LACE,

ANCIENT & MODERN.

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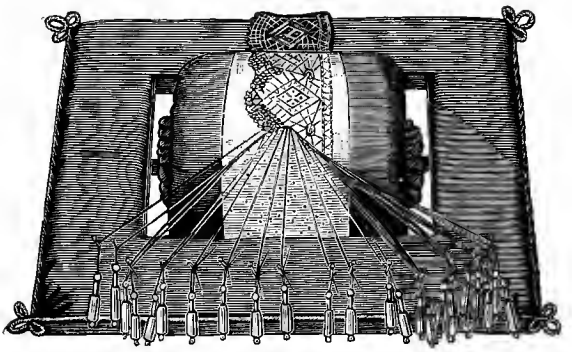

LATELY-INVENTED PILLOW.

LACE,

ANCIENT AND MODERN.

COMPRISING

A HISTORY OF ITS ORIGIN AND MANUFACTURE, WITH INSTRUCTIONS CONCERNING THE MANNER OF MAKING IT.

BY MRS. C. D. BEEBE

NEW YORK:
SHARPS PUBLISHING COMPANY.
1880.

PREFACE.

LACE and gems are to women what stock and real estate are to men, and are the crowning glory of woman's attire; but, while many are familiar with facts in regard to gems, few are wise in lace lore, for little has been published upon the subject. The student in lace, therefore, is obliged to pick up a scrap of information here and a crumb there, and usually finds both unsatisfactory.

In Europe the love of lace at one time amounted to a passion, which was only broken up by the French Revolution and other European wars. At present lace is again extremely popular, and still growing in favor on both sides of the Atlantic. A history of its origin and manufacture, therefore, will not only prove highly interesting, but will supply a long-felt want, alike to the dealer, the wearer and the student in lace.

The author has gleaned from many sources the material for the book. Many interesting facts have been obtained from the work of a deceased English author; files of the London, Paris and New York papers; reports of the International Exhibitions; from various publications deposited in the New York libraries; from Madame Carter, teacher of lace-making; and from obliging merchants of the Empire City.

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LACE, ANCIENT AND MODERN.

CHAPTER I.

ORIGIN OF LACE.

NETTING and embroidery are of extremely ancient origin, but we have no authentic record concerning the existence of lace until about 1400. Europe has always been the centre of the lace industry, its invention being claimed by both Italy and Belgium. Without doubt, Italy produced the first point and Flanders the first pillow lace; but it is impossible to tell which was the earlier production, as the mediæval records throw but little light upon the subject. Italian reticella, which is the oldest needle-made lace, evolved from cutwork, which was an open embroidery, filled in, usually, with lace stitches; afterward reticella gradually merged into point. Pillow lace, probably, sprung from netting.

Almost from the beginning mention is made in the bible of embroidery and netting. In Exodus, Aholiab is spoken of as an embroiderer in blue; in the description of Solomon's temple nets of checker-work are mentioned; and in Isaiah occurs the passage, "They that work in fine flax and weave net-work." The ancient Egyptians used

netting to border state or festival garments, and upon the bodies of mummies has been found a net-work of blue beads. Still it is probable that lace proper was not known in Oriental countries, as no record or other evidence of it exists. Even at the present day, when we have all manner of fanciful trifles, curious carving and embroidery in Japanese and Chinese work, and exquisite shawls, scarfs and hand-made carpets from India, we have nothing from these countries in the way of lace, except a drawnwork which appears on some tissues from China or Japan. Even Turkey manufactures nothing except a crochet guipure, although in the harems a silk guipure is made with the needle, which seldom appears in the market.

It was anciently the custom for women to wear veils over their faces in Christian churches, and a writer of the second century complained that these coverings ministered to vanity rather than modesty, as they were so rich in material and elaborate in design; often exposing the face to view, from the fact of their being of silk netting, interwoven with gold and silver thread.

The first records of lace belong to Italy, and come from Milan, in the shape of an ancient document usually spoken of as the Sforza Inventory, it being a complete catalogue or list of an Italian wardrobe in 1493. As a matter of course, the articles therein mentioned must have been manufactured at an earlier date. This inventory was made for the purpose of properly dividing the wardrobe it described between two sisters, Angela and Ippolita Sforza Visconti. It mentions many curious and interesting things; among others, mosquito curtains, veils of gold network, reticella and groppi, the latter

being undoubtedly punto a gropo, the first knotted lace known. It also speaks of patterns for ladies' work.

Though lace-making was not practised in England at so early a date, in the wardrobe accounts of Henry VIII., a quarter of a century later, mention is made of articles ornamented with lace. In the Harleian Inventory, 1519, a pair of hose is spoken of as the property of King Henry, "edged with passamaine lace, of purple silk and gold, worked at Milan." Again, in the king's privy-purse expenses, 1530, is noted "eight pieces of yolowe lace, for the King's Grace," but where the "yolowe" lace came from does not appear.

Although no inventory or other documentary writing attests the fact of lace existing in Belgium as early as in Italy, Baron Reiffenberg, who gave some time to research upon the subject, declares that lace caps were worn in Belgium before 1400, the fact being proved by paintings bearing date of the fourteenth century. In the church of St. Gomar in Lierre, and the collegiate church of St. Peter's at Louvain, are paintings of the fifteenth century in which lace appears as an article of adornment upon the costumes displayed, or portrayed by the artist's skill. In St. Peter's at Louvain is an altar-piece by Quentin Matsys, dated 1495, in which a young girl appears making lace with bobbins upon a pillow. The inference derived from this is that pillow lace-making was generally practiced at this period, or it would scarcely have been chosen as a subject for the painting.

To Italy, however, most modern writers concede the earliest invention of lace. Its manufacture was for a long time confined exclusively to convents, and its use to the Church, hence it derived the name of "nuns' work," bear-

ing it in some parts of Italy and Spain to this day. From Italy, Spain and Greece learned the art of lace-making, and France learned her point d'Alençon; but Flanders taught pillow-lace making to Germany, France and England—in fact, all Northern Europe.

Gold and silver lace, which, properly speaking, is not lace, but a sort of braiding and festooning of gold or silver wires, was invented at a very early date, long before lace proper, and was used to decorate royal robes and martial trappings.

CHAPTER II.

LACE IN CONVENTS AND CHURCHES.

Nuns of all ages have been accustomed to devote their leisure time to needlework. Possibly, to all but those who were exceptionally devout, the Pater Nosters, Ave Marias, and other numerous prayers which they repeated daily and hourly, as well as the fasts and vigils they kept for the good of their souls and those of their less pious friends and the faithful at large, were rather trying upon mind and body when unrelieved by anything approaching recreation, and so they were driven to their needle to vary, even in a slight degree, the monotonous routine of their lives. For themselves they had taken the vow of poverty, and could not appropriate anything in the line of fancy work to their own use, and so they derived great consolation in decorating their churches—the altars, *prie-dieus*, images of the Saviour, Virgin and saints, as well as the priestly robes, grave-clothes, and other articles connected with the service of the Church, with the most artistic needlework they could devise.

In ancient days even monks were not ashamed of being considered skillful with the needle. In some of the pattern books for embroidery, cutwork and lacis of the sixteenth century, men are represented as sitting at a lace or embroidery frame. Indeed, some of the pattern books of this period were designed by monks or priests. The St. Geneviève monastery in Paris collected a large

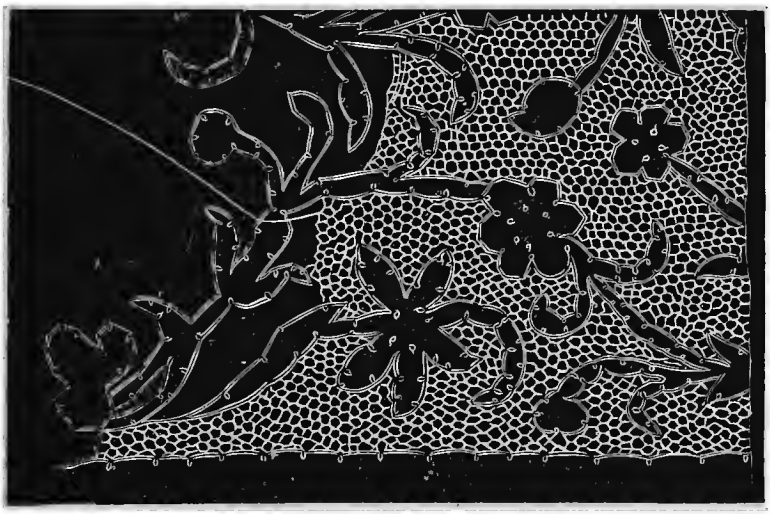
number of these books, afterward bequeathing them to the St. Geneviève library, where they may still be seen.

Long before drawnwork, cutwork and lacis were used to any extent upon ordinary wearing apparel, nuns were celebrated for making them, and nearly all the churches were rich in the possession of the most rare and elegant articles of needlework that taste could devise or time and patience execute—work not wrought in one lifetime, but which occupied the spare moments of many lives. For when one pair of hands failed, or the eyes directing them grew dim, others, younger and stronger, took up the task, and so, in time, the work was finished, devotion to the church making it a labor of love. These articles were carefully preserved, and many of them remain almost intact, having, through great care, withstood the ravages of time in a remarkable degree. The linen, tapestry and silk used for this work, however, was almost imperishable, as the preserved specimens show.

The inventories of ancient churches still exist, and serve to give some idea of the articles most decorated. One, in Paris, of the Church of the Oratoire, in the seventeenth century, speaks of veils for the host. One of these is of white taffeta bordered with guipure lace; another is of satin, with white flowers in similar lace. In the Convent of the Visitation at Le Puy is the lace trimming of an alb twenty-eight inches long, and of superb scroll design. This is of point d'Angleterre. In the inventory of the sacristy of the Benedictine Monastery at St. Aligre, in 1684, nearly everything mentioned is trimmed with lace, much of it, however, being gold point d'Espagne. In the inventory of Massillon's Chapel at Beauregard, 1742, albs are trimmed with point d'Aurillac, and veils

with point d'Espagne. A writer in 1691, in speaking of the images of the saints in a French church, says: "St. Winnifred was in a point lace commode, and St. Dennis with a laced hat and embroidered coat and sash."

At the time of the dissolution of the Spanish monasteries in 1830, a large quantity of the most exquisite specimens of nuns' work was thrown suddenly upon the market, and found eager purchasers. Much of this lace was Spanish point, but there were many rare pieces of work not met with elsewhere. Some interesting relics of the ancient work of Spanish nuns have been found in the convent of Jesú Bambino. Here, ages ago, these sisters taught to novices their art. Some of the specimens—many of them being unfinished—were sent to Rome. We give a portion of one, the work of Sister Felice Vittoria, left unfinished at her death, the thread still hanging from the work.



NUNS' WORK.

When, in the twelfth century, St. Dunstan was disinterred, his body being removed from his coffin in the Cathedral of Durham, his grave-clothes were found to be ornamented in curious ways—the linen with embroidery and cutwork; the cloak or cope, as well as the maniple, being of the most exquisite embroidery. The latter was adorned with gold lace, of that kind of guipure which was anciently worked over parchment. The sheet thrown over the body had a deep linen fringe, woven into a border representing figures of beasts and birds, with branching trees between. These relics are in the Chapter Library of Durham.

The manner of making this ancient work was generally considered as a secret of the Church, as only the nuns were skilled in the art. Gradually, however, the knowledge of their handiwork spread abroad—at first through Italy, and thence into the other countries of Europe—until, about 1450, it came into use for ornamenting royal as well as priestly robes, household linen as well as grave-clothes, and finally was even worn by the peasantry. In the convents, instruction was given to the novices; and at last they opened schools in which children, and women also, were taught to make lace and other work. Even the daughters of kings were sent to be instructed in these womanly arts. Similar schools are kept up to the present day in many countries of Europe. In 1826 two nuns from the convent of La Providence, at Rouen, started a lace school at Dieppe which proved very successful, being patronized by the Empress Eugenie and other noble ladies of France.

Nuns and priests generally have done much toward spreading the knowledge of lace work in more modern

times, and Father François Régis is held in great veneration by the people of Auvergne, who consider him the patron saint of lace-making. In 1640, when an edict against the wearing of lace by any person in the province was put in force by the Parliament of Toulouse, in order to check the lace industry, the poor lace-makers were reduced almost to starvation. Father Régis bade the sufferers put their trust in God, and then set out for Toulouse, where, by his remonstrances and eloquent statements of the case, he prevailed upon Parliament to revoke the edict. He afterwards advised the lace-makers concerning the disposition of their manufactures, which, being followed, led them to send to Spain and England the product of their labor, the result being unusual prosperity for the province. Dying soon after, the good father was canonized for this and other beneficent acts, and is held in grateful memory and adoration as St. François Régis.

The laces of the Vatican and Holy Conclave are magnificent in the extreme, defying description. Those belonging to each cardinal, however, are sold at his death, and often purchased by one newly elected. Pope Clement IX. was famed for presenting rich laces to his friends.

Many Catholic churches of Europe are in possession of rare laces, presented by reigning sovereigns and members of the nobility who are strong in the faith. At the Church of the Madre a Dios, in Lisbon, was exhibited for many years the bridal dress of Princess Barbara, sister to King Joseph of Portugal. After her marriage to Prince Ferdinand of Spain, in 1729, she repaired to the church and offered her bridal robe and jewels to the blessed Virgin. The dress was of Portuguese point lace,

beautiful in fabric and design; it was put in a glass case, and exhibited to curious visitors for many years, but, at the time when the French occupied the Peninsula, the robe disappeared. It was supposed to have been appropriated by one of the imperial generals, or, to use the term applied to stealing in time of war, it was confiscated by one of them.

In the cathedral of Granada, in Spain, is a lace alb, said to have been presented by Ferdinand and Isabella, of rare beauty and great value. In the seventeenth century albs of Brussels point were worn by the clergy. Altar-cloths in French churches were trimmed with Argentan point. Albs were also ornamented with point de France, the Church following in a certain degree the prevailing fashions in lace. A point de Venise alb in old rose point is still preserved in the Musée de Cluny.

Only for the care given to ancient lace and relics of rare needlework by the Church, we should have few specimens at the present day. Two prelates of the Church purchased a set of lace which once belonged to Marie Antoinette. It was offered for sale in the time of the first Napoleon, and was bought and consecrated to the use of the Church. It consisted of squares of old point de Flandre, each different from the other, beautiful in quality and curious in design.

CHAPTER III.

ENGLISH FASHIONS IN LACE.

Since 1450, the period when lace ceased to be devoted to the use of the Church exclusively, it has been greatly sought after by the royal families of Europe, and been subjected to many a caprice of fashion. During the sixteenth and seventeenth centuries, and a portion of the eighteenth, it was used in the most lavish manner, appearing on nearly every article of dress or household use to which it could possibly be applied. Its manufacture at this period added more to the support of the peasantry and middle classes of Europe than any other one industry known. For half a century after the beginning of the French Revolution it was worn sparingly or cast aside almost altogether; since that time its use has been resumed for ladies' costumes, infants' wear, and many purposes of household decoration. It is still subjected to fashion's changes, the favorite of to-day being forgotten in the popular choice of to-morrow.

Though France set the fashions in the days when lace was used by men and women alike, as it does at the present time, many of England's sovereigns had wills of their own, and, though usually following the footsteps of France in the matter of dress, they sometimes introduced into their courts styles of their own choosing.

The first articles of womanly adornment partaking of the nature of lace were the caul, or net, and the veil. The latter was one of the primitive head-coverings of

women, and was worn within and without the church. It has always been considered as belonging to feminine apparel exclusively, and, though men grew to wear nearly all manner of lace and lace-trimmed articles, they never usurped the veil. In ancient days, as well as in the middle ages, it was thought to be a necessary appendage to the head of a modest woman, and no lady was respected who appeared in the street without it. Before lace was in general use, network and tissue of various sorts, thin lawn and gauze, were all used to form veils.

Matilda of Scotland, queen of Henry I. of England, in her portrait taken about Christmas, 1115, while she and her royal husband were spending the festival season at the abbey of St. Albans, is represented as wearing a white gauze veil, arranged squarely over the brow, and surmounted by a gold crown. The veil flows behind her shoulders, with lappets. This portrait, which, without doubt, is authentic, is preserved in a handsome illuminated volume called the Golden Book of St. Albans, now in the British Museum.

Eleanora of Aquitaine, queen of Henry II. of England, in some of her portraits taken about the year 1154, appears with her hair braided and bound with jewels, and over all is thrown a square of fine gauze, which supplied the place of a veil.

Berengaria of Navarre, queen of Richard I. (Cœur de Lion) is represented with a veil in all her portraits. In one she wears a flowing robe of rich brocade, and a veil of what appears to be figured gauze, with a crown above it. In another she appears with her hair parted above her brow, and a transparent veil, open on each side like a Spanish mantilla. Her long hair flows free beneath it.

At this time—1191—embroidery in gold and silver, with laces and fringes of the same materials, were much worn, mingled with the royal ermine. Richard himself is described as wearing a mantle of striped silver tissue, brocaded with silver half moons, and a scarlet bonnet brocaded in gold with figures of animals.

Veils continued to be greatly worn, and at this time, as well as in the thirteenth century, the woman who walked in the street without one was liable to insult. Eleanor of Provence, queen of Henry III. of England, wore her hair gathered in a gold network, and over this was thrown a veil; this was in 1240. From this period, for three centuries following, the queens of England are represented in their portraits generally as wearing veils, the material having the appearance of white lace, but being in all probability plain or figured gauze. Among those represented with such veils are Philippa of Hainault, queen of Edward III.; Margaret of Anjou, queen of Henry VI.; Elizabeth Woodville, queen of Edward IV.; and Elizabeth of York, queen of Henry VII.

In the reign of Edward III. the government waxed wroth because the common people, and especially servant maids, wore veils that were fine in texture and extremely expensive in regard to price. Accordingly, an act was issued, in 1363, forbidding the wearing of silk veils, or those of any material that should cost more than tenpence. In the monument of Queen Philippa, in Westminster Abbey; she is represented as wearing a net, or caul of network, and this is supposed to be of similar style to the veils worn at this period; and, as a sort of crochet edging was manufactured at the time, it was

undoubtedly used as a trimming to these veils, for the Duchess of Exeter, who died in 1425, is said to have worn a caul of network with a needlework edging.

Katharine of Arragon, first wife of Henry VIII., introduced the Spanish mantilla into England, though at this time it was not made of the black lace of which, later, this coquettish garment was invariably composed. Before Henry had any but the most remote prospects of ever ascending the throne, and at the time of Katharine's early marriage with his elder brother Arthur, Prince of Wales, she wore a Spanish mantilla which partly veiled her face and form. It was composed of white silk, and was bordered with gold and precious stones. She never fully abandoned wearing this article of Spanish costume, usually appearing in a black mantilla veil. This fashion, though not extensively copied by the ladies of the English court, wrought a change in the wearing of the veil, black being substituted for the white material, which, until now, had been popular for this face-covering. Jane Seymour, Henry's third, and Katharine Parr, his sixth wife, both wore veils, and are so represented in their portraits, but they are black.

From this period, about 1542, the portraits of queens, except those taken in bridal costume, are without the veil altogether, this appendage being considered unnecessary for house wear, though still adopted for the street. Queen Mary, the daughter of Henry VIII. and Katharine of Arragon, being fondly attached to her divorced mother's memory, wore in her honor, and probably to gratify her own taste, veils of black lace or network. In her New Year's gifts is mentioned "a veil of black net-

work, flourished with flowers of silver and a small bone lace;" and after her death the inventory of her effects mentions "vales of black network."

That lace was used to ornament the hair of women even in King Henry's time is proven by a list of his plate taken in 1543, though the description is so obscure but little other information can be obtained from it. We give it intact: "*Item*, oone picture of a woman made of erthe, with a carnacion Roobe knitt with a knott in the lefte shoulder, and bare hedid, with her heere rowlid up with a white lace set in a box of woode."

Queen Elizabeth, who succeeded her sister Mary in 1558, was the first sovereign of England who made any extensive use of lace, for the very good reason that during her long reign lace first became plentiful throughout Europe. She is said to have left three thousand dresses behind her, nearly all of them being ornamented with lace in a more or less lavish manner. Mention of veils is constantly made in her wardrobe accounts, and of laces wherewith to trim them. In 1584 occurs an entry for starching a veil of white cutwork, trimmed with needlework lace, the latter being in all probability reticella; for Elizabeth, unlike many English sovereigns who reigned after her, had no compunctions of conscience regarding the encouragement given to foreign manufactures by purchasing their finest laces, silks and other handsome textiles and trinkets. So great, indeed, was her love of finery, and her greed for possessing articles wherewith to adorn herself, she overhauled the wardrobe of Mary, Queen of Scots, on its way to its owner, who was in prison, and plundered it of any article of dress which pleased her fancy.

