allegorical female protagonists, including Saint Gudele, Saint Cecilia, Saint Anne with Holy Trinity, Susanna, Judith, Salomé, Caritas, Justitia and Fama. The many narratives in the central panel relating to women strengthen the suspicion that the coverlet was a special gift for the pious archduchess.

In addition, seventeen Roman emperors and queens are depicted on both long sides of the central panel. They are relatively easy to identify

as their name was worked in lace under their feet. Another important theme is the *Ommegang*, a procession of pageant wagons and people depicting biblical scenes.

- 3 Comme des Machines, handkerchief in 3D-printed synthetic fabric, 2021
MoMu, Antwerp, inv. T21/69
- 4 Handkerchief with braided lace, 1600–25
Musée Royal de Mariemont, inv. Dentelles6
- 5 Handkerchief with *reticella* and needle lace, 1580–1620
St Charles Borromeo Church, Antwerp, inv. ACA/025
- 6 Haider Ackermann, shirt in cotton with laser-cut sleeves, spring–summer 2019
photographed by Matteo Carcelli

ROOM 3:
**INNOVATIVE
TRANSPARENCY
AND LUXURIOUS
SOPHISTICATION**

- 7 Sarah Burton for Alexander McQueen, ensemble in laser-cut pony skin and Mongolian wool, autumn-winter 2012-13
loan from Lauren Amos, Atlanta

Since the beginning of the twenty-first century, fashion designers have been using the laser-cutting technique to create a lace-like transparency. Alexander McQueen applied the technique to leather in his 1997-98 autumn-winter collection and his successor Sarah Burton took the technique a step further. The laser-cut rosette shapes in white pony skin from the 2012-13 autumn-winter collection recall the *reticella* and bobbin-lace motifs of the seventeenth century.

- 8 Tablecloth in net embroidery, *reticella* and braided lace, 1600-50
MoMu, Antwerp, inv. T80/87

Before the advent of needle and bobbin lace, other techniques were used to create transparent decorative effects or structures. An example is net darning, which involves filling in certain meshes of a knotted net with needle and thread to

form a motif. Areas of this ornate tablecloth executed in net darning alternate with *reticella* needlework. *Reticella* involves first drawing out threads of the fabric at regular intervals. The remaining threads are then worked into decorative structures on the bare-laid 'grid' using embroidery stitches. The border of this cloth is in braided lace, created by braiding pairs of threads. Thus, three different techniques were combined in the cloth, each with its own backstory, but all having transparency in common.

- 9 *Mary on the Crescent Moon* humeral veil / *Benedictum velum* in bobbin lace, Brabant type, ground with round meshes, purled bar ground and decorative fillings, 1725-50
Royal Museums of Art and History, Brussels, inv. D.3002.00
- 10 *The Seven Sorrows of Mary* humeral veil / *Benedictum velum* in bobbin lace, Brabant type, five-hole ground, ground with round meshes, purled bar ground and decorative fillings, 1690-1710
Royal Museums of Art and History, Brussels, inv. D.0306.00
- 11 Veil (Dutch: 'falie') for a statue of Our Lady in bobbin lace, Brabant

type, purlled bar ground,
1715–20

Royal Museums of Art and His-
tory, Brussels, inv. D.4429.00.

Between the modest lace border decorations and insertions with geometric patterns of the early sixteenth century and the full lace fashion accessories, articles of clothing and household items with figurative patterns of the first half of the eighteenth century lay more than one-and-a-half centuries of technical innovation and refinement. The rich and complex motifs of the French Regency were made using the techniques of straight lace, part lace and also needle lace. Part lace and needle lace made it possible to produce larger formats, which stimulated the further development of both types of lace. However, certain types of straight lace, such as Mechlin, Valenciennes and Binche also thrived, for example, for the production of cravat ends, cap crowns and lappets, sometimes requiring more than 800 bobbins on the pillow. The combination of complex patterns with figures and different ornamental grounds, faultless technique and fine-spun threads of high-quality flax produced costly laces of unprecedented refinement and luxury.

