

# Treadwin – Lace

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## **1 - Sample of Mechlin lace**

18<sup>th</sup> century

Mechlin is a bobbin lace made in Flanders, a country roughly equivalent to modern Belgium. Its products dominated the English market until the 1770s. They were used for trimming clothes and accessories. George I and George II both wore Mechlin lace at their coronations.

## **2 - Sample of Old Flemish lace**

18<sup>th</sup> century

In Treadwin's day, Belgium had long been revered as a centre of excellence for making lace. From Old Flemish, the Belgian styles of Flanders, Binche and Valenciennes evolved.

Collected by Charlotte Treadwin

## **3 - Sample of Binche lace**

18<sup>th</sup> century

Binche, a lightweight lace made of fine linen thread, had densely patterned floral designs surrounded by decorative grounds. Linen undergarments were edged with such laces in the 1720s, showing beneath the cuffs of the outer garment.

#### **4 - Lace sample**

17<sup>th</sup> century

Treadwin describes this piece as 'Coraline' in her original inventory. With the vogue for antique lace in the second half of the 19<sup>th</sup> century, many early pieces were cut up to make new collars, cuffs and dress caps.

Collected by Charlotte Treadwin

#### **5 - Sample of Mechlin lace**

Late 18<sup>th</sup> century

The lightness and delicacy of Mechlin lace was perfectly suited to the pared-down, neoclassical style which dominated fashionable clothing at the turn of the 18<sup>th</sup> century. Mechlin is a Flemish lace, also known as Malines in France and England.

#### **6-7 - Samples of guipure lace**

Late 17<sup>th</sup> or 19<sup>th</sup> century

Guipure lace is typified by the technique of linking pillow-made motifs with decorative 'brides' or bars.

Collected by Charlotte Treadwin

## **8 - Sample of point de Venise lace**

17<sup>th</sup> century

A needle-made lace demanding high technical skill, point de Venise was used to make accessories such as broad collars and cuffs worn by both men and women.

## **9 - Sample of Old Flemish lace**

Late 17<sup>th</sup> century

At the time that Treadwin was working, Belgium had long been revered as a centre of excellence for lace-making.

Collected by Charlotte Treadwin

## **10 - Sample of Devon trolly lace**

Early 19<sup>th</sup> century

Trolly lace, the continuous Devon lace made on the pillow, would have been in demand for trimming garments. It was only made in the coastal areas of Devon.

## **11 - Sample of Devon trolly lace**

Early 19<sup>th</sup> century

Bury Palliser records Treadwin's memory of 24 'men lace-makers' at work in Woodbury in her youth. Trolly lace-making was learned by young children of both sexes. Lace-making added to the family income of those who worked on land and at sea.

Collected by Charlotte Treadwin

## **12 - Sample of Devon trolly lace**

Early 19<sup>th</sup> century

The making of trolly lace became less profitable in the early 1800s. Changing fashions and the introduction of machine-made net and lace imitations caused a decline in demand for Devon lace. By the 1840s handmade lace prices had fallen dramatically.

## **13 - Sample of Honiton point lace**

19<sup>th</sup> century

Made at Treadwin's manufactory

An experimental piece – the design of stylised harebells and leaves is set off by filling stitches known as 'brick' and 'diamond'. The purl edging is also unusual.

Collected by Charlotte Treadwin

## **14 - Sample of East Devon lace**

Mid-19<sup>th</sup> century

This cross motif is a stock sample used in designs made for the church. Treadwin was famously involved in a court case when the London and North Eastern Railway lost an important altar cloth en route.

## **15 - Sample of East Devon lace**

About 1838

An experimental piece made to shape, it is a cap back for a child's bonnet. The motif is grounded with the traditional 'leadworks' or filling stitches associated with East Devon lace.

Made or collected by Charlotte Treadwin

## **16 - Sample of Van Dyke point lace**

Mid-19<sup>th</sup> century

Probably made by Charlotte Treadwin

Mrs Treadwin's research led her to depictions of old lace on early tombs in Devon. Her discoveries included a tomb at Colyton church and the 17<sup>th</sup>-century tomb of Lady Dodderidge in the Lady Chapel of Exeter Cathedral, which inspired this lace sample.

## **17 - Sample of Vandyke point lace**

Mid-19<sup>th</sup> century

Designed and made at Treadwin's lace manufactory.

Treadwin studied and copied old continental laces, reviving patterns to supply the demand for fashionable antique lace designs.

## **18 - Sample lace motif**

About 1867

Designed by Charlotte Treadwin and made at her Exeter lace manufactory.

The naturalistic effect is created with raised veins and filling stitches or 'leadworks'. The motif of water lily leaves was intended to be assembled with others as part of a larger piece.

## **19 - Lace sample**

After 1848

Designed and made at Treadwin's Exeter lace manufactory

A sample bobbin lace motif made in cotton thread. The motif of water lily leaves was intended to be assembled with others as part of a larger piece. It was made by Charlotte Treadwin's Cathedral Yard workshop and submitted to the Universal Exhibition, Paris in 1867.



## **20 - Lace sample**

After 1848

Designed and made at Treadwin's Exeter lace manufactory

A sample of bobbin lace made in cotton thread. The pattern was designed and registered as 'Fleurette' by Charlotte Treadwin in 1848. Advertised as Exeter Lace in the local press, this design was one of the stock patterns offered by the Cathedral Yard manufactory. It was reproduced for a bouquet collar presented to the Duchess of Edinburgh in 1874.

## **21 - Sample lace motif**

About 1862

Designed and made at Treadwin's Exeter lace manufactory

A motif in East Devon bobbin lace, it is part of a design assembled as a parasol cover and shown at the International Exhibition of 1862. It was later sold to H.R.H. Alexandra, the Princess of Wales.

## **22 - Lace sample**

1862

Made by Charlotte Treadwin's manufactory

A stylised sprig motif exhibited by London dealers Northcote & Co. The lace itself was sold to "one of Mrs Treadwin's lady patrons", Princess Alexandra. At this time Devon was competing with cheap imports from the continent. Treadwin attempted to improve the quality and design of English lace by experimenting with traditional techniques and studying continental laces.

## **23 - Sample of East Devon lace**

Mid-19<sup>th</sup> century

A stylised sprig motif. Traditionally sprigs or individual motifs were made on the pillow and linked by 'sewing' them together with a bobbin made ground or bars. As machine net manufacture improved, bobbin made motifs were stitched to machine net to create all sorts of garments, from wedding veils and dress flounces to collar and cuff sets.

Made or collected by Charlotte Treadwin

## **24 - Sample of East Devon lace**

1862

Made at Charlotte Treadwin's Exeter manufactory

A motif designed for a bridal veil, submitted by Northcote's lace firm to the 1862 exhibition where it was awarded a prize medal. The veil was purchased by the Honorable Mrs Walrond for her daughter, Mrs Troyte. A photograph in the museum collection shows the completed veil.

## **25 - Medals presented to Charlotte Treadwin**

1851-1875

Various metal alloys

The medals were bequeathed to the museum in 1891 after her death in December 1890. This collection celebrates Charlotte Treadwin's achievements in the manufacture of lace by displaying the bronze and silver medals awarded at regional and international exhibitions between 1851 and 1875. The 1867 Paris exhibition had over 50,000 exhibitors and more than nine million visitors.