In Queen Elizabeth's New Year's gifts (1578) is mentioned "a veil of whitework, with spangles and small bone lace of silver." Veils, however, were less used in Queen Elizabeth's time than formerly, the ruff taking the most prominent place in the queen's affections, but bridal veils became a prominent feature in trousseaux.*

In the reign of Henry VII. (from 1485 to 1503) gold and thread laces were imported from Italy, though in limited quantities, and as yet it was little worn, especially thread lace, though sometimes mentioned in the royal wardrobe accounts of the times. In 1502, Elizabeth of York, queen of Henry VII. and mother of Henry VIII., pays "forty shillings for laces, rybands," etc., and other mention of lace is made from time to time, though rarely.

The first garment which was extensively ornamented with white lace was the shirt or smock. In the inventory of Sir Thomas L'Estrange, of Norfolk, is entered, in 1519, three ells of Holland cloth and one yard of lace for a shirt; and it is reasonable to suppose that shirts at this time were decorated in various ways, as a law of Henry VIII. forbids the wearing of shirts and partlets that are "garded and pynched," whatever that may have been, by any person below a knight in degree.

In 1556, Lady Jane Seymour presented Queen Mary with "a fair smock of white work, Flanders make," as a new year's gift, and more than a score of years later Sir Philip Sidney presents Queen Elizabeth with a smock of cutwork, which seems a strange gift. Queen Elizabeth, however, having been somewhat spoiled on account of her beauty and position, seems to have received this and similar gifts with evident satisfaction. Many were em-

* See chapter on Bridal Laces.

broidered, others trimmed with lace. One is described as wrought with black work and edged with bone lace of gold of various kinds.

Smocks are constantly mentioned, in and after the reign of Elizabeth, some wrought, some seamed through with cutwork, some seamed and trimmed with lace, at enormous cost; and these articles were trimmed with lace in the most extravagant manner up to the middle of the eighteenth century; even after the fall of Charles I. and during the period of Puritan rule, when lace-trimmed articles were preached against as vain and useless, Cromwell could not forbear to indulge his fondness for them.

Soon after the time when smocks began to be decorated with thread lace, nightcaps became very elaborate affairs, and were trimmed with cutwork and thread or bone lace in the most extravagant manner. In 1539, when Henry VIII. seized the correspondence of Lady Lisle to Sister Antoinette de Sevenges, it was found to be upon the treasonable subject of nightcaps, one half-dozen of those Lady Lisle had purchased of the good nun being too large, and not of the cutwork pattern selected.

Charles I. wore satin nightcaps, trimmed with gold and silver parchment lace, and Queen Elizabeth had similar articles of white cutwork, flourished with silver and set with spangles. It was while arrayed in one of these that the son of Lord Shrewsbury, while walking in the tilt-yard, caught a glimpse of her majesty, or, as the queen herself expressed it, he had seen her "unready and in her night stuff, whereat she was greatly ashamed."

James II. of England died, in the fashion set by Louis XIV., with a Mechlin lace nightcap on, which is still preserved as a choice relic at the museum of Dunkirk.

CHAPTER IV.

ENGLISH FASHIONS IN LACE—CONTINUED.

THE ruff was the first article of adornment worn by both men and women upon which a profusion of lace was displayed. Small ruffs were worn at first, and ruffles to match, about the wrists. As Queen Mary and her consort, Philip, are the first sovereigns of England in whose portraits ruffs appear, it follows that they were first introduced in England during Mary's reign. At this period, however, they were quite plain, being made of white cambric, and not trimmed with lace. They were called the Spanish ruff.

But when Queen Elizabeth ascended the throne she adopted ruffs most extravagant in size. To this day a standing fluted ruffle, if extra large, invariably bears the name of a "Queen Bess ruff," yet, in comparison with those worn by Queen Elizabeth herself, they appear but diminutive ruffles. For there was method in the queen's madness, or extreme fondness, for this peculiar article of adornment. With all her charms, her neck was undeniably yellow, and, to conceal it, she affected ruffs of monstrous size, wearing the largest in Europe, except those of Marguerite of Navarre, the first queen of Henri IV. of France. Besides, especially to a bright, pretty face, and where the form was inclined to be slender, the ruff was very becoming. When bordered by rich lace, fluted regularly with the poking-stick, and starched so stiffly there was no suspicion of irregularity or wilting

about it, it enveloped the head like the petals of a white lily, giving a graceful, flower-like appearance to the face. Whether Queen Elizabeth understood all this or not it is impossible to say, but certain it is that she so fully appreciated the importance of the effect of her ruff that she never appeared without one.

The ladies of her court were quick to follow her example, and, though imitation is said to be the sincerest flattery, the queen was not partial to this mode which her subjects took of expressing their approbation and admiration of her taste. Ruffs were tolerated, certainly, but only those of a certain depth, much narrower than her own. To enforce this law she had certain officers stationed at various portions of the city of London to cut all ruffs which exceeded the size allowed. Upon the other hand, no lady was allowed to expose her neck, especially if it were fair, or she was sure to be visited with the lasting displeasure of the queen.

The ruff was a very expensive article. Though the most popular method of ornamentation was to edge and seam it with elegant lace, many other trimmings were adopted. The queen's ruffs were a quarter of a yard deep, and usually double. A writer of her reign, in describing this article of dress, after mentioning many of its peculiarities, says: 'Some are wrought with open worke donne to the midst of the ruffe, and, further, some with close worke; some with purled lace so closed and other gewgawes so pestered, as the ruffe is the leest part of itself." The ruffs of the queen were often trimmed with gold or silver lace and set with gems, the most beautiful being white with snowy lace and set with pearls. When ruffs of lawn were substituted for those

of cambric, the caustic writers of the day suggested that the next step would be to make them of spider-webs.

The manner in which these ruffs were laundried was something wonderful. Fluting-irons were then never dreamed of; indeed, starching itself was in its infancy—an art known to but few—and, though practiced by the lace manufacturers of Belgium, was unknown in England until the early part of Queen Elizabeth's reign. Madam Dinghen van der Plasse was the first starcher of London, and she came from Flanders about 1570. She not only starched ruffs for gentle dames and chivalrous knights, but also taught the art of clear starching to daughters of the nobility. Many of the ruffs were wired, in addition to the starch, but the nice art of stiffening them with starch alone was the most popular method. After being put through several processes to render them exactly right in point of stiffness, they were fluted in immense waves with iron poking-sticks. These sticks were made by blacksmiths especially for fluting ruffs, were large and round, of the proper length, and long handles were attached to prevent the heat from injuring the hand. The yellow starching process was not in vogue in Queen Elizabeth's day, but during the reign of James I. a Mrs. Turner set up as a yellow starcher. This process was practiced in England only, and was supposed to give a rich effect to the lace. The yellow hue sought after in lace at the present day is not due to starch, but because the art of lace-making is in such a measure lost that the fine old specimens which remain at the present day are necessarily yellow with age. This, however, could not have been the cause of the popularity of yellow starch in the time of King James, for lace was then in its first

prime, and few yellow specimens were extant, except they had become so by much bad washing and starching. Mrs. Turner was afterward hung for murder at Tyburn, in a yellow ruff of cobweb lawn, and some writers assert that this put an end to the fashion of using yellow starch, though it probably died a gradual death, unlike the woman who invented it.

The wardrobe accounts of Queen Elizabeth swarm with entries of articles used in making ruffs, for the quantity contained in a single article of the kind was positively alarming. Cambric, lawn, cutwork and all the various laces then in vogue were employed. In the wardrobe accounts of James I. are mentioned similar articles for like purposes, one being twenty-five yards of "fyne bone lace" to border a ruff. But this enormous appendage was constantly rebuked by the clergy and satirized by the poets and writers of the day.

The falling collar, or band, succeeded the ruff toward the close of the reign of King James, or about 1620, though Charles I., who succeeded him, in some of his earlier portraits appears in one. The band was at first narrow, but it speedily grew into a wide collar, which was made of linen and edged with the richest lace. In many instances this falling collar was made of lace altogether. Toward the last of the days of the ruff a sort of compromise between this and the collar was found in what was called a gorget, this being a collar of cambric and lace, without flutings usually, but standing up or flaring out in somewhat the same style as a ruff. The falling collar was adopted by men and women alike, for the dress of a gentleman of these times was quite as fanciful as that of a lady. With the fall of the ruff

came the end of the lace ruffles worn in the sleeves, and in their stead were adopted, as more in keeping with the band, flat cuffs turning back from the hand, sometimes composed of a strip of linen bordered with rich lace, or of lace entirely, but usually stiffened with starch in order to lie close to the sleeve. The falling collars were tied with a small cord and tassel, as with such an elaborate dressing of the neck a tie would be superfluous; but, after a time—and the collars held their sway through the reign of Charles I., the Commonwealth and into the reign of Charles II.—they were discarded, lace cravats were worn instead, and, with these, exaggerated lace ruffles soon appeared, falling over the hands. These were worn through the reigns of William III., Queen Anne and the three Georges, until, in the time of George III., lace was discarded altogether as far as gentlemen's wearing apparel was concerned, and, indeed, used very sparingly by ladies.

Lace aprons, though of French origin, found their way into England in Queen Elizabeth's reign. They were regarded with more or less favor for more than a century, and were frequently made of point lace, though always considered by many as a plebeian appendage.

William III. of England made the most extensive purchase of laces for his royal wear, among which was six point cravats, and "cutwork" for trimming twelve pocket-handkerchiefs. His queen, resolved not to be eclipsed in the matter of laces, indulged freely in the luxury of lace aprons. When this lady died the king went into mourning for her by curtailing his laces, using his razor-cloths simply hemmed. Having ceased to indulge in grief, the use of lace-trimmed razor-cloths were

resumed, and £499 10s. were expended for lace to trim twenty-four new night-shirts for his majesty.

Night-robes came in for their share of lace ornamentation soon after this fabric was used to trim other articles of underwear. Upon the marriage of Frederick, Prince of Wales, son of George II., the Princess of Wales is described as wearing the most superb night-robe of rich lace.

Gloves, handkerchiefs, fans, household linen, bathing wrappers—nearly everything that could be trimmed in this manner—was ornamented with lace. Lace lappets were worn upon the hair, often in mantilla fashion; shawls and scarfs were wrought of the finest lace. Infants' wardrobes, bridal trousseaux, even shrouds and grave-clothes, were richly bordered with the fashionable trimming.

Lace rosettes were introduced upon low shoes, and worn by gentlemen especially, in the time of James I. Lace garters were also worn at this time, and were often of fine lawn, as wide as a sash, the ends elaborate with lace. These broad garters were considered especially suitable as an accompaniment to shoes with rosettes, and were tied in a large bow just below the knee. With high top boots the canon—a flaring bit of linen bordered with lace, to cover the top—was worn, or, with very broad flaring tops, ruffles of lace were resorted to in order to fill the open space; below this was fastened the spur, in comical contrast.

The commode was an exaggerated head-dress of lace, rising in row after row of plaitings, usually a box-plait in front, over the forehead, and side-plaits on either side. The lace used was very wide, and stiffened with starch.

This commode was adopted in England in the reign of William III. and collapsed in Queen Anne's time, whereupon, according to the *Spectator*, ladies were reduced from seven feet to five. When this commode was in the height of its glory Addison also remarks that the men appeared as grasshoppers beside the women.

From the time of Queen Elizabeth lace grew more and more plentiful, and also in greater favor steadily, until the downfall of Charles I. Then it received a check, the Puritans having plainer views of dress, though many of them could not resist the fascinating power of lace. It was not so generally worn during the Commonwealth, but, after the Restoration, grew more popular than ever. Charles II. wore it upon all occasions; but the "good William and Mary" expended more money upon their laces than any other sovereigns of Europe. In 1694 the lace bill of Mary amounted to nearly $10,000 for the year, and this, we must remember, was at a time when there was but little money in circulation, and prices were, in consequence, very low. But, extravagant though Mary may have been, her husband was still more lavish in his use of lace, his private bill for this article being for a year—in 1696—over $12,000. Queen Anne was less extravagant, but lace-trimmed sacques and lace flounces of every description flourished in her day. At the beginning of the French Revolution, during the reign of George III., England copied France in the wearing of gauzes and tissues, and lace gradually declined. Gentlemen threw it aside, adopting a plainer dress, which is still in vogue. But when, years afterward, ladies again began to wear lace, the manufacture of many of the rarer kinds was found to be a lost art, and those who had valuable

collections had been so careless as to preserve very little of what was the rarest and best. Queen Victoria has given encouragement to English lace-makers, however, and during her reign the manufacture has increased, and a new love of lace has sprung up among Englishwomen. Mrs. Fanny Bury Pallister collected much documentary knowledge concerning lace, and was the chief patroness of a lace exhibition at South Kensington, for which many ladies of rank loaned valuable collections. The present fashion in England is to copy after the royal family and wear Honiton upon nearly every occasion, thus encouraging home industry.

In the days of William IV., shortly before he was succeeded by Victoria, a petition was sent to his wife, Queen Adelaide, in behalf of the distressed lace-workers, whereupon she sent them, among others, an order for a dress of Honiton sprays, which were to be put on fine net as a foundation. The design was of flowers formed into wreaths, the initial letter of each flower, as it was placed in order, spelling her name. The flowers were arranged as follows: Amaranth, Daphne, Eglantine, Lilac, Auricula, Ivy, Dahlia, Eglantine.

CHAPTER V.

FRENCH FASHIONS IN LACE.

LACE was but little worn in France until the time of Henri III. It is true the fraise, as the ruff was called in France, was invented especially for Henri II., about 1540, to conceal a scar upon his neck, but this fraise was at first unornamented by lace, and was quite unpretentious. In the time of Henri III. it reached an enormous size, and a writer of his day likens the head of a man decked out in one to the head of John the Baptist on a charger. Henri III. was so much attached to his ruffs, and so particular about their appearance, that he was often known to flute them with poking-sticks himself. In the reign of Henri IV. the fraise was worn alternately with the rabat, a turn-down collar, but Marguerite of Navarre, Henri's first queen, wore ruffs of enormous size, larger even than those of Queen Elizabeth. The ruff of Queen Marguerite however, as seen in her portraits, differs from that of Queen Elizabeth, in parting in front and terminating in long pointed lace ends, exposing her throat and neck to view. Queen Marguerite was passionately fond of lace, particularly point coupé and point à l'aiguille, as her wardrobe accounts show. Henri IV. strove at one time to set an example of simplicity in dress to his subjects, discarding lace and other ornaments; but little notice was taken of this by the lace-loving nobles of his Court. Marie de Medici, second wife of Henri IV., whom she married in 1600, brought with her from Tuscany

Italian laces of gold and thread, and a love of Italian lace generally. Her fraise or collarette was stiff, and high at the back, well-wired and spreading out like a fan. When her first child, Louis XIII., was born, the Pope sent a consecrated layette of linen, trimmed with the richest point, for his use, a custom which continued at the birth of each dauphin. After the assassination of Henri, and during the regency of Marie, lace was used more lavishly than ever; but later, when her courtiers desired her to increase their pensions, which were inadequate considering the amount they were obliged to spend in lace, she issued a law to regulate superfluous habits, which forbade the wearing of laces altogether.

Flemish points next became popular at the French Court, rivaling those of Italy, and when Anne of Austria married Louis XIII., in 1615, Spanish laces were also introduced. Anne did not take kindly to the fraise or collarette, but substituted the rabat, wearing also berthes of exquisite lace, and the outside cuff, which, whether of lace or embroidery, whenever introduced by fashion (as was recently the case), still bears her name. Her hand was small, fair and beautifully shaped, and this cuff of soft lace, usually in two rows of deep points, set it off to the best advantage.

The Court of France now reveled in lace. The ladies wore the high or falling collar according to the dictates of their tastes, long, narrow, lace-trimmed aprons, and dainty caps of the same frost-like fabric. The gentlemen wore the deep rabat, almost covering their shoulders like a cape, and of the richest point, or bordered deeply with the favorite lace. With the low shoe a large rosette of lace was adopted, and the lace garter, tying in a bow

below the knee, slightly inclining to the inside. The favorite manner of dressing the feet, however, was in very fine boots, with enormous tops flaring out like a huge funnel, so very bulky as to render walking an art, and walking gracefully an impossibility; these boot-tops were filled in with row upon row of Genoa point. Canons were also worn—flaring strips of linen, edged with lace and tied below the knee to cover the open tops of the boots, resembling a large collar in shape. Rheingraves were adopted for a similar purpose, being a sort of pantalette, composed of a straight strip of linen, the bottom hemmed and bordered with lace, the top gathered and tied round the knee with a draw-string.

Cinq-Mars—Louis' favorite of an hour—is said to have worn the most exquisitely-trimmed boots of any gentleman in France, and at his death he left three hundred pairs, all elaborately decorated with lace, in various styles; canons, rheingraves or plaitings of point.

Gloves, at this time, were rather long, and were pulled up on the wrists without buttons, the backs of the hands being embroidered in gold or silver thread, the tops finished with gold, silver or point lace.

Louis XIII.—morose, fickle and captious, sincere in little save animosity toward his queen, which feeling Richelieu seemed to share—alternately forbade the wearing of lace, and revoked the edict; yet his whims had little effect, especially so far as restricting the use of lace was concerned. The birth of Louis XIV., however, reconciled him to Anne in some degree, and when, in dying, he appointed her regent, she was able to indulge her love of lace and all that was luxurious and beautiful to her heart's content; though, through the influence of Mazarin,

the young king is said to have been reared amid plain surroundings. The Court of Anne of Austria, however, was proverbial for its cleanliness, its rare laces, jewels and general grandeur.

Louis XIV., like his father, issued various edicts, especially prohibiting the points of Italy and Flanders; but, as yet, France was not a lace-making country. Judging from the portraits of Louis, however, he was inclined to inherit his mother's love of lace, for his canons were of the richest Genoa point, and nearly as deep as a bed-valance. After his marriage with the Infanta of Spain, point d'Espagne and other Spanish laces were worn at the French Court in her honor. The gold and silver points became more popular than the points of Italy and Flanders, until Colbert established the manufacture of point de France, and thereafter this lace was adopted by Louis and his Court almost exclusively. When the Grand Dauphin was born, he was presented to his father in a cap and wrap trimmed with deep rich point de France. Infants' robes, caps, shawls and cradle furniture were richly ornamented with lace, the poor babes being nearly smothered in it at their christenings.

The rabat, or falling collar, continued popular until early in the regency of Anne of Austria, when long perukes or wigs came into favor. These wigs were made up of a great quantity of hair, and fell in curls down the back and over the shoulders, which, together with lace, jewelry and other prettinesses, gave to man an effeminate appearance. As this wig covered the collar almost entirely, except in front, it was thrown aside, and cravats and lace ties used in its stead. Louis XIV. is represented in all his portraits with this wig, its long

ringlets carefully arranged; and so great a stickler for etiquette and propriety was he, it is said that no one, not even his valet, ever saw him without it.

Fontanges, commonly called commodes in England, now became popular. They originated, it is stated, in a novel way. During a hunt, in which the king took part, the hair of one of the ladies became unbound, and she hastily tied her lace pocket-handkerchief about her head with the ribbon which had fastened her refractory locks. The king was charmed with this careless yet graceful head-dress, and requested her to wear it that evening. She did so, and the style was admired and immediately copied by the other ladies of the Court. It grew, at last, into such an exaggerated form that the ladies, upon entering their carriages, were said to be obliged to go down upon their knees. This fashion, pretty in moderation, but absurd when row after row of lace made the ladies seem to be carrying steeples about upon their heads, continued in favor for many years.

The Steinkirk now became the rage. Lace cravats had been worn since the rabat was banished; and when Marshal Luxembourg and William of Orange fought against each other on the field of Steinkirk, in 1692, the French princes who participated in the action found their lace neckties had become unfastened. Hastily giving them a twist, and drawing the ends through a button-hole of the coat to keep them out of the way, they dashed into the fray, and won it, too. So, thereafter, it was for a long time the fashion for both ladies and gentlemen to wear Steinkirks in memory of the day—the gentlemen in the manner described, and the ladies with the lace cravat carelessly twisted, and the end fastened in front of the

bodice at the left, with a fancy pin similar to the scarf-pins of the present time. The English wore these Steinkirks, too, not in honor of the day, but because it was the fashion.

Lace now became greatly used in France to decorate the churches and robes of officiating priests. England, being a Protestant nation since lace became plentiful, had no occasion for displaying it in this manner; but in France the Church followed in a certain degree the fashions of the Court in regard to lace. So in the time of Louis XIV. point de France became the most popular and general ornamentation for church and funeral robes. It also was greatly used in trimming household linen, table-cloths, napkins, towels, bathing wrappers, and in some cases a flounce of the lace encircled the bath-tub. This led to the custom of ladies receiving callers while taking their bath, a strange proceeding as it appears to us, yet, after all, no worse than taking a bath in the ocean in company with friends. The French ladies, therefore, when a caller was announced just as they had entered their bath, gave orders for their visitor to be shown up at once, where the hostess might be seen attired in the most tasteful of bathing robes, embroidered and lace-trimmed, with perhaps a flounce of lace about the bath-tub, and the water perfumed and rendered milky by the use of some favorite extract, as wholly at her ease as though seated in her *salon*, and arrayed in the most attractive costume.