ROOM 4:
**VERDURES, GUIPURE AND
LASER LACE**

- 12 Prada, guipure lace dress and peplum skirt, poplin shirt and stretch silk collar, autumn-winter 2008-09
Prada, Milan

- 13 Prada, guipure lace skirt and machine-made lace shirt, stretch silk collar, autumn-winter 2008-09
Prada, Milan

In 2008 a fragment of hand-made lace caught Miuccia Prada's eye. Though the Italian fashion designer had hardly ever used lace in her previous collections, she decided to build an entire collection around it. In terms of form, the silhouettes show her minimalist signature from the early 1990s, but the addition of flower embroideries to the Swiss-made guipure lace produces a three-dimensional effect.

- 14 Marios Schwab, in collaboration with Tom Gallant, lasercut dress in rep weave and underdress in silk, autumn-winter 2008-09
Marios Schwab, London

Fashion designer Marios Schwab worked on his 2008-09 autumn-winter collection with graphic designer Tom Gallant. The latter's experience with artisanal

Japanese paper art and digital design was translated into delicate, lace-like patterns using laser cutting. They reference the textile and wallpaper designs of the British designer William Morris (1834 -1896) who was inspired by the Flemish verdure (foliage) tapestries from the sixteenth and seventeenth centuries.

- 15 'Prada Presents Fallen Shadows', created and directed by James Lima for the autumn-winter collection 2008-09
courtesy of James Lima
Text and music: Antony and the Johnsons

ROOM 5:
THE LYING-IN ROOM

In the seventeenth and eighteenth centuries, when a baby was born into a wealthy bourgeois family, it was customary to furnish a fine room in the house as a lying-in room where the new mother would receive visitors for six to eight weeks after the birth.

Spotlessly clean, white linen played a prominent role in the lying-in room. This best linen was often richly embellished with lace. What distinguished the linen for the lying-in room from the linen in daily use was its refined execution, costly materials and showiness.

The new mother would wear a linen under-cap and over-cap with a 'fontanel cloth' covering her forehead, a shoulder cape and – when out of bed – an apron. Everything was embellished with lace. The baby's bonnets and other items of clothing like the dress and christening cloth often had the same lace as the mother's.

The bedlinen had lace trims and insertions, using a mixture of bobbin lace, needle lace and white embroidery. In the case of wide bed sheets, these insertions were an elegant way of connecting two or three widths of fabric

sewn together lengthways. A table would be laid with refreshments for visitors, displayed on a linen tablecloth with a wide lace border.

- 16 Simone Rocha, dress in machine-made lace, Alençon type, autumn-winter 2018-19
Simone Rocha, London
- 17 Pillowcase with bobbin lace, Old Flemish type, bar ground with dots, 1690-1710
Kunstmuseum The Hague, inv. KT9-1975
- 18 Pillowcase with white embroidery, *reticella* and insertion in bobbin lace, Old Flemish type, ground with round meshes, 1650-75
Kunstmuseum The Hague, inv. KA1258-1966
- 19 Pillowcase with braided lace and bobbin lace, Old Flemish type, without ground
Kunstmuseum The Hague, inv. KT44-1976
- 20 Pillowcase with insertion in bobbin lace, Old Flemish type, ground with round meshes, 1660-1720
Kunstmuseum The Hague, inv. KT6-1970
- 21 Pillowcase with bobbin lace, Old Flemish type, bar ground with dots,