CHAPTER VI.

FRENCH FASHIONS IN LACE—CONTINUED.

THE fashion of wearing lace ruffles in elbow sleeves, came in vogue during the latter part of the reign of Louis XIV., and continued in favor for many years. Ladies of rank wore them from choice and by rule, for there was a great deal of ceremony regarding the wearing of them. One, two or three lace ruffles, therefore, were adopted, according to age, occasion or station, and the etiquette concerning them was nearly as long as the moral law, and far more rigidly observed.

The gentleman also, early during the reign of Louis XV., wore ruffles at the wrists, called manchettes or pleureuses (weepers), which fell over the hands, half concealing them. Some writers assert that these deep ruffles were introduced for the purpose of affording an easy hiding-place for cards, when gentlemen wished to cheat at the game. This, however, is scarcely probable, for all gentlemen wore them, young and old, and those occupying the meaner stations in life as well as the noble and wealthy.

Jabots invariably accompanied these manchettes, and, between the two, the shirt was completely hidden, hence the origin of the old saw about "ruffles instead of a shirt." These appurtenances to a gentleman's toilet were considered necessary for night as well as the day, though the night jabots and ruffles were usually of a less expensive lace. Point d'Alençon was the favorite for full dress,

and Valenciennes, or something similar in quality, for night. Pages, valets and the upper class of servants invariably wore lace.

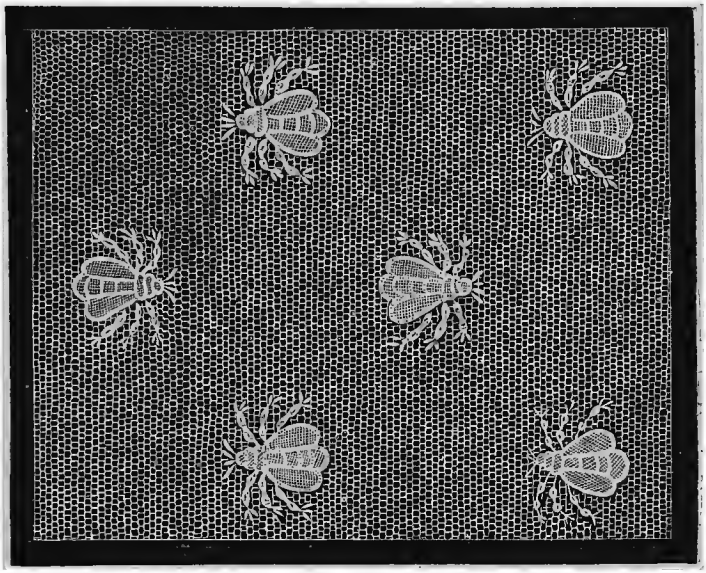
The use of lace, however, in France, was carried, perhaps, to a greater extravagance in the ornamentation of bed canopies, coverlets and linen than in anything else, for in bedsteads and bed-hangings the French excel. The ivory bedstead of the Duchesse de Beaufort, in the days of Henri IV., with its rich hangings and drapery of lace, was a marvel, as was also the gold bed of Versailles. Invalids, in France, were accustomed to receive their friends in their bed-chamber, and, upon such occasions, the bed-curtains, counterpane and pillow-covers were composed of lace, sometimes lined with silk or satin, either white or colored, while the invalid wore a most elaborate lace robe, or, if it were a gentlemen, he wore a bed-gown of the finest cambric, with the usual jabots and manchettes. There was also great etiquette concerning the receiving of friends *couchée*, since it was a great breach of decorum for a person of lesser rank to recline in the presence of one of greater, who was sitting or standing. This embarrassing state of affairs was met in a novel manner upon a visit of Louis XIII. to Richelieu, during the minister's last illness. A second bed was prepared, upon which the monarch reposed during the interview. In case of the invalid being a lady, the affair was more readily managed. The beautiful Madame de Récamier, of whom it is said she could truly boast of having half the celebrated men of Europe for her admirers, without ever losing one of them for a friend, was noted for her choice entertainments as well as her beauty and rare conversational powers, being one of the

society leaders in the first Empire. It was in 1802, when Paris was in the early glory of Napoleon's reign, that Madame de Récamier issued invitations for a grand ball. The evening came and the guests assembled. Madame, however, was not to be seen when they entered the *salon*. She was indisposed, suddenly confined to her bed by illness, but would receive her guests in her chamber, which, as is customary in Paris, is near one of the principal drawing-rooms. Accordingly, they were ushered into her presence, where, upon a gilded bedstead, looking as fair and graceful as a lily, she reposed.

Her bed-curtains were of rare Brussels point, as was the counterpane, and both were lined with pale rose-colored satin, the pillows of cambric, richly embroidered, and elaborately trimmed with Valenciennes. Madame wore a white robe, literally covered with point d'Angleterre, and she received her guests in such a graceful manner that she carried all hearts by storm. Napoleon himself was among the invited, and never did one of her entertainments prove more thoroughly charming, for when her guests retired, at a late hour, they could think and speak of but one thing, and that was how angelic Madame appeared, and how devoted she was to society.

Afterward, when in 1810 Napoleon married Maria Louisa, he expended fabulous sums upon the laces for her trousseau; but one of the chief articles of interest was a complete set of bed furniture of point d'Alençon, which was made expressly for the royal bed-chamber. The set was composed of a tester, or top piece, curtains encircling the bed, counterpane and pillow-cases. The imperial arms and emblems were in the centre, or formed the principal figure, while the ground was thickly dotted

with imperial bees, arranged so that the rows of bees alternately faced in opposite directions. The illustration shows a portion of the ground.



When, in the following year, the imperial prince was born, a sum was expended for his layette which almost equaled that expended at the time of the marriage; for Napoleon I. was remarkably fond of lace, probably because Josephine admired and expended almost fabulous sums upon it, and then, too, he was especially attached to point d'Alençon, being proud of it as a French production. The layette of his long-wished-for son was magnificent in the extreme, being adorned with Alençon point, as was the layette of the prince who was called the fourth Napoleon, though never Napoleon IV.

After the banishment of Napoleon I. the fashion of

using lace profusely in France declined for a time, in nearly as great a degree as it did at the period of the French Revolution. Louis XVI. and Marie Antoinette used it less freely than the previous sovereigns of France, and the revolution broke up almost entirely both the manufacture and the wearing of it.

Lace, however, was worn somewhat after the downfall of the First Empire, but not until the beginning of the Second was the fashion of wearing it revived to any great extent. In the trousseau of the Empress Eugénie lace played a conspicuous part, many single pieces being worth a small fortune; and the Court of France, when she ruled it—as she ruled the fashionable world at large—again appeared resplendent in lace. Alençon point was her favorite, and though the Brussels point á l'aiguille is a finer and more costly lace, which can only be afforded by royal or extravagantly wealthy purses, yet France, who set the fashions for the civilized world, gave the preference to her own Alençon, hence its great popularity. As Eugénie's trousseau was rich in lace, one single dress flounce of Alençon point costing over $4,000, so the layette of the little Prince Imperial was the most magnificent ever known. The robes, skirts, shirts, caps, and other similar articles prepared for the use of this wee scion of imperialism—and there were twelve dozen of each—were composed of or elaborately trimmed with Alençon point. The christening robe, cap and mantle were of this favorite lace, and the caps and aprons of his nurses were all trimmed with it. His bed-curtains, coverings and pillow-cases were also of Alençon, with their accompanying quilts of eider-down, that wrapped him lightly in the summer weather, or more closely in

the cooler days and nights of winter; but what fabric has yet been invented by human hand which could shelter even a prince ever so little from the winds of adversity? When, an exile from fair France, he fell in far Zululand, pierced by relentless savage spears, how sharp and strangely bitter the contrast between this and the day when his birth was heralded by the thunder of cannon, the shouts of the multitude, and the homage paid one born to the imperial purple, when the people saw only the beginning: that an heir was born to a prosperous royal house, and no one could guess the end.

Since Eugénie is banished from France, though the display of lace is less magnificent than before, it is still in favor—still used to a great extent in the trousseaux and layettes of the rich, and also forms an important part of the garniture of fashionable costumes generally. But woven laces have, in a great degree, superseded those made by hand, and it is not probable that hand-made laces will be worn in the future to as great an extent as they have been in the past, though those who can afford them still cling to and treasure them as rare artistic productions.

Lace, in France, is now worn more or less by all classes, and as France still sets the fashions for the world, lace is used to a great extent, though the cheaper grades appear even on rich toilettes, as the imitations are many of them executed so cleverly they can hardly be detected from the hand-made by any but an expert. For a time, in white laces, cluny was used for nearly everything; then one of the cheapest laces—torchon—took the lead for more than a year. At this moment a better lace—Breton—is most in favor; and some of the bolder

fashion leaders predict that Mechlin—a finer lace still—will soon take its place for select purposes; while for more ordinary uses the light and pretty French lace called point d'esprit will be greatly in demand. Valenciennes can be applied to almost any use, and on that account never loses ground.

In black laces guipure held great prominence for a time, but gave place to a lace which, in the better qualities, is a perfect imitation of the black-thread lace which is manufactured in France. A black Spanish blonde, in bold designs, occasionally disputes the supremacy of this French lace, but as it cannot be applied to so many purposes, it is far less popular.

CHAPTER VII.

SPANISH FASHIONS IN LACE.

Except in the use of black and white blonde—especially the former—and gold and silver laces, the Spaniards are not a lace-wearing people. Like Italy, the laces made in Spain were for a long time consecrated to the use of the Church, and afterward exported to France and England, the two lace-wearing countries of Europe. Even in Belgium, until in later years, little lace was worn, except simple edgings to border the caps of the peasantry, and a few of the choicest points to deck the robes of royalty.

In the trousseaux of Spanish royal brides, veils and dresses of Brussels or Alençon point are in demand, and Portuguese point also in a certain degree; but while England followed the lead of France in fashions concerning laces as well as other fabrics, Spain, copying after the French in various minor things, clung tenaciously to many of the characteristics of her own national dress.

The Spanish señora having, doubtless, arrived at the conclusion that the mantilla is a becoming article of dress, besides being adapted to the climate, and giving little trouble in its arrangement, clings to it year after year, as did her mother and her great grandmother before her. She may be fickle in many things—in love, friendship, and in her likes and dislikes generally—but

she is constant to her mantilla, wearing it upon all occasions.

Some writers declare that lace was worn to some extent in Spain in the time of Ferdinand and Isabella, near the close of the fifteenth century, and quote, as evidence of the fact, the lace alb presented to the Cathedral of Granada by them; yet this proves nothing further than that, as has already been stated, lace was greatly used in the churches at this period. No mention of it is made in the wardrobe accounts of the Spanish sovereigns until a much later date, and little lace was exported from Spain until the seventeenth century. There is one account of black Spanish lace being used for Queen Elizabeth's ruffs, but she was not, usually, partial to this lace. During the reign of Louis XIV. much point d'Espagne was used in France, especially after the marriage of Louis with the Infanta, but this was a heavy gold lace, often worked with silks in bright colors.

This lace was greatly used by the royal families of Spain for the adornment of the black dresses worn by the señoras, for trimming carriage curtains of the nobility, bed-curtains, and even the uniforms of army officers, while silver point d'Espagne appeared on the uniforms of an order of soldiers formed from the nobility. The celebrated Valladolid banner of the Spanish Inquisition was trimmed with point d'Espagne of the finest gold.

White lace came into use to some extent in trimming underwear and bed linen during the seventeenth century. French jabots and manchettes were introduced, but soon forbidden by law, a law which seems to have been obeyed. Spanish noblemen, however, wore ruffs of moderate size, and also falling collars.

The mantilla was worn in Spain from the close of the sixteenth century, but at the beginning it was made of silk instead of lace. A century later black lace was used in its manufacture, and soon after it was made in one piece. It is always of silk, the thread being of a very fine quality. In delicacy of design the Spanish blonde laces are inferior to the French, but there is a certain boldness in the pattern which is strikingly becoming to its dark-eyed wearers. There are three mantillas, or, rather, three separate styles of mantilla in the wardrobe of every Spanish señora who lays claim to being at all distinguished or fashionable, and the quality of the garment in question varies greatly according to her wealth or rank. For ordinary wear the mantilla is made of black silk, with a trimming of black lace or velvet, sometimes both. The second mantilla, which is used for choicer purposes, is of black blonde trimmed with a border of rich lace, or it is a black blonde of Spanish pattern, woven in some elaborate design. This mantilla is worn more than either of the other two, and answers for nearly all full-dress purposes. Upon rare State occasions, however, the third mantilla, which is supposed to be the acme of all that is grand and graceful, is displayed. This is of white blonde —too often, alas! a dirty white from long use and much wearing. It is principally worn at bull-fights, but is also considered especially suitable for birthday festivals, or the feast of Easter. Of the three, the black lace mantilla is the most becoming, and a Spanish señora or señorita who possesses even ordinary charms is especially captivating when arrayed in it, for custom and suitability unite to make it a charming addition to her dress. Even those who are old and ugly are rendered passable by this

attractive wrap and head-dress combined. The reverse is true of the white mantilla. Spanish women invariably grow stout in middle age, or they become wizened, with faces like parchment. But no matter how old, or ugly, or toothless is the crone when she goes to a bull-fight, she will wear a white lace mantilla. She can afford to look the reverse of charming, but she cannot afford to commit such a flagrant breach of etiquette as to appear at a bull-fight, or on Easter Monday, in a mantilla composed of any other material than white lace.

Spanish ladies seem more attached to their mantillas than any other article of dress, and often appear in one of the finest lace, while the remainder of their costume, with the exception of a rare jewel or two, may be very simple, often, indeed, shabby in the extreme. They are partial to thin gauzy black dresses, with innumerable flounces bordered with black or gold lace ; but whatever the dress may be, the mantilla must be of excellent quality. One reason, perhaps, why these señoras take such comfort in this one article of apparel is that it cannot be sold for debt, and whatever misfortune may overtake them, the law protects them against being obliged to part with their favorite mantilla.

The fan is another object of a Spanish woman's particular esteem, and a popular style is gilt or gold sticks with black or gold-colored satin, covered with black lace. Or, it may be white satin, with white or black lace trimmings ; but to meet the requirements of a pretty fan, it must be ornamented with lace in some manner. The Spanish señoritas manipulate a fan with the most charming grace. They use it to accent their words, to show anger or approbation ; they half screen their faces with

it, knowing well their bright dark eyes, which they understand so well how to use in the most effective manner, appear brighter than ever when peeping over the edge of a handsome fan.

So the costume of a Spanish lady gains nearly all of its piquant character from the use of lace. A woman of any other country, however much lace she may add to the attractiveness of her costume, can still make a most becoming toilette without it, but the absence of lace in the dress of a Spanish lady would be like the play of "Hamlet" with that melancholy prince left out altogether. And as Spain has never secured a foothold in colder climes, but her dominions are all situated where the sun shines warmly the long year through, her daughters can wear their laces and wave their fans at all seasons, without being frightened into laying them aside at the approach of winter.

After the marriage of the Empress Eugénie there was quite an intimacy between the French and Spanish Courts, the pretty Empress clinging to her native tongue and people—to the former with such tenacity that, though she might use French in discussing Love, Art or Fashion, yet, whenever vexed and inclined to scold, she invariably took refuge in Spanish. To her lady friends in Spain she made many gifts of laces, especially the French point d'Alençon. In 1855 she gave to Queen Isabella and her mother, Queen Christina, two elegant costumes—to the latter one of rare point d'Alençon. The skirt was composed of flounces of this lace, while the bodice was trimmed with it in a most artistic manner.

CHAPTER VIII.

EDICTS CONCERNING LACE.

No other article of adornment or apparel has been the subject of so many laws, edicts or proclamations as was lace from the sixteenth to the nineteenth century. These edicts caused not only great fluctuations in the price of lace, occasioned by the varying demand, but they also led to a large amount of smuggling, which for a long time was carried on in so clever a manner it was almost impossible to detect it. Aside from this, these edicts were often the cause of great distress among the lace-makers, who were unable to sell their manufactures after some royal proclamation forbidding the wearing of lace was put forth, and, consequently, they were often reduced to the verge of starvation; while those laws forbidding the wearing of foreign laces, though advantageous to home industry, led to a vast amount of smuggling.

Edward IV. of England issued various laws concerning apparel, but these did not allude to lace. In the reign of Henry VII. gold thread and lace were imported into England from Venice, and laws were issued to prevent those dealing in them from selling at scant weight, or providing that every pound should weigh fully twelve ounces. In the "acts of apparell" of Henry VIII. a fine of $10.00 and forfeiture of the garment worn was imposed upon all men below a knight in degree who presumed to wear a laced shirt. King Henry also provided by law for the importation of various laces into England. Queen Mary

issued a proclamation forbidding all below the rank of a baron to wear cutwork ruffles wrought outside of England. Queen Elizabeth issued various laws regarding the wearing of lace generally, and in regulating the size of ruffs, but she did not forbid the purchase of foreign laces by those whom she allowed to wear them, or refuse to use them herself. She was very fond of all manner of novelties in dress, and obtained all she could, both domestic and foreign; but she strove, by numerous proclamations and fines, to repress the use of lace and other articles of ornamental dress, though these laws were often disregarded.

James I. granted numerous monopolies to various favorites, among others one to the Earl of Suffolk, for the importation of gold and silver laces. The laces of Italy and Flanders were also extensively imported at this time. These monopolies had a tendency to depress the home manufacture of lace, and caused great distress in several lace-making districts of England. Through the efforts of his queen the manufacture somewhat revived, and as lace was worn in great profusion during the reign of Charles I., it continued prosperous until the time of the Commonwealth, which was a dark time for the lace-makers of England, as by laws, proclamations, a few examples and much expostulation, the making as well as the wearing of lace was frowned down as absurdly vain.

Charles I. had issued an act prohibiting the importation of bone or thread lace, and, after the Restoration, Charles II. enforced this act, though he wore all manner of foreign laces himself. Afterward he put forth a law forbidding the importation of foreign laces of nearly every soil, and all persons found importing or bringing them into the

kingdom were to forfeit the lace and pay a fine of $500. This was in 1662. The lace which caused the most annoyance to English manufacturers was the Flemish pillow, or bone lace as it was then called, for the English lace, though copied after it, was far inferior to the Flemish, both in quality of the thread and workmanship, as well as design. King Charles afterward allowed the importation of foreign lace by one John Eaton, in sufficient quantity to supply his own majesty and the royal family, under pretense that this lace would serve as patterns for the English lace-workers.

But the most effective law of all concerning the importation of lace into England was passed during the reign of William III. by the English parliament in 1698. This law forbade the importation of "bone lace, loom lace, needlework point and cutwork" under a far heavier penalty than had ever been imposed before, besides forfeiture. Flanders was at this time subject to the Spanish government, and it became so incensed as to pass an act forbidding the importation of English wool into the country, which caused such general distress among the wool-growers and merchants of England as to lead to the repeal of the act prohibiting the importation of Flemish lace, England retiring from the conflict badly worsted. John Cary, a Bristol merchant, in his "Discourse on Trade," says this retaliation by Flanders "lessened our exportation of woolen manufactures by about £100,000 per annum."

Queen Anne issued a proclamation in 1711 prohibiting the importation of gold and silver lace, which at this time became in great demand. Although the law prohibiting the importation of Flemish lace had been repealed, all

other foreign laces of any beauty or value were forbidden, including the points of France, Italy and Spain.

Smuggling was carried on to an unusual extent in England, and we find as early as 1627 mention made of "sundry packages" on which the custom had not been paid. Although the edict regarding Flanders lace had been revoked it was still in force so far as other favorite laces were concerned. George III. desired to protect home manufactures, but the lovers of foreign laces were resolved to wear them. Constant seizures were being made, and when the king's sister was married to the Duke of Brunswick, the Court, in defiance of the order, had their costumes adorned with foreign laces, which the officers did not scruple to confiscate and destroy. During this time lace was conveyed to England in every possible way. It was hid in dolls, in boxes with false bottoms, and even in bread and bottles. Even coffins containing dead bodies were used to hide away laces and thus evade the custom-house officers, though in time these officials came to search the corpse, usually with good result. One was found to be only a head, with hands and feet, the body being false and crammed with lace; another had its limbs wrapped in the choicest point. The utmost vigilance failed to stop smuggling in England until free trade laws were passed, when it died a natural death.