- 1690–1710
Kunstmuseum The Hague,
inv. KT10–1975
- 22 Pillowcase with bobbin lace, Binche – Mechlin type, five-hole and snow ground, 1730–70
Kunstmuseum The Hague,
inv. KT43–1969.
- 23 Pillowcase with insertion in bobbin lace, Old Flemish type, without ground, 1650–1700
MoMu, Antwerp, long-term loan from the King Baudouin Foundation, inv. B20/BGV013
- 24 Sheet with insertion and border in bobbin lace, Old Flemish type, 1600–50
Fries Museum, Leeuwarden,
inv. T1939–183
- 25 Pillowcase with insertion in bobbin lace, Old Flemish type, 1600–1700 (lace), 1786
Fries Museum, Leeuwarden,
inv. T1975–024
- 26 Pillowcase with *reticella* and insertion in braided lace, 1600–50
Fries Museum, Leeuwarden,
inv. T01129B1
- 27 Pillowcase with white and open embroidery and insertion in braided lace, 1600–25
Textilmuseum, Sankt Gallen,
inv. 1063
- 28 Pillowcase with white embroidery and insertion in bobbin lace, Old Flemish type, without ground, 1600–1700
Royal Museums of Art and History, Brussels, inv. D.1296.00
- 29 Pillowcase with insertion in bobbin lace, Old Flemish type, without ground, 1625–50
St Gummarus Church, Lier,
inv. 657
- 30 Pillowcase with insertion and border in bobbin lace, Old Flemish type (insertion) and Old-Flemish – Van Dyck type (border), bar ground (insertion), 1630–60
Kunstmuseum The Hague,
inv. KT–349–1984
- 31 Baby’s cap with white embroidery and bobbin lace, Old Flemish type, bar ground, 1675–1700
Heather Toomer collection,
inv. 8
- 32 Baby’s cap with two bobbin laces, Old Flemish type, one with motifs in bobbin tape lace, both with purled bar ground, material, 1675–1700
Heather Toomer collection,
inv. 6
- 33 Baby’s cap with bobbin lace, Old Flemish type, bar ground, 1675–1700
Heather Toomer collection,
inv. 7

- 34 Fontanel cloth with bobbin lace, Old Flemish type, purled bar ground, 1675-1700
Heather Toomer collection, inv. 11
- 35 Forehead cloth with two bobbin laces, Old Flemish type, one with purled bar ground, the other with bar ground, 1675-1700
Heather Toomer collection, inv. 5
- 36 Baby's cap with bobbin lace, Old Flemish type, purled bar ground, 1675-1700
Heather Toomer collection, inv. 9
- 37 Cape with border and insertion in needle lace, 1620-50
Manchester Art Gallery, inv. 2003-81
- 38 Baby's shirt with bobbin lace, Old Flemish type, holes and purled bar ground, 1675-1700
Heather Toomer collection, inv. 4
- 39 Child's mitten in bobbin lace, Binche - Mechlin type, five-hole and snow ground, 1730-70
Kunstmuseum The Hague, inv. KA264-1966
- 40 Baby's sleeves with bobbin lace, Old Flemish type, holes and purled bar ground, 1675-1700
Heather Toomer collection, inv. 11
- 41 Stayband with two bobbin laces, Old Flemish type, one with ground with round meshes, the other with five-hole ground, 1675-1700
Heather Toomer collection, inv. 1
- 42 Stayband with bobbin tape lace, 1675-1700
Heather Toomer collection, inv. 10
- 43 Matthijs Naiveu, *The Lying-in Room (Kraamkamer)*, oil on canvas, ca. 1712
Museum Lakenhal, Leiden, inv. S1071
- 44 Cloth with bobbin lace, Old Flemish type, holes and purled bar ground, 1675-1700
Heather Toomer collection, inv. 2
- 45 Bib with bobbin lace, Old Flemish type, holes and purled bar ground, 1675-1700
Heather Toomer collection, inv. 3
- 46 Christening cloth in silk damask with bobbin lace, Old Flemish type, bar ground with dots, ca. 1725
Rijksmuseum, Amsterdam, inv. BK-1969-45-C

ROOM 6:

**NOIR KEI NINOMIYA AND
THE LAST JUDGEMENT**

- 47 Noir Kei Ninomiya,
(laser-cut) plastic dress
with pearl pins, spring-
summer 2020
Lauren Amos, Atlanta
- 48 Noir Kei Ninomiya, tulle
dress with leather,
autumn-winter 2019-20
Lauren Amos, Atlanta

The Japanese fashion designer Kei Ninomiya, who studied at the Royal Academy of Fine Arts in Antwerp for several years, experiments with unconventional techniques to construct his designs. He keeps sewing to a minimum and finds alternative ways of joining the different parts of his designs using rivets, studs, rings and interlaced straps. One of his signature construction methods is to link various laser-cut pieces. Another is to create innovative structures by multiplying small modules. When combined with transparency, these repetitive motifs call to mind lace in an abstract way.