In France, edicts concerning dress, and particularly the wearing of lace, began about the middle of the sixteenth century, but did not have the best effect, for the reason that, though the French kings were excellent at sending forth such laws and proclamations, they set very bad personal examples in economy, and most especially in regard to wearing lace, for they, as well as their subjects, seemed

to have gone regularly lace-mad. Henri IV. did make one weak little struggle to dress plainly, but even this sacrifice upon the good king's part had little effect in restraining his luxury-loving people from indulging in their fondness for fine apparel. Flemish laces were forbidden to be worn, or imported even; but Henri's first, and also his second, queen, as well as the nobles generally, disobeyed both these commands. Marie de Medicis, his second wife, after his death and during her regency, though very fond of lace, was at length obliged, through the necessity to retrench the expenses of her household and her courtiers, to prohibit the wearing of both lace and embroidery, which had the effect to relieve her from immediate embarrassment, though this result was but temporary.

Her son, Louis XIII., in reality cared less for pomp and fine dress than did the French sovereigns generally, though neither over-good nor wise in most matters. He issued half a score of edicts against lace, many of them being very absurd, and provoking a number of satires by the poets and writers of the day. One, the "Révolte des Passemens," is particularly amusing, and interesting and valuable from giving the names of all the laces then worn in France. This was published during the reign of Louis XIV., in 1661. It represents the different laces meeting in order to decide what is best to be done. They conclude they had better retire to their own countries, as they are nearly all foreign; but a French lace rushes in at this moment and declares for war. When they come to consider the matter they recollect that they all know something of war, as they have nearly all been in battles, as generals of the day were extensively rigged out in lace.

One had gone as a cravat, others as ruffles, etc. A council of war was held; they organized and went forth boldly to battle, to conquer and abolish Parliament altogether. At the first charge of the enemy, however, they unfortunately take refuge in flight, becoming greatly terrified in spite of their boasted valor. They are all captured and sentenced to various terrible fates. Some are to be made into tinder, others converted into paper, still others to be twisted into rope and sent to the galleys; and the poor gold and silver laces, being the instigators of the rebellion, are doomed to be burned alive. Love, however, intercedes for them, and they are all at last pardoned and restored to favor at Court. This poem was written in a peculiarly happy and sparkling style, but the author had never seen an English translation of it.

As edicts failed to banish lace, or prevent the people from wearing it, during the reign of Louis XIV., Colbert, then minister, wisely resolved to make France a lace-producing country. Accordingly he brought from Italy and Flanders the most skillful lace-workers, and established extensive manufactories under their tutorship in a dozen different cities of the kingdom. The result was as perfect a success as he could have desired. This was the beginning of the point lace industry of France.

Louis XIV. urged the wearing of point de France—as the result of Colbert's experiment was called—both by edict and example, and, in consequence, it flourished surprisingly, soon becoming the most important manufacture of the country. It continued prosperous, and in favor at Court, from 1665 to 1683, when, on account of Colbert's death, it received something of a blow; but this was slight in comparison to the effect which the revoca-

tion of the Edict of Nantes had upon it in 1685. The principal seat of the manufacture of the French points having been established at Alençon, the town gave its name to the lace, which dropped its name of point de France for that of point d'Alençon.

The revocation of the Edict of Nantes sent four thousand lace-makers away from Alençon. Many settled in Holland and founded a manufactory at Amsterdam. Frederick William, Elector of Bradenburg, issued an edict in favor of the fleeing lace-makers, which caused them to crowd into his dominions, and it was not long before Berlin alone possessed four hundred and fifty lace manufactories. Various parts of Germany were enriched by the presence of these artists, and France saw her folly when she had to buy her laces from that country.

This also led to fresh importations of Flemish lace, and as the fabric was still in favor at Court, and edicts continued to be issued concerning it, smuggling became very prevalent in France. It ceased for a time, however, when Napoleon I. endeavored to re-establish the industry, but in the early days of the Republic smuggling was very prevalent. Dogs were made use of as lace smugglers at this time, even as they are now employed to smuggle Swiss watches. In order to prepare these dogs for service they were made to undergo a siege of starvation before leaving France; and when about to leave Belgium, a large skin was stuffed with laces and drawn over their emaciated forms, which gave them the appearance of an ordinary dog. In due course of time the dog-smuggler returned to his home with a valuable cargo of precious laces. These unlawful proceedings having been discovered, an effort was made to

stop them, and, during the short period of sixteen years, 40,278 of these irresponsible smugglers were put to death. Later, the edicts concerning the importation of laces having been revoked, smuggling ceased almost altogether. As the other countries of Europe wore but little foreign laces, few laws regarding them and their importation were issued, except in England and France, the only laws being necessary were a few for the protection of home industry, and, as a rule, the fewer of these promulgated, the more flourishing the manufactures.

CHAPTER IX.

PATRONS OF LACE-MAKING.

THE nuns who established schools for giving instructions in the art of making lace were its first patrons. The earliest of these schools were in Italy and Flanders, the latter being at that time a Catholic country. Much good resulted from the founding of these institutions, for lace-making soon became the means of gaining respectable livelihoods to many who had previously been in great want, the cheapness of flax enabling even the very poorest to obtain materials for their work.

The making of lace has always, in Italy, been more or less under the patronage of the Church, but in Belgium the Emperor Charles V. caused the art to be regularly taught to the young in all the schools as early as the middle of the sixteenth century. This custom has been kept up almost without intermission to the present day, and has, no doubt, been the chief cause of the almost uninterrupted prosperity of the lace manufacturers of Belgium, which, from the time that Flemish pillow laces first came into demand in France and England, has suffered few reverses and fluctuations compared with the lace industries of other countries.

In Spain and Portugal, as well as Italy, the nuns were the principal patrons of lace-making. In France, however, little lace was made until Colbert started the manufactories of point and pillow laces in 1665. In Normandy, however, the wives and daughters of fisher-

men made a coarse kind of guipure, Valenciennes, and also copied to some extent after the laces of Flanders from the beginning of the sixteenth century. At a still earlier period the women of the mountainous district of Vélay made a cheap lace, and a similar production was wrought in Auvergne, which was used to trim underwear and for other purposes. It was the manufacture of these laces—the centre of the district being Le Puy—which met with a reverse at the time when Father François Régis interceded with Parliament in their behalf. Except the countenance given to point de France by Louis XIV., the sovereigns of France gave little patronage to the lace industry. Colbert's masterly plan, however, was productive of greater advancement in lace-making than that of any other known person. Napoleon I. endeavored to revive point d'Alençon, giving it all the encouragement in his power; and Napoleon III. and the Empress Eugénie followed his example, so that the lace manufacturers of France are to-day in as flourishing a condition as the introduction of blondes and machine laces will allow.

Barbara Uttman, the wife of a rich mine-master in Annaberg, was almost as great a benefactor to the poorer classes in Germany as was Colbert to those of France, although the result of her labors may have been less beneficial to the country at large, for they were far less extensive, and existed at a much earlier date, when the markets were not so great nor the remuneration for the work so large. Some, indeed, accord to Barbara Uttman the invention of pillow lace; but as this lace was made in Flanders previous to 1561, the period of the beginning of her labor, it could not rightfully be accorded to her,

though for her earnest interest in the work, and able management of it, she deserves the highest honor and praise. The story of her having learned lace-making from a woman of Brabant is the more probable of the two. The fact is universally acknowledged that she sent to Flanders to procure teachers of pillow lace at the time of setting up her establishment in Annaberg. Here she taught and manufactured laces of various designs, and the industry spread into the neighboring towns until thirty thousand workers were employed. Her manufactory was established under her own name, her husband, Christopher Uttman, having, it appears, enough to do with his mines; though, only for being the husband of Barbara, he would, in all possibility, have never been known to posterity. Barbara died while yet comparatively young, in 1575, but her good works and their influence lived after her. She lies in the cemetery at Annaberg in a handsome tomb, which has a long and affectionate inscription, showing the grateful memory in which she was held by her people; and in the Green Vault at Dresden is a small ivory statue, embellished with gems and enamel, representing her seated in a folding chair, her feet resting upon the lower portion of a standard which supports a pillow for lace-making. As, aside from the results which followed the introduction of the art in the country by Barbara Uttman, but little lace has ever been made there, she may certainly be regarded as almost the sole patron of lace-making in Germany. The country, more than a century later, had an impetus given to its lace industry by the workers who fled from France after the revocation of the Edict of Nantes, and similar refugees established the manufacture of lace in Switzerland.

The earlier English sovereigns gave little encouragement to the production of lace. When a number of Flemish refugee lace-makers sought a home in England, in 1572, Queen Elizabeth exercised a mistaken zeal in not only refusing to harbor them, but in having them forcibly expelled from the country, thereby nipping in the bud what might have proved of great good to England. Later sovereigns strove to make the manufacture of bone lace profitable by keeping out Flemish laces, but the early lace industry of England was not prosperous, at least, in comparison with that of most Continental countries of Europe. The foundation of what it had, however, was laid by a few of the scattering Flemish exiles, or at least they helped to strengthen somewhat a tottering foundation. James I. managed to blight it to a great extent by granting importing monopolies, but his queen, Anne of Denmark, strove to make amends for the ill-advised course pursued by her husband, by giving it what protection she could in patronizing it, and using domestic laces largely for her own wardrobe and that of her children. The making of Honiton grew somewhat prosperous, at length, though lace was never a leading manufacture of the country. Queen Adelaide, wife of the old sailor king, William IV., encouraged it to some extent, as had George II. and George III., and Queen Victoria has patronized it in a still greater degree, until it is now almost as prosperous as in the days when loom lace was unknown.

Lace-making in Denmark was introduced by fugitive monks at the time of the Reformation, and Elizabeth of Denmark, queen of Christian II., is also credited with first causing its production in the country; possibly both aided, though but one lace establishment has ever existed

in Denmark, that being situated at North Schleswig. Christian IV. gave it encouragement, and in 1712 some women from Brabant settled at Tönder, making what is called Tönder lace.

St. Bridget is said to have founded lace-making in Sweden, at Wadstena, on her return from Italy, though this is also disputed. There are, however, at the Northern Museum at Stockholm, some altar cloths in rich point, said to be the work of Swedish nuns before the monasteries and convents were abolished, and it is probable, therefore, that nuns introduced the work; though whether St. Bridget or Swedish nuns is a matter of little consequence, since the lace manufactures of Sweden are not extensive or important.

The Duchess of Hamilton, afterward Duchess of Argyll, introduced lace-making in Scotland, forming a sort of home, or school, in 1752, where orphan girls learned to make a simple lace of a lozenge pattern. A few years later, children in the schools generally were taught to make lace, or "pearlin" as it was universally called; but the custom, as well as the industry itself, soon died out.

We have no account of lace being made in Ireland until the close of the seventeenth century. About 1700, the Dublin Society was formed, though not regularly incorporated until many years later, and the members strongly encouraged bone lace-making in Ireland, especially by the children. Lady Denny was the chief patroness of the industry at this time, and the Society commissioned her to offer prizes for the best specimens of lace-work. A Mrs. Armstrong, of County Kilkenny, also employed and instructed girls in making lace. Lady Bingham founded

and supported a lace manufactory in County Mayo, which is still prosperous. Lady de Vere instituted the manufacture of Irish point at Curragh, using her Brussels point as patterns, and the result was such a complete success that Louise, Queen of the Belgians, happening upon a dress of this lace, was so much pleased with it that she purchased it and took it to Brussels, thereby literally "carrying coals to Newcastle." Charles Walker introduced the manufacture of Limerick lace in 1829 at Mt. Kennet, in Limerick, and a school established at Belfast by Miss Jane Clark imitated successfully Spanish and Venetian points. There is still a lace school in County Cork under the patronage of the nuns of the convent at Mallow.

The Countess of Erne has also established schools for Valenciennes in County Fermanagh. Other schools exist, but the emigration of young Irish girls to the United States has interfered greatly with the enlargement of the lace industry.

Greece, though termed the cradle of embroidery, as well as the cradle of liberty, learned her lace-making from Italy. This one naked fact history vouchsafes us, but seems to have omitted altogether any account of the patrons of the art.

Russia makes little fine lace, though Peter the Great established a manufactory of silk laces at Novogorod, which has since died out. Another, more successful, was begun in Moscow by a Russian lady. This establishment makes what is called Moscow point.

In 1872 the Princess Marie Chigi Giovanelli and the Countess Andriana Marcello established a school for lace-workers at Burano. An old lace-worker, named Cencia di Scarpariola, who had not forgotten the mode of

making Venetian laces, was employed to teach the different methods and stitches. The school was placed under the charge of Anna d'Este Bellorio. Burano, a small island near Venice, had formerly been the seat of manufacture for the grounded Venetian points, which failed to compete with those of Brussels and Alençon, and the manufacture was discontinued altogether. The school established in 1872, however, has prospered and really been of great benefit to the island. The lace-making in the school has been varied, no one point, however, being manufactured, though both ancient and modern points are copied with great skill—among them the ancient Venetian, both flat and raised, the Venetian grounded, the early Brussels point or point d'Angleterre, and point d'Alençon. These reproductions nearly equal the original laces, and are very encouraging to the patrons of the school, as well as creditable to the pupils and lace-workers. The fishermen's wives on the island have also adopted the plan of employing their leisure in making lace, and, though still in its infancy, this industry may win back some faint glimmer of the ancient glory the lace-makers of Italy enjoyed.

CHAPTER X.

PATTERNS IN LACE.

The patterns or designs in lace have varied greatly during the four centuries in which the fabric has been generally known, but at all times they have been influenced in a measure by the prevailing taste or fashion of the period in which it was made—so much so that an expert in lace can fix with absolute certainty within a few years of the date of its manufacture, and, in laces of comparatively modern make, can state also the country which produced them.

The designs have, therefore, been classified into five separate styles, no two resembling each other in any remarkable degree, although the style of one period following upon another began to vary gradually until the new design was fixed in a uniform manner, and quite unlike that which preceded it. The five different styles are, first, the Mediæval, which prevailed up to 1550, at which time lace-work was confined to churches and convents. This style is quite remarkable, and is made up of curious figures, often grouped together—hideous monsters, sacred emblems, birds, beasts, scroll-work, trees, wreaths and symbols of various kinds. Second on the list comes the Geometrical style, which was greatly in vogue for a period of about seventy years, or from 1550 to 1620. This style was as unlike the Mediæval as possible, being composed of triangles, diamonds, squares, fragments of circles, lozenges, wheels, and all manner of sharp angles

and geometrical designs. This style came in favor when lace was first emancipated from the Church, or devoted to general purposes. The object of the lace-workers seemed to be to rid it of all sacred symbols, even at the expense of taste in design; and even the patterns which did not represent sacred subjects seemed so connected with them that a general change was adopted. There was, therefore, a stiffness and exactness about it—a certain regularity which was, in some designs, almost painful. There was also a difference, quite as marked, between Mediæval and Geometrical lace—the former was almost universally worked upon the articles it adorned, while the latter was made movable in order to trim various objects at will, as articles of personal use would scarcely ever wear so long as the trimming, which, being about the edges, did not receive much strain, and might answer for a second garment. Mediæval lace, being often worked upon, or of the threads of the material which it ornamented, could not be removed except by a laborious transferring process, which was quite unsatisfactory, and, indeed, scarcely ever necessary upon articles devoted to church use, which had little wear and were most carefully preserved. At this period, too, art, comparatively speaking, was in its infancy.

Early in the seventeenth century a new life seemed to be given to every branch of art then known and new birth to others. Painting, sculpture, mosaic and marquetry works, inlaying with metals and precious stones, artistic dress, furniture and household decoration, became the passion of the hour. As if by magic, clever artists and workmen endowed with wonderful skill sprang up in various countries of Europe, representing every depart-

ment of art. This period has been called the Renaissance, and, in many respects, the works then performed have not since been surpassed. Lace at this time became a most artistic production; new, graceful patterns were substituted for the old, angular ones, and the style, workmanship and design of the lace of this period has never been equaled by later efforts.

The Renaissance style in lace is as far as possible removed from the Geometrical. It is rather flowery, being composed of sprays, flowing garlands and festoons of leaves and flowers, mingled with scroll-work. These were distributed over the lace rather closely at the beginning, but latterly at greater distances, the grounds being a variety of handsome lace stitches, and all put together in exquisite combinations. This style dates from 1620, and holds its sway for a full century by the force of its beauty alone.

But time and the people must have changes, even though they may be from better to worse, and for worse it certainly was when the styles of the Renaissance degenerated into the Rococo. Instead of artistic carvings in house decorations, the ormolu and gilding of the Rococo period are now seen, and lace-work, like other arts, seems to decline. The designs become more angular and disconnected; stiff, upright bouquets, with scarcely a drooping flower, are set closely together, uncompromising in their dignity and angularity, leaving little room for a ground of any sort. This Rococo style extends from 1720 to 1770, and, at first, some of the careless grace of arrangement which characterizes the Renaissance clings to it; but this, in time, is altogether lost.

From 1770 the fifth, or Dotted style, gradually comes in vogue, a decided improvement upon the Rococo, cer-

tainly, yet lacking the fresh and spirited grace of the Renaissance, and being rather insignificant in design than otherwise. The bouquets still appear, but they have shrunk into small proportions, are placed far apart, the ground between being powdered with open or closed dots, small flowers, rosettes, bees, etc. This style, the last distinct one invented, continued in vogue until 1810. Soon after, machine laces began to supplant those made by hand, and from this, and because the demand was far less than formerly, lace-workers could not earn a living by their skill, and so the manufacture seemed almost to die out. Yet, not quite this, for, as an old Danish woman said, "The lace trade slumbers, but it does not die;" and though the art of making many of the rarest kinds is, to all appearance, lost, and clever inventors may contrive and improve machinery until it works like some human thing, yet there will always be found lovers of art in the world to copy and improve upon the old designs in hand-made lace, and a certain market for it, too, among the wealthy and those who have a passion for procuring what is difficult to obtain. Rarity alone makes many things dear to avaricious eyes, but artistic rarities are dear to us all.

The present patterns among lace workers partake, in some degree, of all the five general styles, and some of the old designs have been copied by skillful fingers intact. As a rule, each country has peculiar patterns of its own; for instance, the Valenciennes of France and of Belgium differs in pattern, and can at once be recognized by a person learned in lace-lore. Aside from this there have been, at all times, special patterns invented for special purposes. The arms of royalty or nobility have, in many instances,

been wrought in lace made to order for kings and princes; and there have been found original artists in every period who stepped aside from the old beaten track to shape rare and cunning devices of their own. All Mahommedan lace-workers—and there are but few—refrain from introducing figures of animals or any living thing in their laces, as this is forbidden by the Mahommedan law. The Moors at one time manufactured a chequered lace, upon which the representation of a single living thing never

DEFEAT OF THE SPANISH ARMADA IN POINT D'ARGENTAN.

appeared. For many years the lace-makers of Antwerp clung tenaciously to one pattern, until their products in this line were called *potten kant*, or pot lace, the design being always a vase or flower-pot. This pattern was also worked in other countries.

A family in England preserves a curious piece of lace, upon which is worked Tilbury Fort and queer old ships, said to have been made in memory of the defeat of the Spanish Armada. It is in Argentan point, but was

probably the work of some skillful English lace-maker. It was once the property of Queen Charlotte, wife of George III. of England, and was labeled "Queen Elizabeth's lace." It is very doubtful, however, if Queen Elizabeth ever saw it.

We give a section of this curious lace in the cut on previous page. The design is well executed and the ground clear. Many other pieces of lace, peculiar in design, commemorative of some particular occurrence, exist, but they are seldom seen except in special collections, or as heirlooms in old families.

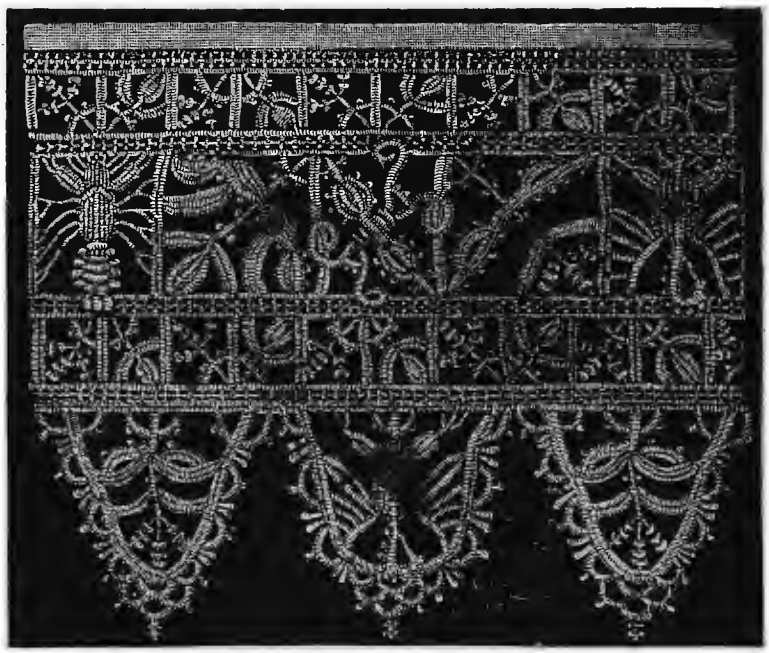
Pattern books for lace have abounded since 1527. The older ones contained designs for cutwork, drawnwork, darned netting, reticella, and the other laces of the day. One, by Quintelle, said to be published in Cologne in 1527, and another by P. Quinty, bears the same date. The former, in a second edition, bears the portrait of Charles V., who established a lace school in Belgium. Taglienti's pattern book, however, issued in Venice about 1530, is the most noted of these early productions, having been pirated from by all the other publishers of pattern books throughout Europe for many years after. In 1530 another was published in Paris by F. Pelegrin. Zoppino, in Venice, put forth another which bears different dates, one being 1529 and the other 1532. In 1534 one was published in Augsburg, by Schartzemberger, but this had many embroidery patterns. Indeed, nearly all had embroidery designs of some sort. Vorsterman, of Antwerp, issued one without date, but as he worked from 1514 to 1542, the book must have been published between these two dates, probably near the latter. Venice then issued several similar books, four appearing before 1550. Later,

others were published in Paris, Lyons, Zurich and Frankfort-on-the-Main. The greater number, and most important ones during the sixteenth century, were from Venice, by Valvassore, Pagan, Torello, Bindoni, Foresto, Calepino, Franceschi, Vecellio, Valvassore's heirs, and others. Vinciolo's, which was published in Paris, was composed of various parts, and went through almost numberless editions, as did Vecellio's, near the close of the sixteenth century in Venice. Vinciolo's book was again published in Paris, in 1623, and dedicated to Anne of Austria. One by Mignerak, Paris, 1605, was dedicated to Marie de Medici.

CHAPTER XI.

BRIDAL LACE.

EVER since the period when lace was first used as an article of personal adornment it has been considered especially appropriate for decorating bridal robes, as well as the garments of the lady guests at marriage festivals and ceremonies. Italian reticella was the first needle-made lace known, and though its patterns were unusually geometrical, two or three of its styles were made for especial



ANCIENT BRIDAL LACE.

purposes, with corresponding designs. Chief among these was bridal lace, which was executed in the same manner as reticella, and differed from it only in being invariably made of white flax-thread, and in having its pattern woven of crests, symbols and devices of the family of the bride who wore it, or that of her husband, though often of both. It was much in vogue in Italy at the beginning of the seventeenth century, and was worn upon the wedding day and at the festivities following it.

The design on previous page is from a piece of Italian bridal lace, and is composed of the intermingled devices of the families of Delle Revere and D'Urbino.

Bridal lace of this description was put aside after marriage, being carefully laid away amid sprigs of lavender or other perfume. In many instances, and especially if the bride died young, it was brought forward and used to deck her burial robe. In the south and eastern portions of France this was the invariable custom. In Italy, however, it was often handed down as a precious heirloom, the eldest daughter wearing it upon her marriage day, particularly if a short engagement prevented her from having lace made especially for herself, as the process consumed considerable time, the lace being hand-made, and requiring an adept in the art to work out original designs, and those who were especially skillful were often engaged upon previous orders.

This custom of having the bridal lace made especially for the wedding, of designs belonging to the two houses which were to be united, was easily followed in the countries of Italy and France, where the engagement was considered quite as binding as a marriage; but it would hardly find favor in the United States, where engagements

are broken at the last moment to gratify a mere whim, and no one wonders at or scarcely remarks it. In this case much bridal lace would become worthless before it was worn, and prove dreadfully inconvenient to the modern young lady whose trousseau, prepared for her wedding with one lover, is often used at her marriage with a second or third, so quickly does another engagement follow the one previously broken.

Although the ancient Italian bridal lace is among the things that were, it is still the fashion, especially in the royal families of Europe, to have the lace which adorns the bridal dress, whatever its quality or style, as well as the veil itself, worked in a pattern in which the royal arms, crests or emblems are displayed. Sometimes, indeed, the whole dress is composed of rare lace worked in national designs.

The Empress Josephine of France was married in a dress trimmed with beautiful lace, her veil being a present from the city of Brussels. It was of the most exquisite point lace, for which the city presenting it is so justly famed; the groundwork was like a cobweb in texture, with a graceful pattern of delicate flowers. In each corner were wrought the imperial crown and cypher, encircled with tasteful flower wreaths. This veil was very long, extending far over the train.

Nor were the bridal laces of Napoleon's second bride less beautiful in design. They were not altogether of Brussels point, being ordered by the Emperor himself, and partly of his favorite lace, of which he was so proud as being French manufacture—point d'Alençon—costing an almost fabulous sum.

Napoleon gave generous orders, aside from this, for

Brussels point á l'Aiguille, both before and after his marriage with the Empress Maria Louisa, for her personal use, and the layette of their son, the King of Rome.

Queen Victoria, being a sovereign in her own right, had the privilege accorded her which few women enjoy—that of choosing her husband; and, as a matter of course, the selection of her own bridal laces. Being patriotic, and wishing to encourage the lace manufacture of her realm, her wedding dress and veil were of English Honiton. The lace industry of the country was at such a low ebb it was a difficult matter to collect a sufficient number of skillful workers to complete the dress within a reasonable length of time. It was made at Beer, a small fishing village, whose workers have always shown much taste and skill. The sprigs were worked separately, and when enough were completed the flowers and other designs were connected by a variety of lace stitches. The workers all wore large white aprons and mob caps, and seemed much elated at being chosen to fill the order for the royal bridal lace. The robe cost a thousand pounds, and was beautifully done, the effect being very graceful and pleasing.

One of the most elaborate trousseaux on record, however, was that of the Empress Eugénie. At the date of her marriage—January 29th, 1853—the Alençon makers were so scattered and few in number it was impossible to procure a veil of this French point. Flounces and other lace garnitures could be had in abundance, but as the veil could not be obtained in Alençon, it was of point d'Angleterre, and the bridal dress was ornamented with the same lace, in order to correspond. The majority of the dresses, however, were trimmed with Alençon.

The trousseau was composed of fifty-four dresses. Mme. Vignon made those for the morning and Mme. Palmyre those intended for evening wear. Among the morning dresses was one of fine embroidery and Valenciennes and Mechlin lace. The robe was lined with white, rose and blue silk. In the evening dresses was one of velvet with flounces of blonde lace decked with bees and crowned eagles in gold. Another was of blue velvet richly trimmed with point d'Alençon; and still another was of pearl-gray satin with nine flounces of Brussels point á l'Aiguille.

There was a civil and a religious marriage, and elaborate costumes were prepared for each. For the civil marriage, which was performed at the Tuilleries on the 29th, Madame Palmyre made two dresses, one of rose-colored satin, profusely ornamented with point d'Angleterre, the corsage and bottom of skirt being draped with bunches of white lilac. The second dress prepared for this ceremony was of white satin, covered with point d'Alençon, an exquisite pattern, and profusely ornamented with diamonds. The empress chose to wear the rose-colored satin, but at the religious ceremony, which was celebrated at the Church of Nôtre Dame on the 30th, she wore a white velvet costume, with an immense train, which was covered with rich point d'Angleterre. The corsage was with basques, heavily trimmed with lace, and sparkling with diamonds. Upon her head she wore a diadem and crown of diamonds and rare sapphires, with orange-blossoms mingled in her hair.

The trousseau of the empress was remarkable in having laces of nearly every description employed in it, there being more foreign than French laces used. Afterward

the empress strove to encourage the Alençon as well as other lace industries in France, giving them all the encouragement in her power.

Queen Victoria's eldest child, the Princess Royal of England, who was the namesake and especial pet of her mother, was married in 1858 to Frederick William, then Crown Prince of Prussia only, but now Prince Imperial of Germany. The wedding of the Princess Royal was attended with much pomp, for her father, Prince Albert, was then living, and the Queen seemed to enter into the spirit of the occasion with a greater zest than she has since shown at the marriage of her other children. When the Prince of Wales and the Princess Alice were married she was in the deepest mourning, and too sad and dejected to appear in public; and though she has since laid aside the deeper habiliments of woe, she seems to take little interest in public displays of any sort.

The Princess Royal's bridal dress was of white moiré antique, the petticoat trimmed with three flounces of Honiton lace, each flounce headed with wreaths or festoons of orange-blossoms and myrtle. The bodice was ornamented with Honiton lace, myrtle and orange-blossoms, arranged in a bouquet, with trailing sprays. The train was of moiré, lined with white satin, bordered with satin ruchings, and over these a handsome flounce of Honiton headed with orange and myrtle to match the remainder of the costume. The veil was fastened with Spanish and Moorish pins, and was also of Honiton lace, the design being alternate medallions of rose, shamrock and thistle, with a rich groundwork of leaves of the three national flowers scattered carelessly here and there between the medallions. The princess wore a necklace,

ear-rings and brooch of diamonds. Her wedding gifts were very handsome, the Emperor William presenting her with some rare jewels, and the King of the Belgians, in accordance with his usual custom, gave her a magnificent lace gift. It was a superb dress of Brussels point *Gaze*, valued at $10,000, which was said to be a marvel of beauty.

Upon this occasion Queen Victoria wore a train of rich mauve velvet, ornamented with three rows of wide Honiton lace, the corsage being covered with lace and sparkling with diamonds. She wore the famous Kohinoor as a brooch. The petticoat was of mauve and silver moiré antique, with a deep flounce of Honiton lace. The Queen wore a royal diadem of diamonds and pearls.

The bridal laces of each of the Queen's daughters—the Princesses Alice, Helena and Louise—were also of the English Honiton, the patterns being like those of the Princess Royal, of the national flowers, the rose, shamrock and thistle. The designs were not precisely similar, yet they did not differ sufficiently to merit separate descriptions.

When the Princess Alexandra of Denmark was married to the Prince of Wales, in 1863, her laces, in deference to her husband's country, were Honiton also. The corsage and petticoat of her dress were white satin, with chatelains of orange flowers and myrtle, and also a garniture of puffs of tulle and flounces of Honiton lace. Her train was of silver moiré antique, beautifully ornamented with tulle puffs, Honiton lace and bouquets of orange and myrtle. Her veil was also of Honiton, fastened with a wreath of orange-blossoms and myrtle. The pattern of her veil and lace flounces was also of the

rose, shamrock and thistle; but to these designs were added the Prince of Wales feathers, making an attractive combination. The princess wore a necklace, ear-rings, and brooch of diamonds and pearls, presented by the prince, rivere of diamonds by the corporation of London, a diamond bracelet given by the ladies of Leeds, and an opal and diamond bracelet from the ladies of Manchester.

When Prince Alfred, the Duke of Edinburgh, was married to the Princess Marie of Russia, it was in the Winter Palace, at St. Petersburgh, where the marriage dress, in accordance with the climate, was trimmed with ermine instead of lace.

But when Prince Arthur, the Duke of Connaught, wedded the Princess Louise Margaret of Prussia, March 13th, 1879, her bridal costume was ornamented with rare laces in exquisite patterns. The dress was of white satin, both dress and train being profusely trimmed with point d'Alençon, the veil, which was long and flowing, being of the same beautiful lace, and both veil and flounces in a design of orange-blossoms, roses and myrtle, the latter a favorite flower with Queen Victoria, and also the German emblem of marriage. The veil did not fall over the face, but was attached to a wreath of orange flowers. The handkerchief was of point d'Alençon also, the monogram of the princess being wrought in the lace in one corner, and in the opposite corner was the Prussian eagle. The fan was of Alençon point, attached to a pearl frame, and, like the handkerchief, had the monogram of the princess, the eagle, and also a floral design. The ornaments were elegant diamonds. Among the wedding presents of the duchess was a complete garniture of Brussels point *Gaze*, a gift from the King and Queen of the Belgians.

In the recent royal weddings no profusion of lace has appeared, except in the trousseau of Queen Mercedes of Spain. This was the gift of King Alfonso, and contained many lace and lace-trimmed costumes, fans, mantillas and smaller articles, adorned not only with Spanish laces but foreign points also. The young Queen was especially fond of lace as a garniture, and in all her portraits is represented as wearing it. At her bridal, January 23d, 1878, her dress was of white satin ornamented with lace, and she wore a white mantilla veil. Over her brow was a light crown of diamonds. Among her bridal gifts were gems of rare value as well as rich laces, from her husband and other crowned heads of Europe, the whole array of gifts and trousseau being so extensive and superb as to awaken the wonder of those who obtained the privilege of examining it as to how the fair young queen would manage to wear them all, a doubt soon set at rest by her sad and early death, following so soon upon her marriage that the bridal laces were still a theme for appreciative tongues when her burial robes were donned.

CHAPTER XII.

MATERIALS USED IN LACE.

THE most ancient laces were made of silk thread, gold or silver. Flax was used later, and for centuries it was solely employed for all laces denominated "thread," whether point or pillow-made. At the time when hand-made laces were in their glory, sought after by king and court, and the industry employed half, at least, of the women of the lower classes of Europe, the flax thread used was all spun by hand.

The flax grown in Belgium is finer and better adapted to making lace thread than that of any other country in the world. At one time, when England strove to increase her lace manufactures in order to compete with Flanders, it was found impossible, and the chief reason given was because the flax grown, no matter how carefully cultivated, was far inferior to that of Flanders. The meer at Haarlem was also considered the best place for bleaching the flax-thread in all Europe. The flax is grown at Brabant, Courtrai, Tournay and St. Nicholas, and usually steeped at Courtrai, on account of the clearness of the waters of the river Lys, another celebrated place for bleaching. In Belgium the flax is not now prepared for spinning by those who cultivate it. When the crop is gathered it is sold to factors, who subject it to the steeping, scutching, and all processes necessary to render it ready for spinning.

For many laces, and especially Brussels point, the

thread used is still a cobweb, so even it is and fine. The spinning, therefore, requires a skillful and experienced hand, and so much time and labor is expended upon it that the material itself is very valuable before it passes into the lace-maker's hands. This exceedingly fine thread was first spun in Mechlin, but it is now chiefly manufactured at Brussels, Ghent and Antwerp; also, to some extent, at Lille, Manchester, and other places; Brussels thread, however, bearing the palm in point of fineness.

Darkness and dampness are conditions most favorable to the production of the finest thread, and usually considered indispensable. The spinner, therefore, sits in an underground room, in perfect darkness save for one ray of light, usually sunlight, which is thrown upon the thread as it comes from the distaff. She spins flax of the finest quality, which has been carefully prepared, and as the thread, when drawn out, is scarcely visible to the naked eye, both sight and feeling must be keenly alert, for the touch assists the eye in detecting the slightest unevenness. So sensitive does the spinner's touch become, that every trifling variation in the size of this cobweb is quickly discovered, and the wheel is stopped and the defect remedied at once. A background of black cloth or paper is arranged for the thread where the light falls upon it, to assist the sight in rendering it as distinctly as possible.

Sitting steadily day after day in the gloom and dampness of this cheerless room, the face of the flax-spinner grows very white; her fingers are worn from the constant attrition of the thread, fine though it be; for, as the constant dropping of water will wear stone, so this ceaseless, weary spinning wears the fingers sharp and thin.

The eyes grow dim from the perpetual strain upon them; often, indeed, their sight goes altogether while their owner is yet young in years. Owing to the unhealthfulness of the work, and the extremely high prices hand-spun thread commands, the work pays better than ordinary labor, yet the industry is steadily diminishing. It is to be hoped that at no distant day machines will be improved to such an extent as to be able to produce thread as fine as that which, so far, can only be made by hand, for then this trying and unhealthy labor would be abolished at once. As yet, no machine has been manufactured "whose touch is as gentle as a woman's," the trouble being that the friction is so great as to break the delicate fibre. As the dry air also snaps it, there is no remedy against the underground rooms, for artificial wetting does not answer the same purpose. The amount of thread which these women draw from a single pound of flax is almost beyond belief. In Brussels, from one pound of the flax, thread has been produced which is worth in value from $1,000 to $3,000. What wonder, then, when the thread is so costly, that the laces into which it is wrought are almost priceless? And more especially when a few yards of the lace manufactured from it may be the constant work of one busy woman's lifetime, or, at the very least, the work of her life's prime.

Recently, however, since pillow laces have been so successfully imitated by loom-woven lace, since cotton has become so cheap and plentiful, and the machines for producing fine thread from flax or cotton are growing yearly more and more perfect in their operation, machine-made thread is fast superseding the hand-spun, and cotton is often employed instead of linen, not only in the machine-made and cheaper pillow laces, but also in many

of the finer kinds. It is hard to detect the difference between cotton and flax after it is made up into lace, but adepts say the linen is slightly softer than the cotton; it is also considered more durable. As modern point and hand-made pillow laces are manufactured in less quantities than formerly, the choicest of these are still made from flax thread spun by hand.

The cotton thread used in Nottingham, bobbin-net and other machine laces, as well as that employed for the loom-made imitations of the pillow—Valenciennes, Mechlin, Cluny, Honiton, Torchon, Maltese, Russian, Breton and others—is but slightly twisted and made from the very finest material, usually of that kind called "Sea Island cotton," though the small islands where this superior cotton grows are scarcely large enough to supply material for all the thread and textiles which are stamped with their name. The thread manufactured in Scotland is considered the best. Lace-makers are partial to using cotton, as it does not break in the working so easily as flax.

Black flax and cotton threads are employed, to some extent, in the manufacture of a few laces, usually French. The black thread laces, however, are losing ground, as they do not preserve their color, or, rather, the black dye soon fades. Black cotton thread is greatly used in the cheap black netting and other loom laces, though usually the thread is white when woven and afterward dyed.

Black silk thread is used to a great extent in manufacturing French and Spanish laces. The early nuns, in both Italy and Spain, spun their own thread, whether of flax or silk, and it was for a long time called "nun's thread." The black silk used in lace-making is of the best quality that can be obtained, and has for a long time

been spun altogether by machinery. There is a large spinning establishment at Barcelona, Spain, where black silk thread of a very superior quality for laces is made. This thread is extensively used for French and Spanish blondes, for Chantilly laces and the silk guipures. The silk thread for Chantilly lace is prepared without gloss, and for this reason many suppose Chantilly to be a black flax-thread lace. Sedan also spins black silk lace thread, and it is produced to some extent in other parts of France, and also in England.

White silk is prepared for blondes and white guipures, and colored silks in smaller quantity at Barcelona.

Llama thread, used to make a lace bearing the same name, is generally supposed to be manufactured from the hair of the llama, an animal common to South America, which is domesticated in Peru, and used as a beast of burthen. The hair is naturally brown and mottled, and as it is said to prove utterly useless, it is hard to discover why the worsted lace, which is generally manufactured of a wiry worsted thread, is called llama lace. Both black and white thread were used for the purpose, but it is now in little demand. The thread used for white cashmere lace is similar, but softer in texture.

Yak thread is also of wool, and used for a very coarse, cheap guipure, copying the simpler and more open patterns of the silk guipures. Mohair and alpaca threads are employed in laces of similar names; sometimes used for trimming cheap black dresses.

Aloe fibres have been prepared into a sort of thread from which the peasants of Spain, Italy, Portugal and some of the Mediterranean islands make a rude lace of little durability and value.

Gold and silver threads for lace are made in a variety of ways. The gold is of a very fine wire, drawn out until as pliable as cotton or flax, and wound so closely over a silk thread as to conceal the silk foundation altogether. This gold wire is usually in reality silver, with a very slight coating of gold, and much cheating has been done in the manufacture and sale of gold thread. The finest is altogether of gold, which varies in quality according to the purpose for which it is designed, and that with considerable alloy is said to wear better than the purer gold.

Silver thread is of silver wire wound over silk; fine twisted threads of gold or silver are also used for making lace.

CHAPTER XIII.

ANCIENT LACE.