- 49 Jan van Hemesse,
right-hand panel of *The
Last Judgement* with
Catharina van Overhoff
and her ten daughters,
oil on panel, 1536-37
St James' Church, long-term
loan to the Snijders&Rockox
House, Antwerp

The striking thing about the daughters' clothes, apart from the costly caps decorated with metal thread passementerie and rows of pearls, are their very fine linen shirts. In the case of two of the daughters in the front row, in addition to the collars, parts of the sleeves and bodice are visible. The linen is so fine that it is translucent and their skin shows through. The edges of the standing collars and wide sleeves are finished with black or white embroidery and smocking. It was in those places that needle and bobbin lace increasingly manifested themselves in the coming years, combined with these types of embroidery and smocking

FRONT ROOM:
**ELEGANCE ON A GRAND
SCALE**

- 50 Olivier Theyskens for Rochas, strapless dress in machine-made lace, embroidered with silver-coloured lurex spring-summer 2004
MoMu, Antwerp, inv. B14/19
- 51 Olivier Theyskens, two-piece suit in wool with spray paint and stole in vintage machine-made Chantilly lace, autumn-winter 1998-99
Olivier Theyskens, Brussels
- 52 Olivier Theyskens, stole in vintage check and quilted cotton and vintage machine-made Chantilly lace, autumn-winter 1998-99
MoMu, Antwerp, inv. X831

Olivier Theyskens's fondness for lace weaves its way through his collections. The Belgian fashion designer integrated fragments of vintage lace, collected for him by his grandmother, into early silhouettes. A check, quilted blanket is combined with nineteenth-century, machine-made Chantilly lace to create a stole, which is both comfortable and sensual. Spray paint was used to leave an impression of the same type of lace on a woollen suit. In his silhouettes for Rochas, Theyskens pays homage to the sophisticated

femininity that Marcel Rochas conjured up with lace, black Chantilly lace having been the fashion house's trademark since the launch of the 'Femme' scent in 1944.

- 53 Coverlet in bobbin lace, Brabant type, drochel ground, purled bar ground and decorative fillings, 1750-60
MoMu, Antwerp, long-term loan from the King Baudouin Foundation, inv. B15/16

In part lace, motifs and grounds were made separately and then joined. This presented endless possibilities. Several surviving eighteenth-century, Brabantine bobbin-lace coverlets are among the largest pieces ever made using this technique. They were extremely expensive and may have been made for a princely marriage, as the presence of palm trees, symbolizing fertility, seems to suggest. Indeed, continuing the family line was the primary objective of a marriage. Moreover, the wedding night was a highly ceremonial affair with the newly-wed couple being formally escorted to the bedroom by sovereign and court. A costly lace coverlet featuring symbolic motifs at the foot of the bedstead underlined the importance of the occasion.

ROOM 7:
DRESSING TABLE CLOTHS

Before 1650 almost all living and reception rooms in our region had a place to sleep: a box bed or a bedstead.

The principal and most expensive bedstead stood in the best reception room known as the 'salet'. In the middle of the seventeenth century, people started to furnish rooms specifically as bedrooms, with a bedstead but also a dressing table. In prints and paintings from that period one can see that these dressing tables were almost always covered with a *toile* or *toilette*, a white linen tablecloth often with a narrow or wide lace border. In aristocratic milieus at the end of the seventeenth century and above all in the eighteenth century, dressing table cloths were embellished with wide lace flounces, some 60 centimetres wide and more, i.e. almost the entire hanging parts. Such widths could only be made using the techniques of needle lace or part lace.

with round meshes and decorative fillings,
1730-40

Rijksmuseum, Amsterdam,
inv. BK-1991-23

- 56 Dressing table cloth in bobbin lace, Brabant type, drochel ground, purled bar ground and decorative fillings, 1725-50

The Metropolitan Museum of Art, New York, inv. 30.135.126

- 54 Christening cloth with border in bobbin lace, Old Flemish type, purled bar ground, 1685-1700
Rijksmuseum, Amsterdam,
inv. BK-15431

- 55 Dressing table or christening cloth with flounce in bobbin lace, Brabant type, ground



MAIDENS' HOUSE

The display at the Maagdenhuis, or Maidens' House, is an ode to the orphan girls who made lace here over the course of centuries. In 1552 merchant Jan van der Meeren gave the almoners of the municipal poor relief (Kamer van de Huisarmen) 600 guilders to found a school for poor orphan girls and foundlings. The original Maagdenhuis presumably opened a year later. From 1564 it accommodated an average of some one hundred girls. They were under the supervision of a regent and a resident couple who acted as caretakers. The girls learned to read, write, calculate and sew. From the beginning of the eighteenth century, increasing emphasis was placed on producing lace and needlework. The lace school and the sewing school were split into separate premises and the girls had to spend long days there, working in deep concentration and silence. The lace was sold to lace merchants and the revenue was for the institution.

Eventually, the importance of Antwerp's lace trade waned, and at the end of the 1830s the lace school was dispensed with. The emphasis was now on reading, writing, arithmetic and domestic tasks. The Maagdenhuis closed in 1882.

PROJECTION

CHAPEL

Maidens' House

81

ROOM 1 - WALL

A. TECHNIQUES AND TOOLS

Needle lace and bobbin lace differ in terms of technique and require different tools. For needle lace one only needs a needle and thread and material for the temporary support: a fabric and parchment or paper. Bobbin lace requires a lace-making pillow, bobbins and pins. With bobbin lace, pairs of threads are braided. Prior to the introduction of bobbin lace, either only the hands were used to braid laces for shoes and clothing, known as fingerloop braiding, or a pillow was used onto which the lengths of threads wound onto bobbins were pinned. A pillow was also in widespread use for sewing. The pillow – inside of which there were compartments to store sewing equipment – would lie on the seamstress's lap as an aid while she worked. Consequently, it was logical for lace-makers to also turn to a pillow. For simple braided laces it was sufficient to pin it at the outset. As more complex patterns were introduced, the growing lacework was held in place with pins. The many scores and sometimes hundreds of bobbins were kept aside by means of large pins. The type of lace determined, among other things, the shape of the lace-making pillow. For example, we distinguish between the round and the

rectangular pillow. Both pillows are filled and tilted, and the angle of inclination depends on the number of bobbins: the larger the number of bobbins, the smaller the angle. The round pillow was used for part lace while the rectangular pillow was used for straight lace. The lace pattern for both needle and bobbin lace was placed under the lacework: on the temporary support or the pillow.

- 1 Azzedine Alaïa, dress in laser-cut cotton, couture, 2014
Fondation Azzedine Alaïa, Paris
- 2 Reproduction of an advertisement for E. Van Migem Anvers, 1800-1900
MoMu, Antwerp, inv. T19/149A
- 3 Adriaen Van de Venne, drawing of three women and a child (reproduction), watercolour and bodycolour over black chalk, 1620-25
The British Museum, London, inv. 1978.0624.42.38
- 4 Fragment of needle lace in execution, *point de gaze* type, tulle ground, cotton, 1890-1910
MoMu, Antwerp, inv. T02/306
- 5 Fragment of needle lace in execution, *point de gaze* type, tulle ground,