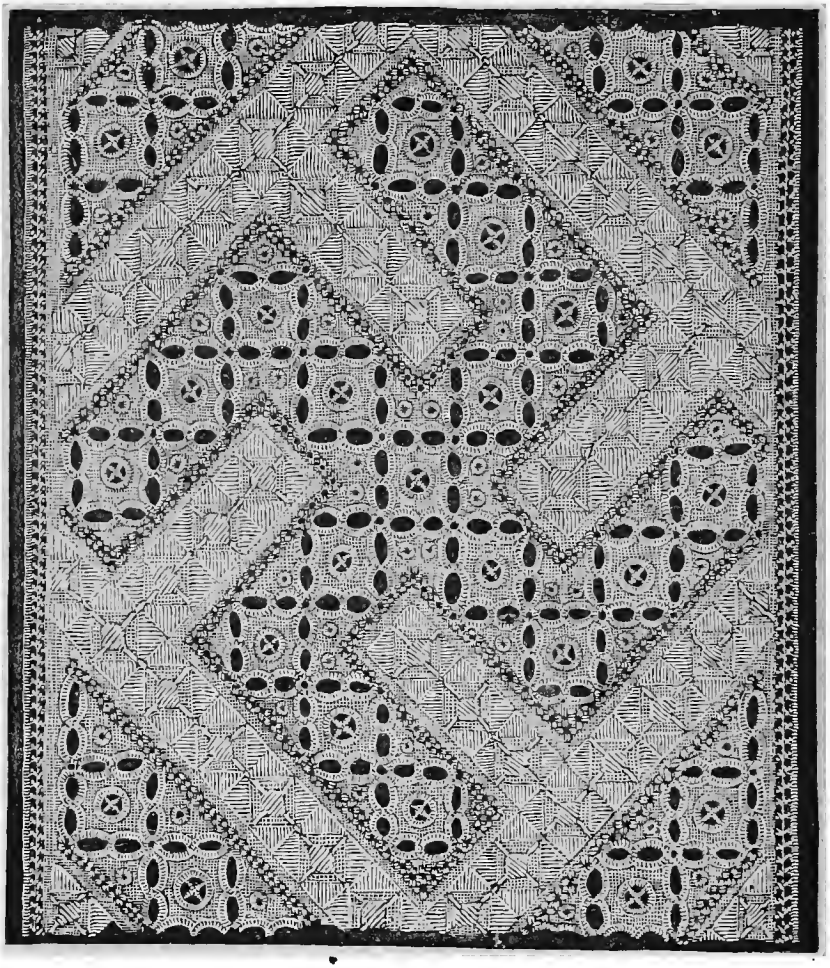
THE mediæval laces were few in number, but extremely elaborate, though the majority of them were heavy in design. They were made entirely with the needle, except when linen or network was used for a foundation. When the latter was used, the figures were darned in; when the former, a portion of the threads of the linen were drawn and the remainder worked with thread into fanciful patterns, or figures were cut out, button-holed and then filled in with all manner of stitches, the heavy part usually being embroidered. Later, the needle-made laces led to point, and the knotted and braided laces gave rise to the use of the pillow.

There are but six distinct varieties of ancient lace—Cutwork, Drawnwork, Darned Netting, Reticella, Knotted Lace and Plaited Lace. As being the most ancient, we give the first place to

CUTWORK.

Although this is declared by some to belong more properly to embroidery than to lace, it certainly deserves a place in a history of the latter, for cutwork seems a sort of connecting link between the two. At first, cutwork was introduced into linen embroidery in small designs, very similar to the openwork embroidery of the present day. The open spaces were small and unpre-

tentious, only the larger being filled in with lace stitches of any sort, and these were usually very simple.



CUTWORK AND LINEN EMBROIDERY.

The above illustration shows one of these earlier designs. Gradually the open spaces grew into larger and

bolder proportions, and while the smaller were often left unfilled, the larger were closed up with a variety of open-work stitches. The linen was usually cut out in some geometrical design—squares, diamonds, triangles, the Maltese cross being the most common. These lace stitches led to making an ornamentation for altar-cloths, robes and articles of wearing apparel of lace stitches alone; this was the first real lace, and was called Reticella.

Cutwork, therefore, while it sprang from embroidery, merged into the Italian reticella, and from being mingled with embroidery, reticella came to be employed with both in ornamenting the same article; then the embroidery was dropped in connection with it, cutwork appearing with reticella only, and finally it was superseded by the latter altogether. It was, until toward the latter period of its popularity, worked upon the article it was designed to ornament, never appearing separately.

Cutwork was made in a variety of ways. The first, already mentioned, was to cut out of the linen used for the foundation the shapes desired, these being filled with lacework designs, button-holed, darned or overcast. Later, it was usually made in an altogether different manner. Threads of strong linen, fine or coarse, according to the work, were arranged in a frame, forming squares, intersected by various other designs, stars and smaller squares. When these threads had been arranged and drawn tightly in the frame after an approved design, a piece of fine open cloth, then called quintain and afterwards known as French lawn, was gummed at the back of the threads. When dry, the lines of thread were neatly and firmly overcast, and this done, the quintain between the lines

was entirely cut away, which left a mere skeleton or network of the overcast threads, which was filled in with stitches or left entirely open at the pleasure of the worker.

Sometimes—and this was the most tedious and expensive kind of cutwork—the threads, after being gummed upon the quintain, were button-holed, and when the superfluous cloth was cut away the open spaces were divided up by threads and stitches, circles being ornamented with lace wheels of various sorts, and squares or diamonds with intersecting lines. Sometimes, as in the older style, the cut-out figures, when small, were left quite open.

In the earlier wardrobe accounts of Queen Elizabeth cutwork is mentioned under the name of *opus scissum;* later accounts, however, gave it the name by which it is generally known. In one instance the entry made is as follows: "A mantel of lawn cutwork wrought throughout with cutwork of pomegranates, roses, honeysuckles and cum-crowns." Again appears: "One yard of double Flanders cutwork, worked with Italian purl;" also "Three suits good lawn cutwork ruffs, edged with good bone lace."

Cutwork can be traced as far back as the twelfth century. The most ancient relics of ornamental work in existence are cutwork and embroidery. The former often appears in ancient paintings. In Hampton Court Palace is a painting of the "Last Supper," by Sabastian Ricci, in which the table-cloth is bordered with cutwork.

It was mostly worked in convents, and especially in Italy and the south of Germany. It was made with colored silks, gold and silver threads, but usually with flax thread. It was scarcely attempted in England, and

though made to some extent in Flanders, the Italian was considered the finest. In Italy it was called *punto tagliato*, and in France *point coupé*.

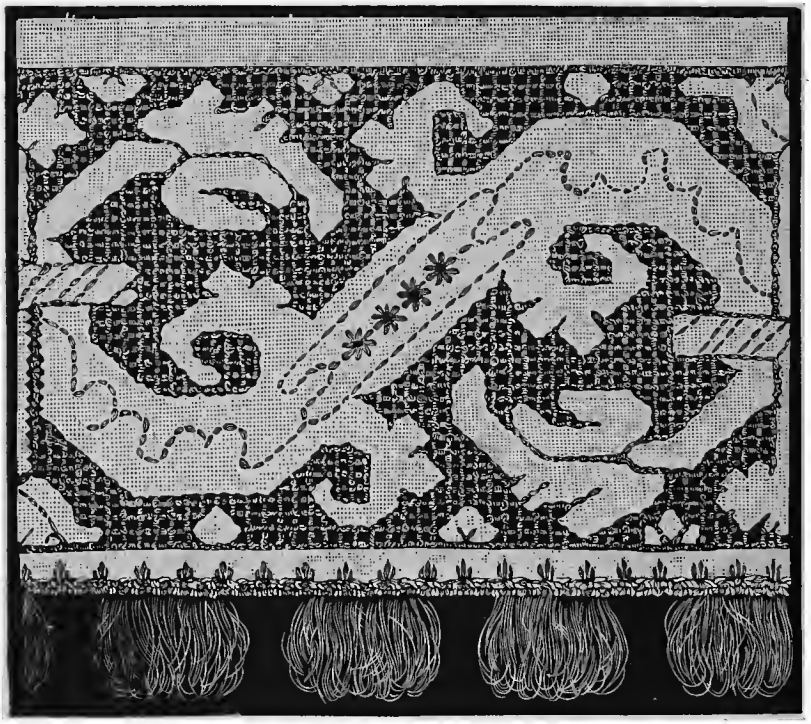
Cutwork is but little manufactured at the present time, though it is occasionally met with in Sweden and Denmark. Collars and cuffs are made of it, decorated with stars, crosses and geometrical designs, but it always presents an ancient appearance, as though it was a relic of mediæval days.

DRAWNWORK.

This is almost, if not quite, as ancient as cutwork. It was at first rather rude and simple in design, as indeed it is at the present day; but early in the seventeenth century it became more artistic in style and execution, and many beautiful laces were successfully copied in drawnwork.

The most ancient manner of working it was to take a piece of linen, the cloth might be coarse or fine, but the threads must be even, to make the work appear well. Both warp and weft threads were then drawn out in clusters, leaving only a network ground; generally three threads of the material were left at equal distances apart, in order to give strength to the work. These threads were then overcast, or rendered firm by a single stitch at each intersection. Sometimes a design was first marked out upon the linen, and the threads to be drawn out were clipped all along the outlines of this design, care being taken to leave the three threads needed to form the groundwork intact on every side. This solid portion was then embroidered, often with colors, while the groundwork of threads was overcast or button-holed, thus appearing like regular square meshes.

This illustration of drawnwork is in the renaissance style, in which a flowing pattern is left in the solid linen, while the threads in the ground are drawn, and the remaining ones overcast in the manner just described.

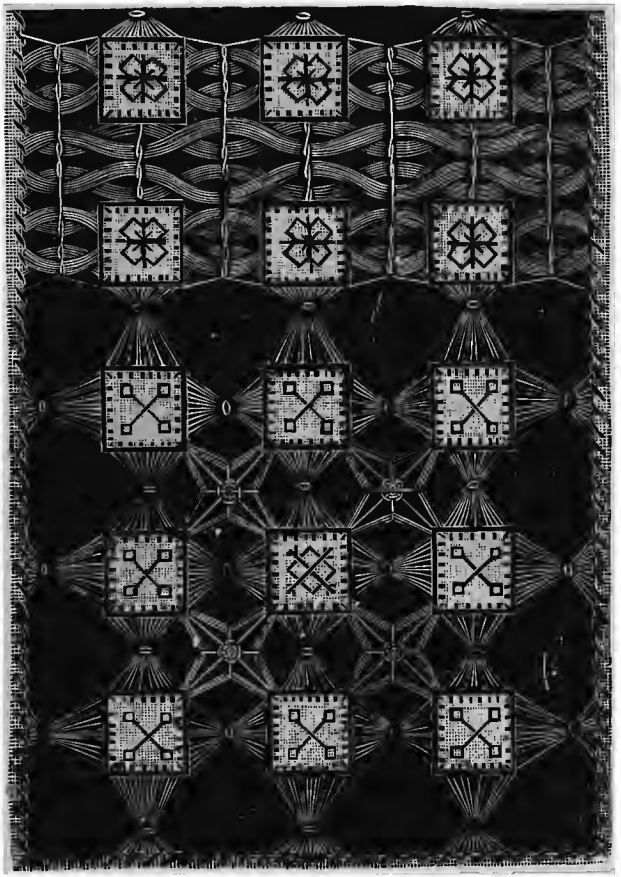


DRAWNWORK—SEVENTEENTH CENTURY.

The embroidery was often in colored silks, and the threads were also overcast in colors, but linen was usually preferred for the groundwork, on account of its fineness and the strength of its wiry thread, silk being altogether too soft for the purpose.

Later, the finest linen and lawn were employed. In this

the pattern was marked out and outlined by a thread run around it, the design being delicate sprays of leaves or flowers. It was then button-holed with fine flax thread, the



MODERN DRAWNWORK.

threads of the fabric designed for the ground were clipped and drawn in regular but small spaces, the remaining threads being overcast with the finest flax, which left a ground of

delicate, square meshes, like those of the finest lace. The edge was button-holed in points or scallops, or the threads were fringed and knotted in some intricate pattern. By this means delicate and beautiful work was obtained which closely imitated lace.

Drawnwork, though very ancient, was never practised to as great an extent as cutwork, darned netting or reticella; later, it could not compete with point or pillow laces, yet to a certain extent it has dragged along a poor existence, and is in some countries nearly the only kind of lace-work known. It continued in Russia, being used to decorate towels, table and bed-linen, only coarser patterns being employed for this purpose.

In the illustration entitled Modern Drawnwork is shown a specimen of that used for household linen. This work was employed almost invariably to decorate the home-manufactured linen of our grandmothers and great-grandmothers less than a century ago, in our own country. In many instances, however, the weft threads were only drawn out, and then crossed or knotted together at regular intervals with the needle and a strong thread.

In several of the countries of South America this work still exists; for, though settled by Spaniards and Portugese from countries where early lace-making was practiced, only the ruder kinds seem to have been attempted. Drawnwork, however, is quite common in Chili and Brazil. Whether it was introduced into the United States by early Spanish or Danish settlers it is impossible to say. It was little practiced in France and England at this time, though known to the Dutch settlers of New York.

In Denmark the finest specimens of drawnwork are

made at the present day, some closely resembling lace, and called "point" by courtesy. Germany also manufactures it to some extent, as well as Sweden. These appear in a limited quantity in the markets, though they do not bear a remarkably high price. They are usually known as Tönder lace, Swedish lace, and as Hamburg and Dresden point. Some of the last-mentioned kinds are of great beauty, and it is hard to believe they are made from drawn muslin.

Drawnwork was known in Italy as *punto tirato*, in France as *broderie de Nancy*. It was also anciently called *opus tiratum*, and in England it is sometimes termed Indian work.

CHAPTER XIV.

ANCIENT LACE (*continued*).

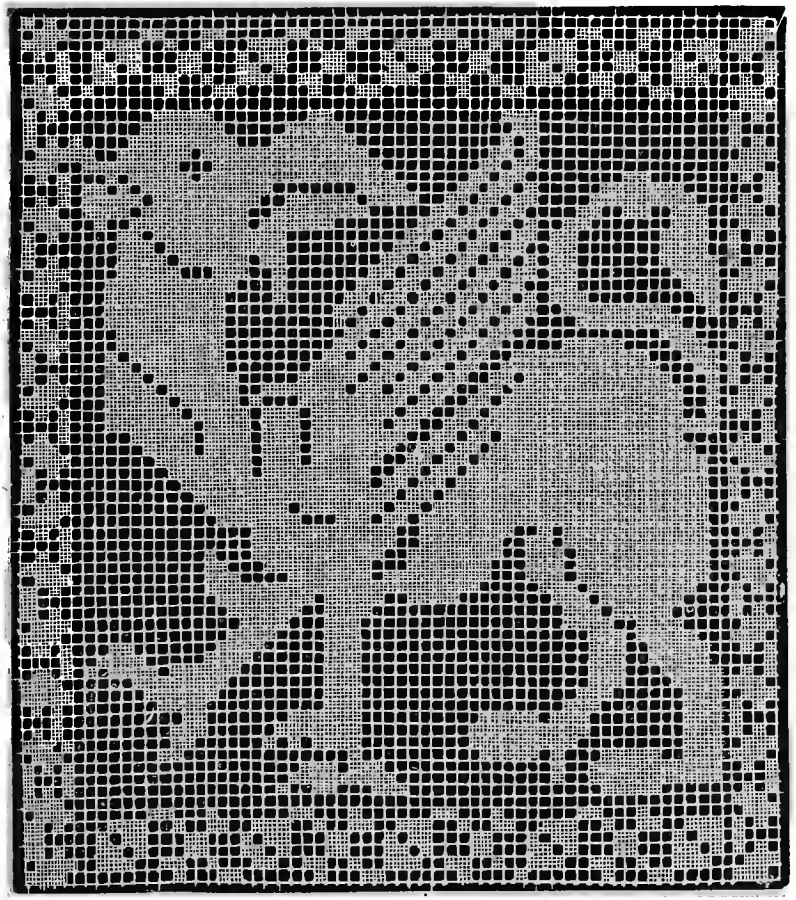
DARNED NETTING.

NETTING is of very ancient origin, and darned netting dates back as far as cutwork, though not so far as embroidery. It is impossible to give the date of its first existence, but it is generally acknowledged to have been practiced by experts in the art of needlework in the thirteenth century all over Europe; for, while cutwork, drawnwork and the ancient laces were confined to one locality, darned netting seemed more generally known.

The ancient name of darned netting was lacis; it was also called opus araneum; in Italian, it was *punta a stuora;* in Spanish, *puntas de randas;* in French, *point conté.*

It was extensively used for coverlets, for bed and window-curtains, for bed-valances and other draperies, being less employed as an article of personal adornment than other primitive laces. While used for church purposes exclusively, it was put on altar-covers, grave-clothes and the like, and often represented scriptural groups and the figures of saints, mingled with lozenge patterns, foliage or flowers. Some of these pieces were very elaborate, though they could scarcely be called true to life, since only an expert could decipher the meaning of the rather clumsy figures. Afterward Gothic monsters became popular; these appeared in a multitude of forms.

The illustration represents one of these monsters. Still later, flowers, birds, bees and foliage were taken for models, and beasts of various kinds.



ANCIENT DARNED NETTING.

The netting used was silk or linen, and the pattern was put in with the regular darning stitch, being often outlined with a heavy thread. The threads used were

either linen, silk, gold or silver. Often upon a groundwork of colored silk net, the figures were darned in with a variety of other hues, usually strongly contrasting with the ground. It was often worked in squares, one square being filled with a figure, the next one being of plain net, and so they alternated throughout the work.

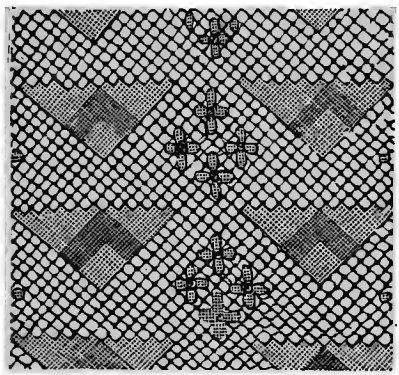
The early pattern books were devoted almost exclusively to darned netting, giving curious and strange designs. In one published in 1587 is given for a pattern the seven planets, together with the mythological characters of various kinds. The patterns of renaissance period are the most graceful, being composed of various flowing wreaths, flowers and scrollwork.

Spiderwork was a name given to one variety of ancient darned netting; indeed, some of the oldest specimens of it preserved bear this name. Some apply it generally to all darned netting of one period, but it is more properly given to some peculiarly delicate specimens which were darned with fine thread upon net composed of close, light meshes. The work being unusually fine and airy it was given the name from its fancied resemblance to a spider's web.

The specimens of spiderwork which have withstood the ravages of time, either from their unusual strength or from particular care, and are preserved as relics in lace collections, partake more of the geometrical than the mediæval style. Three pieces of this lace are mentioned in the Exeter "Inventory," dated 1327, and there are specimens bearing quite as old a date in the Bock collection of the South Kensington Museum, England.

The illustration we give is one of these specimens, and bears the date of the thirteenth century. It is of silk

network, and the pattern has been described by a writer well versed in ancient laces as being "small embroidered shields and crosses," though to any ordinary mind the figures appear more like forget-me-nots and triangles. Another specimen of a century later, also of silk, has a a mediæval gammadion pattern, consisting of alternate small squares and a larger figure which somewhat resembles a double X, though one letter is attached to the top of its mate instead of being placed beside it, as is now the custom.



SPIDERWORK.

Darned netting, like drawnwork, lived through the age of pillow and point lacework, and still exists in the age of loom laces. It was manufactured, however, in greater quantities than drawnwork, being more easy of execution, and for a long time was almost the only thing in lacework adapted to household draperies, as other work of this character was too expensive and elaborate to be used except in small quantities. The darned netting of the present day, however, is mostly devoted to tidies and

small articles of home manufacture. Lately, a darned netting of strong flax-thread, the natural color, has been revived, called antique lace or *guipure d'art.* This is made into squares, edgings and insertions, and is devoted to ornamenting curtains, cushions, counterpanes, pillow shams and similar articles; for, like the darned netting of ancient make, it seems peculiarly adapted to this class of ornamental drapery, holding a comparatively humble, though honorable, place among laces, and though unlike that of ancient date, which had no rival in this line, it is still very popular on account of its strength and beauty, though it is obliged to compete with the cheaper products of the loom.

CHAPTER XV.

ANCIENT LACE (*continued*).

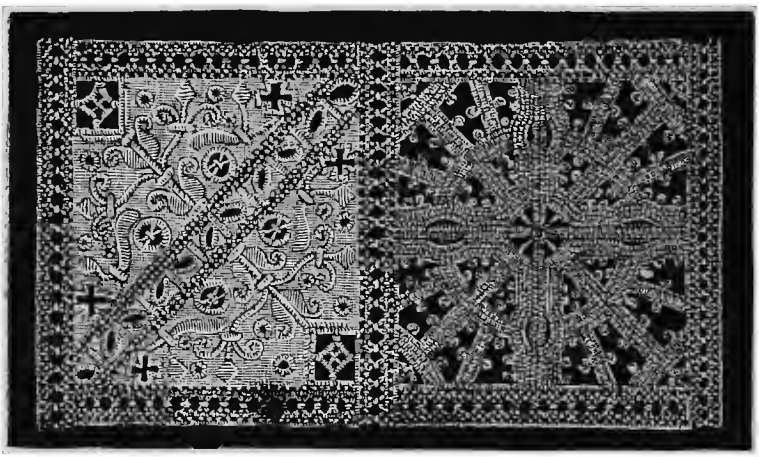
RETICELLA.