- cotton, 1850-75
MoMu, Antwerp, inv. S2127AB
- 6 Box with pins, copper and paper, 1850-1900
MoMu, Antwerp, inv. T3785
- 7 Pack of pins, copper and paper, 1850-1920
MoMu, Antwerp, inv. S67/39
- 8 Pins, bronze, 1500-1700
MoMu, Antwerp, inv. T4712/224-226, T4712/229-230, T4712/231ABCDEFGHIJK and pin with two eyelets, gilded bronze, 1500-1700
MoMu, Antwerp, inv. T4712/277
- 9 Bobbins, wood, 1850-1920
MoMu, Antwerp, inv. S67/42ABCDE
- 10 Pack of pins for pricking lace patterns, copper and paper, 1850-1920
MoMu, Antwerp, inv. S67/39
- 11 Lace thread in packaging, flax and paper, 1750-1850
MoMu, Antwerp, inv. T12523
- 12 Pricking for bobbin lace, Lille type, grey paper, 1910-50
MoMu, Antwerp, inv. T19/133
- 13 Pattern for bobbin lace, Lille type, paper and green parchment, 1850-1900
MoMu, Antwerp, inv. T19/131B
- 14 Pattern for bobbin lace, Lille type, parchment, 1861
MoMu, Antwerp, inv. T19/116
- 15 Pattern for bobbin lace, Lille type, parchment, 1886
MoMu, Antwerp, inv. T19/115
- 16 Two pricked patterns for a band of bobbin lace, parchment and paper, 1900-50
MoMu, Antwerp, long-term loan from the King Baudouin Foundation, inv. B20/GV295BC
- 17 Pricking for bobbin lace, Lille type, paper and green parchment, 1850-1900
MoMu, Antwerp, inv. T19/131A
- 18 Band of bobbin lace, Antwerp type, point de Paris ground, cotton, 1900-50
MoMu, Antwerp, long-term loan from the King Baudouin Foundation, inv. B20/GV295A
- 19 Lace-making pillow with fragment of Lille bobbin lace in execution, 1900-20
MoMu, Antwerp, inv. T18/20
- 20 Hook for making Rosaline bobbin lace, stem made from an alder branch and a pin bent into a hook (wood and metal), 2013
MoMu, Antwerp, inv. T13/1512A

- 21 Sample of needle lace, *point de gaze* type, tulle ground, cotton, 1850-1920
MoMu, Antwerp, long-term loan from the King Baudouin Foundation, inv. B20/GV194
- 22 Anonymous, *Portrait of an orphan girl at work*, oil on canvas, late 16th century
O.C.M.W. collection, Maidens' House, Antwerp, inv. 1
- 23 Lace-making pillow with fragment of bobbin tape lace in execution, Russian type, 1850-1950
MoMu, Antwerp, inv. T2885
- 24 Ten designs for bobbin lace, Mechlin type, pencil and ink, 1750-70
MoMu, Antwerp, inv. P67/1, P67/3, P67/11/1, P67/11/4, P67/11/7, P67/37, P67/55, P67/1/34
- 25 Lace-making pillow with fragment of bobbin lace in execution, Old Flemish type, Antwerp *puntas*, ground with square meshes, 1850-1950
MoMu, Antwerp, inv. T2890
- 26 Drum for drying lace, with bands of bobbin lace, Cluny type, linen and wood, 1850-1900
Great St Elizabeth Beguinage, Ghent, inv. 1322

ROOM 1 - TABLE:

- 27 Sampler with white embroidery, *reticella* and needle lace, 1600-40
Textilmuseum, Sankt Gallen, inv. 20.033
- 28 Sampler with white embroidery and *reticella*, 1600-40
Textilmuseum, Sankt Gallen, inv. 20.035
- 29 Band of white embroidery and *reticella*, 1600-50
MoMu, Antwerp, inv. T80/96
- 30 Insertion in braided lace, 1600-30
MoMu, Antwerp, inv. T94/356
- 31 Band of needle lace, 1680-1720, England (?)
The Lace Guild, Stourbridge
inv. SPR.38.2018
- 32 Band of braided lace, 1590-1620
Textilmuseum, Sankt Gallen, inv. 679
- 33 Band of *reticella*, 1600-25
MoMu, Antwerp, inv. T80/94
- 34 Band of needle lace, England (?), 1660-80
Textilmuseum, Sankt Gallen, inv. 69

ROOM 1:

B. EARLY NEEDLE AND BOBBIN LACE

Both bobbin lace and needle lace emerged as new techniques around the transition from the fifteenth to the sixteenth century.