THIS is the first needle-made lace of which we have any account. Like all the earlier laces it was extensively made in Italy and the Ionian isles, being called in the latter, Greek lace. This last was much coarser than the Italian, the Venetian reticella being the finest produced. It was made in nearly all the convents of Italy, and gradually spread into Spain, Germany, France, Flanders, and, lastly, England. The Italian designs were copied in Vinciolo's pattern-book of 1587, and were used all over Europe, the English patterns only having a distinctive character—they displayed more stitches than the Italian, but were, upon the whole, poorly executed; in reality, comparatively little reticella was made in England.

Reticella evolved from cutwork, as did point lace at a much later date from reticella. The first two were often confounded, although they were very unlike. Both were called nun's work, and both were invented by Italian nuns; besides, they often appeared worked side by side, and this will readily account for one being taken for the other, and especially at first, when both were comparatively little known. Alternate squares of cutwork and reticella were often worked together.

In the design given below, which is one of the sixteenth century, linen embroidery and cutwork are mingled in one square, the other is reticella.

This lace is mentioned in the Sforza inventory of 1493, and in the sixteenth century became the favorite trimming for the costumes of the nobility of Europe. As it was made entire of flax or silk thread, it was suitable both for articles of underwear, for ruffs, collars, caps, robes,

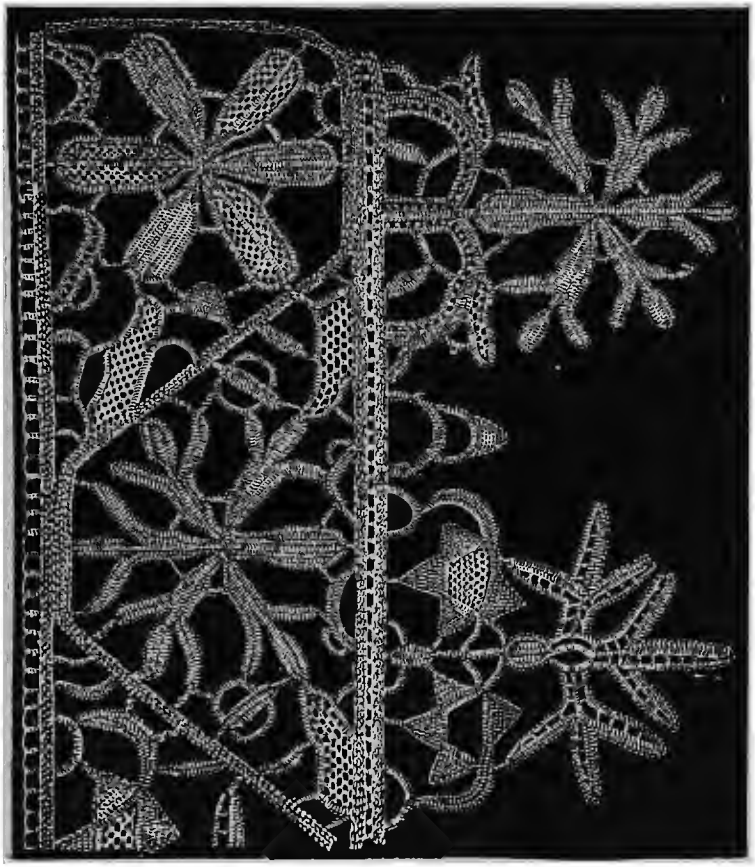


CUTWORK, LINEN EMBROIDERY AND RETICELLA.

dresses, for infant's layettes, and for ornamenting the robes of priests and bishops.

It was made by fixing threads in a linen or plaited thread-frame, these threads being in groups, or sometimes radiating from a common centre, thus forming a sort of groundwork or foundation for the figures of the pattern. The thread-frame was tacked to a piece of parchment, and over the foundation was worked in various shapes button-hole, rope and Genoa stitches. The button-hole

stitch is familiar to all; the rope stitch is made by simply winding the foundation with the thread used in working; and the Genoa stitch is made by passing the needle



RETICELLA.

containing the thread over and under two or three foundation threads alternately, as in darning. When the pattern was completed, the last touches were put

to the work in the way of numerous picots, or knots and dots.

Reticella changed in design, according to the period in which it was worked. The mediæval patterns were first in vogue to a small extent, then geometrical, with a partiality toward wheels and circles.

The specimen which we give on the preceding page is from Corfu, the design being somewhat Oriental. Only the coarsest productions of ancient reticella remain, as the finer have either become worn, or, under the infliction of repeated starchings, have rotted away. A few specimens may still be found in old convents and churches, but these are coarse in quality and inferior in design.

Within the past century attempts have been made to produce imitations of this lace, but usually they have been quite unsatisfactory. Mlle. Dugrenot, a French lady, however, has met with excellent success, having reproduced it in the most perfect style. She exhibited an exquisitely beautiful specimen at the International Exhibition of 1867.

Francesca Bulgaria recently instructed the Florentine schools in the art of making this lace, but her success was not remarkable. Since it is entirely produced by the needle, and evidently requires experience to render the worker expert, it is scarcely probable that it will ever again be made to any great extent, as the call for it is very limited, and only ancient specimens valued. The most interesting and really valuable pieces of reticella now in existence may be found in the convents of Milan.

Reticella was worked in almost endless designs, but the patterns were coarser than those of the laces of the

present day. It may be said to belong almost exclusively to the sixteenth century, as it was little worked, if at all, previous to that date, and early in the seventeenth century it was superseded by points.

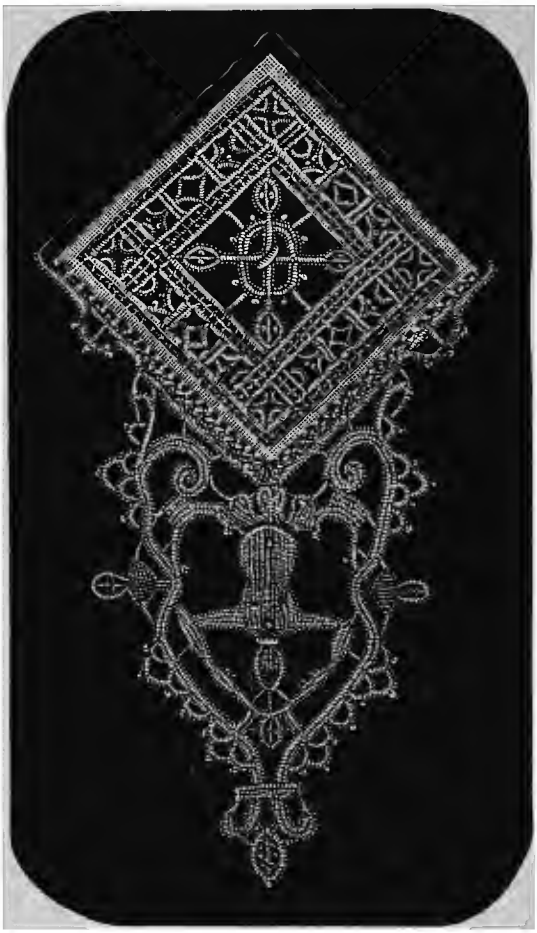
It bore few names, however, being reticella to nearly all countries; aside from this, it went by the name of Greek lace, though only the coarser productions, and in Italy it was called *punto d'aere*, and sometimes *punto a reticella*. When made in special designs, however, it went by various names, the famous bridal lace of this period being reticella, and carnival lace also.

The latter was made in the same manner as reticella, and was extremely popular in Italy toward the close of the seventeenth century. It was manufactured exclusively for carnivals and masquerades, and no lady's toilette was considered complete unless it could boast a few pieces of carnival lace.

Its peculiarity consisted in its pattern alone, which was made up of grotesque figures of various sorts—clowns, fools'-caps, and the paraphernalia of carnivals generally, or whatever would remind one most forcibly of the occasion on which it was to be worn. Many of these designs were very cleverly executed, and the lace was treasured as heirlooms in the families to which it belonged, seldom seeing the light of day, except at the carnival season. Being remarkably durable on account of the strong flax thread generally used in its making, it was almost imperishable, some pieces being retained in families long after the rage for making it had died out.

On page 108 is a specimen of this lace which was worked in the sixteenth century, being of Italian production. The piece is admirably worked, the square in

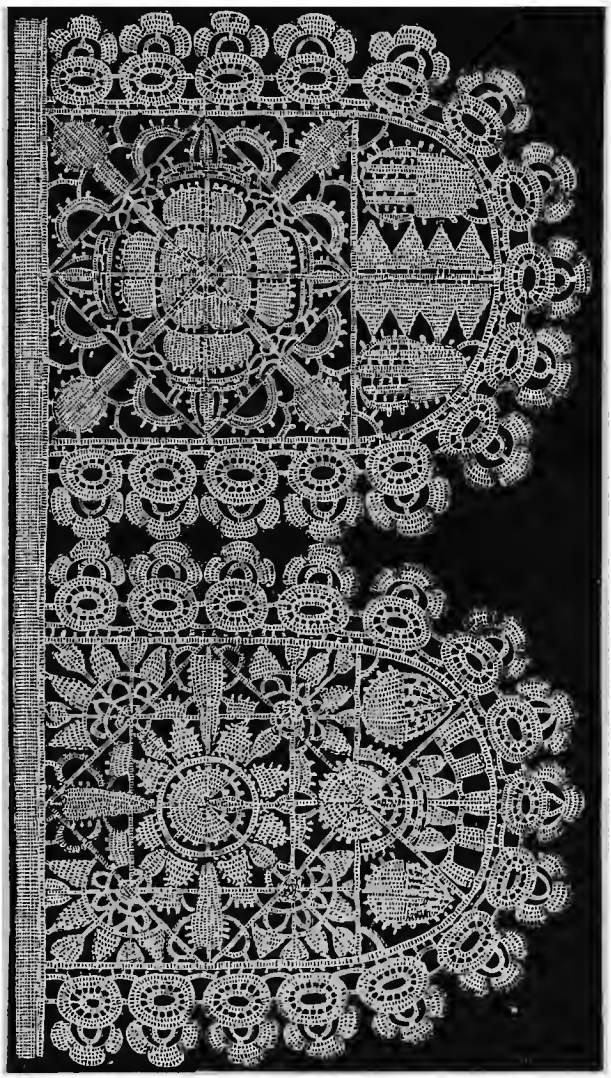
the heading showing fine button-hole and rope stitches almost exclusively, the dots being small and clear. The



CARNIVAL LACE.

clown in the point is wrought in Genoa stitch, as is a portion of the surrounding work, while the edge is fine

button-holing, which, being arranged in tiny scallops with occasional dots, resembles to some extent modern tatting,



ENGLISH RETICELLA, SEVENTEENTH CENTURY.

though the stitch is made with the needle instead of a shuttle.

Beetles were introduced in reticella toward the last of its popularity, their numerous legs being easy to work in the button-hole bars. The early Renaissance style rendered these latter productions rather more graceful than former ones, introducing scrollwork, marguerites and foliage, which, though imperfectly rendered, was more pleasing than the stiff, unmeaning figures and the angular designs of the geometrical period.

England manufactured reticella to a small extent during the seventeenth century; and, in fact, nearly all the attempts at point lace in England, until very recently, were of the reticella type. The patterns are rather more modern than those of the Italian or Greek reticella, and resemble to a certain extent the fine Irish crochet work, being scarcely lighter in design or finer in material and execution than the crochet, which is usually of flax thread, and worked in very pretty patterns. The reticella manufactured in England, however, was of a very limited quantity, as it was scarcely attempted until the time when that rich old lace was superseded by lighter and more modern productions.

CHAPTER XVI.

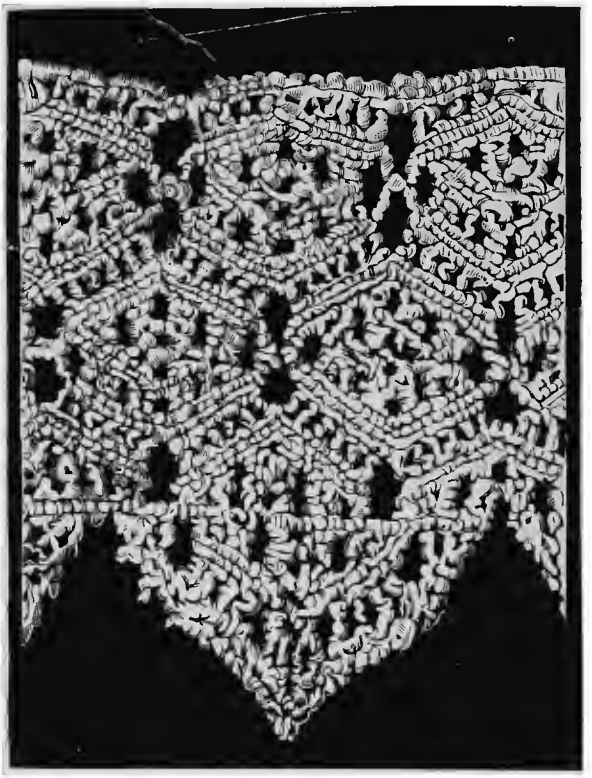
ANCIENT LACE (*continued*).

KNOTTED POINT.

This is an ancient lace, mention being made of it in the Sforza inventory, 1493. In Taglienti's pattern-book of 1530 are given special designs for it, by him styled "groppi." Little space, however, was given to knotted point in this or other pattern-books of the day, a proof that though known at this time it was not so popular as reticella, though it flourished, after a fashion, long after reticella was laid aside.

The manufacture of knotted lace was confined to Italy and the Ionian Isles almost exclusively. It was worked, as its name denotes, by knotting the threads together, and the style was, at best, quite heavy, almost clumsy in fact, it being impossible to carry out any effective design in this manner, and especially without the aid of the pillow. The knotted lace of this period, therefore, was primitive in pattern and rather stiff in effect. It could, in consequence, be little used, except to border table covers and window or bed drapery, though some of the finer designs were employed for trimming garments. The threads used were coarse flax or finer silk, and gold and silver tissue. The flax thread was usually in an unbleached state, and often so coarse as to be like a heavy cord.

The illustration is of Italian make. This lace was called in Italy *punto a gropo.* It flourished in the latter part of the fifteenth, and, to a certain extent, throughout the sixteenth century, but in the seventeenth it was



KNOTTED POINT.

eclipsed by the point and pillow laces, then in their prime. But few specimens of old knotted lace can be found at the present day, even in Italy, and it is never met with elsewhere.

In the eighteenth century it was revived under the name of macramé, which appeared in lighter and more graceful patterns, being knotted upon a pillow, though, even in macramé, coarse flax thread is often preferred, as more closely resembling the ancient lace, and also more suitable for ornamenting heavy draperies.

In the old knotted laces the only patterns consisted of clusters of knots alternating with more open spaces, the designs quite irregular or approaching the geometrical style. During the sixteenth century the pillow was adopted for knotted point, but as Italy, with the exception of Genoa, was never celebrated for pillow laces, and Flanders did not take kindly to knotted point, this scarcely rendered it more popular than before.

PLAITED LACE.

This is the most modern of what are termed mediæval or ancient laces, though gold and silver lace was braided from the beginning, and for a long time the plaiting was extremely simple in design and manner of execution, the material alone rendering the production valuable. It was called "passament," and resembled to a certain extent the simplest patterns of what we now know as passementerie Afterward, the gold-plaited laces were christened point d'Espagne, from the fact that Spain manufactured the choicest of these.

When the pillow was adopted for knotted point and other laces, it was found that plaiting was a much easier method than knotting, besides being admirably adapted to gold and silver threads. By the use of the pillow, gold lace could be plaited far more elaborately than without it, consequently the pillow was soon used altogether

in the manufacture of metal laces of all sorts. Gold lace has been worn to some extent ever since the fifteenth

PLAITED LACE.

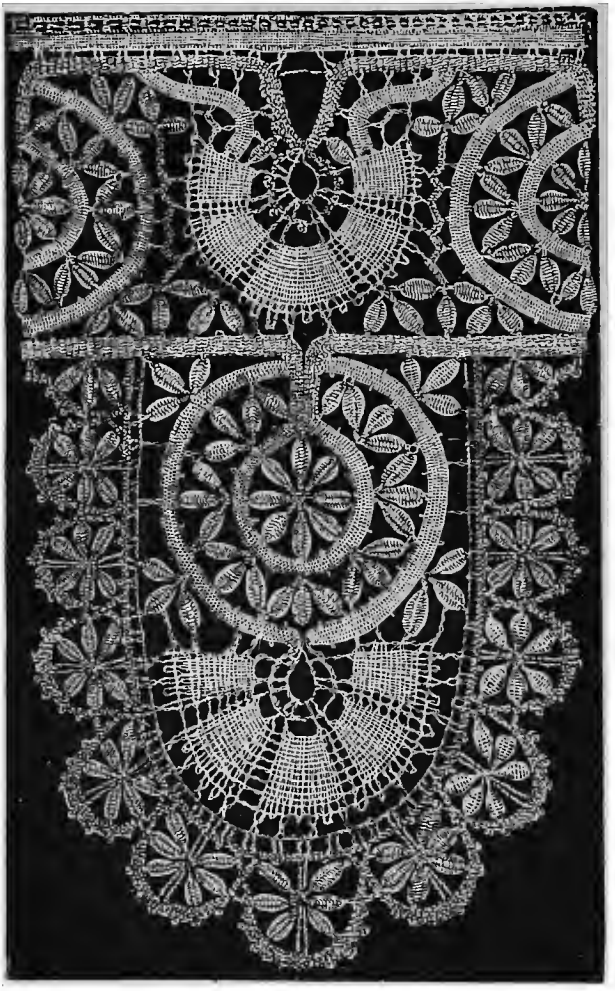
century, in simple braids at first, and only adopted by kings or warriors of high rank. Then it became a popu-

lar garniture for court dresses and trains, being greatly worn by the French Court, until at present it is but little manufactured, and only employed for military decoration, or to bedeck the liveries of servants of royalty.

At all times gold and silver laces have displayed little art in their construction, the designs being quite regular and uniform, but little ingenuity being shown in their manufacture, probably because the wire is a little stiff for being wrought in complicated designs. The pattern-books of both the sixteenth and seventeenth centuries contain many devices for plaiting gold and silver laces, but these varied little. Italy made the first gold lace, then Spain, and afterward, to some extent, France, under Colbert's administration. The latter was a copy of the Spanish production, and was called point d'Espagne, though, like most imitations, it was inferior to the original article. It is now scarcely manufactured, except at Seville, Barcelona and Valencia.

The plaited thread laces, however, exhibited much ingenuity in design and workmanship. Flax thread was used, both the natural tint and white, also silk threads of various sizes and colors. These plaited laces were the lightest of any produced at this time. Both reticella and knotted point were rather heavy, and plaited lace allowed the worker to strike out in a new path, working pointed and scalloped edges, and also making insertion. In the beginning, reticella designs were copied, but the Genoese workers at length cast these aside, adopting the lozenge pattern, and making the work much lighter in every respect. Some of these (see page 114) were so open as to suggest a certain poverty of design, but the contrast from the heavy laces previously worn was so great that this

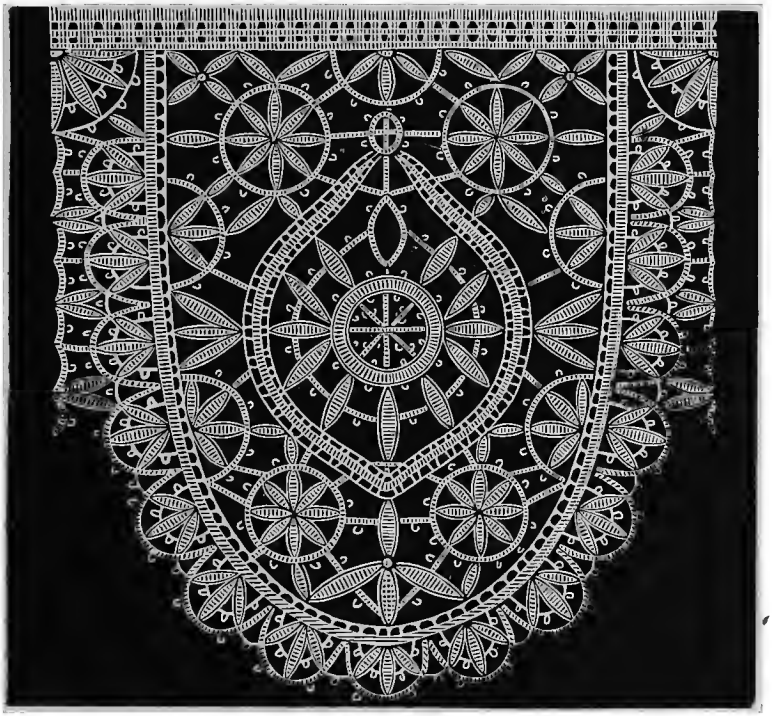
was scarcely considered a disadvantage. On account of being so light, the plaited laces were much used to border ruffs, and also used to some extent for the deep cuffs at



GENOESE COLLAR LACE.

the wrist. The illustration shows one of the lightest of the designs in plaited lace, and has the Vandyked border so popular at one time.