Bobbin lace evolved from passementerie or braid-making. From the outset both hands were used to twist or braid yarns using two pairs of bobbins. Initially geometric patterns were created with oblique braids of between six and eight threads, whereby the open space in-between was gradually filled up with meshes of interlaced threads. The horizontal and vertical interlacing of threads in delineated areas was the next step. This structure looks very much like plain weave or woven linen, hence the Dutch name 'linnenslag' (cloth stitch). This opened the way in the early seventeenth century for bobbin lace with figurative patterns.

Needle lace has its origin in open embroidery. Instead of pulling threads together, removing threads or cutting fabric away to arrive at an open structure which was then reinforced with embroidery stitches, needle lace was built up almost from nothing using needle and thread. Initially needle lace consisted of stitches worked free from the edges of textile

objects. In the last decades of the sixteenth century, this evolved into needle lace made according to a pattern on a temporary support – for many years parchment – which was removed upon completion of the lacework.

- 35 Band of braided lace, 1560–1610
MoMu, Antwerp, long-term loan from the King Baudouin Foundation, inv. B20/GV040
- 36 Band of braided lace, 1600–50
MoMu, Antwerp, inv. T80/101
- 37 Band of braided lace, 1620–50
The Bowes Museum, Barnard Castle, County Durham, inv. 2007.1.4.279
- 38 Band consisting of three strips sewn together, needle lace and braided lace, 1600–25
MoMu, Antwerp, inv. S75/146
- 39 Band of braided lace, 1560–1610
MoMu, Antwerp, long-term loan from the King Baudouin Foundation, inv. B20/GV041
- 40 Band of braided lace, Italy (attributed), 1600–30
MoMu, Antwerp, inv. T80/106
- 41 Band of braided lace, Italy, 1590–1610
The Bowes Museum, Barnard Castle, County Durham, inv. 2007.1.4.262

- 42 Band of braided lace,
Italy, 1590–1610
The Bowes Museum, Barnard
Castle, County Durham,
inv. 2007.1.4.263
- 43 Band of braided lace,
1600–50
MoMu, Antwerp, inv. T80/102
- 44 Otto Van Veen, *The
Adoration of the
Shepherds*, oil on panel,
1601
O.C.M.W. collection, Maidens’
House, Antwerp, inv. 95

The painter gave his client, Simon Rodriguez d’Evora and his wife Anna Ximenez, a prominent place in the triptych. The well-to-do Portuguese merchant spent considerable sums of money on luxuries such as needle-lace collars and cuffs, but he also donated generously to poor relief.

ROOM 1:
**C. CONQUERING THE
FLORAL**

Initially the technique of ‘linnenslag’ – linen stitch or cloth stitch – was used for narrow, ribbon-shaped, usually geometric patterns. The early seventeenth century brought a growing demand for wider laces with fuller and figurative designs. This required a larger number of bobbins. To limit the number of bobbins on the pillow while making the lace, where necessary, the lace-worker would hook pairs of bobbins to the already completed part, removing them again when they were no longer needed. That method of working had to do with the appearance of the laces at the time: they had a straight edge on one side and a scalloped edge on the other. To make bobbin laces with straight edges on both sides, which emerged around 1640, a fixed number of bobbins was used to make both the designs and the grounds. This is the so-called straight lace, the technique which was used in Antwerp and the surrounding area for centuries.

- 45 Band of needle lace,
England (?), 1630–60
Royal Museums of Art and
History, Brussels, inv. D.1583.00
- 46 Band of needle lace,
England (?), 1625–50
The Bowes Museum, Barnard

Castle, County Durham,
inv. 20071.4.246

- 47 Stole collar with bobbin lace, Old Flemish type, Antwerp *puntas*, without ground, 1625–50
St Gummarus Church, Lier,
inv. A119A
- 48 Band of bobbin lace, Old Flemish – Van Dyck type, 1620–70
Victoria & Albert Museum,
London, inv. T.370–1912
- 49 Band of bobbin lace, Old Flemish – Van Dyck type, 1620–70
The Lace Guild, Stourbridge,
inv. 165/306

ROOM 1:
D. TAPE LACE, A SIDE ISSUE

Tape lace emerged around the middle of the seventeenth century as a cheaper imitation of the so-called Russian bobbin lace, in which one or two meandering tapes made by using the bobbin lace technique are shaped into geometric, floral or figurative designs. In the case of tape lace, sewing stitches are used to attach a woven tape to a temporary base in a specific pattern. The resulting designs and the space in-between are then respectively attached to each other with needle and thread and filled in. To date, however, no evidence has been found to suggest that tape lace was made in Antwerp during that era.

- 50 Band of tape lace, motifs in woven lace with needle-lace fillings, purled bar ground, Italy (attributed), 1650–1700
MoMu, Antwerp, inv. T95/539
- 51 Band of needle lace, purled bar ground, 1690–1720
Kunstmuseum The Hague,
inv. KT154

ROOM 1:
**E. ANTWERP MISSES THE
BOAT**

At the end of the seventeenth century, only part lace and needle lace could satisfy the demand for large-format fashion accessories, articles of clothing and household items made entirely of lace. Neither sort of lace was restricted by the size of the lace-maker's pillow or by a manageable number of bobbins. The technique of part lace, which originated in the first half of the seventeenth century and saw the strongest growth in Brussels and the surrounding area, met the demand for ever-wider laces. The opaque motifs of a pattern were made separately and then joined by a mesh or bar ground. This was a technique also used in Milan and the surrounding area. Though Antwerp merchants dealt in lace from Brussels and Milan and sales were guaranteed, Antwerp held onto its tried-and-tested technique and saw no need for real innovation from an economic point of view. The demand from Northern Europe and South America for lace bands made using the straight lace technique was still sufficiently high.

- 52 Band of bobbin lace, Old Flemish type, point de Paris ground, ca. 1700
Victoria & Albert Museum,
London, inv. 1140-1903

CHAPEL:
**HOMAGE TO THE ORPHAN
GIRLS**

The Madonna has a lace-
making pillow on her lap.

In collaboration with
SHOWstudio, fashion
photographer Nick Knight's
digital platform, MoMu
created a cinematic homage,
which visualises parallels
between historical and
contemporary production
techniques.

Directed by Rei Nadal
Duration: 10 minutes

- 53 Joannes de Maré,
*Franciscus Van
Hildernissen, former
almoner and regent of
the Maidens' House, with
Catharina De Concink,
his wife, oil on canvas,
1676*

O.C.M.W. collection, Maidens'
House, Antwerp, inv. 1 A178

- 54 Joannes de Maré, *Orphan
Girls at Work, oil on
canvas, 1676*

O.C.M.W. collection, Maidens'
House, Antwerp, inv. A177

- 55 Joannes de Maré,
*Celebrations at the
Orphanage, oil on
canvas, 1676*

O.C.M.W. collection, Maidens'
House, Antwerp, inv. 176

- 56 Huibrecht van den
Eyde, *Madonna group
sculpture, sandstone,
ca. 1636*

O.C.M.W. collection, Maidens'
House, Antwerp, inv. 154

P.LACE.S - Looking Through Antwerp Lace
25.09.2021 - 02.01.2022

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Flanders
State of the Art

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MoMu – Antwerp Fashion Museum

Nationalestraat 28
Tue–Sun 10–18 hrs

You will find the exhibition in
the temporary exhibitions area
on the ground floor.

Plantin–Moretus Museum

Vrijdagmarkt 22
Tue–Sun 10–17 hrs

The exhibition is on the second
floor, which can only be acces-
sed by the stairs.

St Charles Borromeo Church

H. Conscienceplein 10–12
Tue–Sat 10–12.30 hrs and
14–17 hrs

Entry to the exhibition is not
allowed during church services
(mass, weddings and funerals).

The exhibition is on the first
floor, which can only be acces-
sed by the stairs.

Snijders&Rockox House

Keizerstraat 10–12
Tue–Sun 10–17 hrs

The exhibition is on the ground
floor.

Maidens' House

Lange Gasthuisstraat 33
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relevant location. First
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and then visit other
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€2 per person

Plantin–Moretus Museum

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