The plaited laces of Genoa were greatly in favor during the latter part of the sixteenth century, or until



GENOESE PLAITED LACE.

the falling collar was adopted, which was in the early portion of the seventeenth, when they were found too light to answer the purpose. Their extreme lightness, being just what was required to plait in a ruff, was quite an objection in the plain falling collar, and consequently

a heavier lace was needed. Genoa plaited lace, therefore, was at once made in heavier patterns, and the Genoa stitch, used in working reticella, was mixed with the plaiting. This Genoa stitch was used for the heavier parts, and many of the outlines; the lighter portion of the design was plaited. This combined production of the pillow and needle was especially popular for collars and cuffs, and was generally denominated collar lace (see illustration on page 116).

This style of lace, of which we give an excellent representation, was worn for many years, and appears to such an extent in the portraits of the period, until its rosettes and scallops are familiar to all.

The Genoese also made a lace similar in design to this collar lace, but it was plaited upon the pillow entirely, and, consequently, somewhat cheaper in price.

The illustration on preceding page is taken from a section of a collar which has been carefully preserved for nearly two centuries. It is made of fine Lombardy thread. At present Genoa makes only silk guipures and modern macramé.

Plaited lace was imitated, from the time of its first popularity, in tape and braid, as point and pillow laces are at the present day. In the most elaborate of these ancient imitations the braid was first plaited upon the pillow, and then laid in place and connected with brides and numerous lace stitches.

The modern laces, which spring from the ancient plaited lace, are the silk and thread guipures, the Maltese and the Cluny; but these may be more properly classed among modern pillow laces.

CHAPTER XVII.

MODERN LACE.

Some writers advance the theory that the idea of lace-making was suggested to woman by a spider's web. This idea is very reasonable, from the fact that some lace stitches—the filling up of wheels, rosette-centres and the flimsy brides that connect the heavier figures of the design when regular grounds are not employed—form an almost exact copy of a spider's web. Although the heavier ancient laces undoubtedly sprung from cutwork and embroidery, one of the lightest kinds anciently known was termed spider-work.

Again, we have writers who aver that the finest patterns of modern lacework are derived from the fantastic shapes the frost takes upon window panes; and, since frostwork and spiders' webs were in existence long before lace was dreamed of, we are unable to dispute the fact of these assertions, even if they seemed less reasonable than they now do.

For several centuries the making of lace has been one of the most popular of the art industries, and as an article of adornment it rivals jewels of gold and gems; for lace, properly worn, gives an air of delicacy and refinement to the wearer. But there is a vast difference between lace and gems, from the fact that, while gold and precious stones have an intrinsic value before the hand of the lapidary or artificer has touched them, lace, which equals in value all but a few of the rarest gems, is fabricated from

the cheapest and simplest things in nature—the silk-worm's web or the fibre of the flax plant, the latter being poor, weedy-looking, with a most unassuming flower. An art industry, indeed, it may be called, since its costliness is the result of patient artistic labor alone.

During the period when lace was so extensively manufactured and worn in immoderation by the French and English Courts the writers of the day gave much attention to ridiculing or praising it. In 1651 a Flemish poet, Jacob Van Eyck, eulogied in Latin verse the making of lace. "Of many arts," he said, "one surpasses all the threads woven by the strange power of the hand, threads which the dropping spider would vainly attempt to imitate, and which Pallas would confess she had never known. For the maiden, seated at her work, plies her fingers rapidly, and flashes the smooth balls and thousand threads into the circle. Often she fastens with her hand the innumerable needles, to bring out the various figures of the pattern. Often again she unfastens them, and in this, her amusement, makes as much profit as the man earns by the sweat of his brow. The issue is a fine web, open to the air with many an aperture, which feeds the pride of the whole globe; which encircles with its fine border cloaks and tuckers, and shows grandly round the throats and hands of kings; and, what is more surprising, this web is of the lightness of a feather, which in its price is too heavy for our purses."

Lace went by the name of "passament" in both England and France throughout the sixteenth century. All braided gimps were known by this name, as well as gold and silver lace, and this is, in all probability, the reason it was bestowed upon lace. The French name, *dentelle*

was not given to it until it had a toothed, or what we call a pearled, edge. In Italy lace is called by three different names—*merletto*, *trina*, and *pizzo*, the last in Genoa. In France it is *dentelle*, in Spain *encaje*, in Germany it is termed *Spitzen*, and in Holland *kanten*.

Lace is composed of two distinct parts—the ground and the pattern. The network ground, made up of round, square or hexagonal meshes, is often spoken of by its French name, *réseau*. Ancient laces did not have this ground, neither did early points, nor do guipures. In these laces the ground is made up of long or short bars of thread, which connect the figures of the pattern together in an irregular manner, and in the more elaborate laces these bars are covered with fine button-hole stitches, and edged with dots or picots.

Sometimes lace has a ground made up of large meshes surrounding one part of the principal pattern or design, and small meshes about another portion, thus producing the effect of a more elaborate pattern by simply varying the ground. When the heavier design is connected by bars, which are usually called by their French name, *brides*, the more irregularity they show the more tasteful the work. The pattern, whether it be flower, scrollwork, or other figure, is also termed the *gimp*.

Lace has two edges. One is straight, for the purpose of sewing upon the garment it is designed to decorate; this edge is called the footing. Sometimes a very narrow, straight bordering, like a fine lace braid, is made separately and sewn on the edge to strengthen it; this is also called the footing when disconnected, as well as when sewn on the broader lace. When this separate footing is not employed, a stronger thread is introduced into the extreme

edge of the lace to give it body. The other edge of lace is usually scalloped or Vandyked, made firm by a thread, which is a trifle heavier than the other portion of the ground, except in cases where the heavy part of the pattern comes to the extreme border of the scallop or point. This edge is finished with a short, light, feathery fringe called the pearl or picot.

Many varieties of lace, especially the pillow, have insertions also; these insertions seem to have been first made at Genoa of the plaited lace described in the previous chapter. Insertions have the straight edge, called the footing, on both sides, and are never used for bordering, but for connecting, or, rather, dividing two portions of the garment, while lace proper is reserved for trimming the edge.

Before separate insertions were invented, garments designed for lace ornamentation through the centre had the different breadths united by what was called seaming lace. This was needle-made, of plain or elaborate pattern, wide or narrow, according to the garment decorated or the taste of the worker. If the two widths of cloth to be connected had a selvage, these selvages served as a foundation for the seaming lace, which was always connected with the cloth. If there was no selvage, the edges which were to be connected were first hemmed before the seaming lace was begun. When used upon linen, flax thread was employed; but if the article chanced to be silk, then silk was used for the seaming lace, of similar or contrasting color. The stitches used in making this seaming lace were similar to those in reticella or the earlier point laces, though usually not so fine. This lace was popular for sheets, pillow cases, cushion cloths, shirts,

gowns, and many articles of outer apparel. Mention of it is often made in the wardrobe accounts of Queen Elizabeth, King James and Prince Charles, who was afterwards Charles I. It is also employed at the present day in making up household linen in Denmark, Sweden and Russia.

Insertions of the present day do not differ from lace sufficiently to need a separate description; they are almost altogether pillow-made or woven, and are manufactured usually of a pattern to match the lace to which they belong.

Modern hand-made lace is of two kinds, point and pillow, there being but few varieties of the former and many of the latter.

CHAPTER XVIII.

POINT LACE.

VENICE originated point lace, first producing it about 1620.

Point is made on a parchment pattern, and entirely with the needle. *Only one stitch* is used in making it—the button-hole stitch, worked tight or loose—and it is marvelous how many variations of it will be found in a single piece of lace.

But four different countries in Europe have ever produced point lace in any great degree. It is true that time and circumstance have occasionally scattered isolated point lace workers among other countries, but their productions almost invariably partake of the characteristics of the district where they learned the art, and if otherwise, their work appears in such extremely small quantities that it has no effect whatever upon the general market, being in most cases picked up by some lady who delights in whatever is curious in the way of lace.

The centres for manufacturing point lace are four—Italy, Spain, France and Belgium, and in these countries the manufacture is limited to almost one city each. In Italy, Venice was the chief seat; in Spain, Castile; in Belgium, Brussels; in France, Alençon and Argentan.

The real points are few in number, and half of these, being manufactured to little extent at the present day, seldom find their way to American markets, except they are procured to order for lovers of rare laces who have

the means to gratify their tastes in this particular; for so elaborate is the workmanship, and so scarce have the choicest patterns become, they are worth their weight in —not gold, but diamonds.

There are but eleven different kinds of point lace known to the commercial world. The name point, however, is incorrectly applied to many of the better kinds of pillow lace, and is also given to several modern productions, which, though properly point, are simply faithful copies of the old specimens, and therefore do not merit a special name. We hear of Irish and English points, but they are only copies of old Italian and Spanish laces, or the early point de France, with a few attempts to copy Brussels point. Again, we hear on every side of point d'Angleterre, which is not an English point at all, but of Brussels manufacture. It received this name from the fact of its being smuggled into England during the latter part of the seventeenth century, when it was against the law to sell Flemish laces there, or even import them to any extent. The lace-dealers, consequently, after smuggling it into the country, rechristened it point d'Angleterre, and then disposed of it as an English production. The name was at first applied to Brussels pillow lace, and later to a lace in which Brussels point and pillow were mixed.

The eleven different point laces are as follows:

Venetian Flat Point,
Venetian Raised Point,
Venetian Grounded Point,
Spanish Flat Point,
Spanish Raised Point,
Point de France,
Point d'Alençon,

Point d'Argentan,
Brussels Point à l'Aiguille,
Brussels Point Gaze,
Brussels Point Gaze Appliqué.

The Venetian points are often termed Italian flat and raised point. The Spanish raised point is also called Spanish rose point. All the points are at times termed point à l'aiguille—aiguille being the French word for needle; hence the term means simply needle-point. It is generally, however, applied especially to the early Brussels point, for the reason that the lace usually called Brussels point is only a pillow lace. Point d'Alençon is often spoken of as French point.

Fashion writers of the day, as well as reporters generally, on both sides of the Atlantic, in describing dresses worn upon some State occasion, have a fondness for saying that Mrs. So-and-so, or the Princess Someone, wore a dress trimmed with Brussels lace. This is very definite, indeed, since Brussels manufactures two points, and no end of pillow laces, in all amounting to more than half the hand-made lace the world at present wears. The reason is, because those who write up the descriptions know little of lace, and all who were not there to see must remain in ignorance of the kind really worn. In a recent report of one of the Queen's Drawing Rooms, which was published in a London journal, a lady is described as wearing a costume trimmed with "Carrickmacross point lace." Now there is no such lace in existence—the Carrickmacross lace being a pillow guipure. In this way all, except those who are well versed in lace lore, are led to suppose the number of points almost innumerable.

In choosing laces, if one is in doubt, the points may be

readily distinguished by the button-hole stitches which compose them.

Venetian raised point, Venetian flat point, Spanish raised and flat points, and the early point de France, are never grounded—that is, the patterns are connected by brides, and have not the mesh or network ground. Some of the later Venetian flat points were grounded. There was also a lace manufactured at Brussels in the early part of the seventeenth century which was of pillow flowers put together with needle-made brides. This lace was not made to any great extent, however, and was incorrectly termed point de Venice. Though not properly belonging to point lace, it merits mention. Needle-made flowers were sometimes mingled with those of plait, but this was not usually the case.

The Venetian or Italian, the Spanish points and point de France, are manufactured only to a very limited extent at the present day. Venetian points are no longer made in Venice, and are growing very rare. Point de France is only produced by a few isolated workers, who endeavor to reproduce the old patterns. The art of making the French point d'Argentan is lost, and Brussels point à l'aiguille has given place to the more modern and popular point gaze.

So it follows that there are but three kinds of point lace which appear in the general market, the others all being classed as specialties, and rare at that. These three are point d'Alençon, Brussels point gaze, and point gaze appliqué. Of these, point gaze is the most valuable and point d'Alençon comes next.

The Venetian and Spanish raised points and early point de France are the most expensive laces known, rare spe-

cimens bringing fabulous prices. Their value varies greatly according to width, design and quality; ordinary patterns, of average workmanship and fineness, one inch wide, are valued at about $10.00 gold per yard. In wider laces the pattern is more elaborate, and the prices, as a rule, are more than double the inch-wide pieces.

The Venetian and Spanish flat points are not quite so expensive as those just quoted; the inch-wide patterns are worth about $8.00 gold per yard, wider pieces are proportionately higher in price. The Venetian grounded point is much less expensive.

Point d'Argentan comes next in value; although this lace is no longer manufactured, it was made in France extensively up to the time of the French Revolution, and, therefore, is not by any means extinct, valuable pieces being purchased and repurchased, like jewels. Aside from this, it resembles point d'Alençon too closely to be considered of remarkable value on account of its growing scarcity. Exceptionally fine pieces bring exceptional prices, but the inch-wide is valued at about $6.00 gold per yard.

Brussels point gaze ranks next, being the most beautiful and costly of modern points. The inch-wide patterns are valued at from $5.00 to $6.00 gold per yard.

Next in value are the early Brussels point à l'aiguille and the French point d'Alençon. The two laces resemble each other in a great degree. The Brussels point is not manufactured at present, except when mixed with pillow, and then it is called point d'Angleterre. These laces are worth, in inch-wide patterns, from $3.00 to $5.00 gold per yard, extra qualities and widths higher in proportion.

Lastly comes point gaze appliqué, which must not be confounded with the Brussels appliqué lace of pillow-made flowers. This lace is of needle-made flowers or other designs, worked in the manner of point gaze, and applied to fine Brussels net. The inch-wide are worth nearly the same as point d'Alençon, the price varying according to design and quality.

This list includes all the points known to the commercial world, though irresponsible dealers are addicted to the habit of giving wonderful names to laces, especially those of novel design, for the purpose of misleading the purchaser and obtaining an exorbitant price for the lace in question. Generally, the poorer the quality the longer the name, and it is invariably prefixed by the word point. It is always safest to purchase only of a responsible house, except one is an experienced judge of lace, though some choice specimens may occasionally be picked up in small hamlets of Europe, yet even these are growing fewer with each coming year.

CHAPTER XIX.

ITALIAN POINTS.

VENETIAN FLAT POINTS.

THIS is the oldest of the real points. About the beginning of the seventeenth century the Venetian workers of reticella began to merge this lace into point proper. The result was a number of pieces of fascinating needle-made lace, which began to take a uniform shape about 1620, under the name of *punto in aria*, or *punto de Venezia*, (flat point or Venetian point), it being termed point de Venise de France.

This lace sprang at once into popularity. The French Court was extremely partial to it, and after a time it became the subject of various edicts. It was also worn by the English Court, but to a less extent than at the French. As it originated about the beginning of the Renaissance style, the designs were of exquisite beauty. They consisted of flowing patterns of scrollwork and graceful leaves, connected by a sort of network of slender brides, the latter running one into another, a fashion in Venetian points.

These laces were exquisitely fine, being usually worked in flax thread; sometimes, however, of silk. They were wrought in nearly every household in Venice, and, as products of the needle, were certainly marvelous.

The design was first sketched upon green or white parchment, which was afterwards basted closely upon

two thicknesses of coarse linen. The figures in the design were then outlined by two or three threads, which were not stitched through the parchment, but simply held in place by being sewed on with a finer thread, which was looped over the outline threads at equal distances of about an eighth of an inch. The threads, when thus fastened, had the appearance of the upper thread in a lock-stitch sewing machine when the tension is so loose as to allow it to lie flat upon the upper surface of the work. It gave strength to the heavier part of the design, being afterward covered with button-hole stitches. It was called the cordonet. In Venetian flat point the outline threads put on as the foundation of the cordonet were usually confined to one or two. The fancy stitches were then wrought inside the cordonet, and the brides attached to it on the outside. When all was completed it was carefully cut from the parchment, a very sharp knife being thrust between the folds of the linen; the threads holding the lace to the parchment were thus all severed without injury to the former.

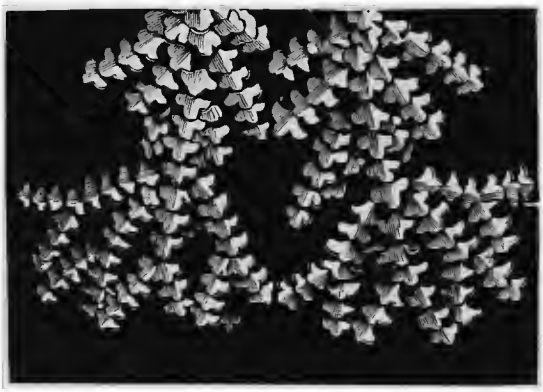
Special patterns sometimes were given especial names. Among the prettiest of these was a simple design which went by the name of "mermaid's lace," and a romantic story is still told in the Lagune Islands concerning its origin. Whether the tale be true or false, there is no doubt whatever that the pattern of this lace was copied from the coralline usually known as mermaid's lace. The story runs in this wise:

A branch of the pretty sea-weed was brought to a young Italian girl, a worker in Venetian points, by her sailor lover, upon his return from a cruise in the Southern sea. The delicate coralline attracted the girl's attention

at once on account of its exquisite beauty of outline, and she seemed greatly pleased with the gift.

"You have brought me a new pattern for my lace-work," she said, "the most graceful I have known."

So, with her needle and the finest white flax-thread, she sat down to her pleasant task of imitating the coral-line. The result was a more perfect success than she had anticipated, and the "mermaid's lace," as it was called, became eagerly sought for, and for a time had a regular furore of popularity.



MERMAID'S LACE.

Possibly the romantic story connected with its origin aided in making it so general a favorite, but aside from this it was very graceful in effect. The design was afterward mingled with others, each lacemaker varying it according to her will, until at last it lost its distinctive character. It was popular about the middle of the seventeenth century, and belonged to Venetian flat point.

The Venetian points continued in favor until the French edicts prohibiting their use affected them seri-

ously; and when, in 1665, Colbert instituted the manufacture of point de France, and afterward point d'Alençon, they received their death-blow, having never rallied from it.

VENETIAN RAISED POINT.

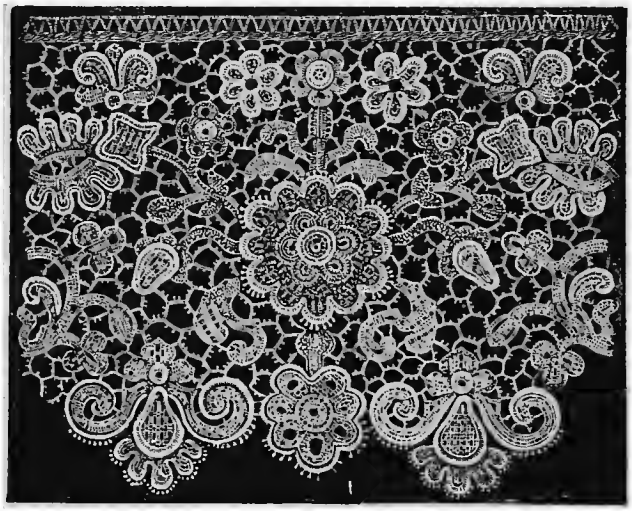
This lace may be considered the most exquisite of the productions of the needle. It sprung from Venetian flat point, which it resembles in nearly every respect, with the exception of being raised in certain portions of the pattern. The choicest designs were reserved for this lace, it being more elaborate than the flat points. They were of the Renaissance school, in floral scrollwork, stems and leaves, with deeply-raised centres and outlines, executed in the most perfect manner, the relief being double or triple, according to quality and design of lace, or the effect required.

It was worked in the same manner as flat point, with the exception of the second and third tiers of raised work, which were wrought separately and then sewed on so perfectly as to appear worked together. Like flat point it was executed in long strips, in order to avoid unnecessary joinings.

The specimen given on page 134 is in the Renaissance style, and though the illustration is remarkably accurate, it is almost impossible to convey upon paper the rare and delicate beauty of this lace. One peculiarity of Venetian point can be readily observed by studying this specimen. The brides scarcely ever reach from one spray or flower to the other, but run together in a sort of irregular network, with two picots on each bride usually, sometimes but one, and never more than two. The designs are graceful and

free, but extremely delicate also. Another fine specimen, given on page 135, is in yellow silk, a free and graceful design, carried out with extreme delicacy and exactness.

Venetian raised point for a long time found eager, almost greedy, purchasers, not only among the fashionable world at large, but also for the use of dignitaries of the Church. It was the favorite lace of Anne of Austria,



VENETIAN RAISED POINT.

and greatly worn during the regency for rabats, manchettes and canons. In a portrait of Cinq-Mars, at the National Gallery at Versailles, he is represented in a deep collar of Venetian raised point. It ornamented the garters worn at the knee, shoe-rosettes, cuffs—in short, was used with the utmost prodigality, and the prices paid for it were almost fabulous.

This point was sometimes worked in silk of various

shades, though usually of white flax-thread. The favorite colors in silk were cream, yellow and purple. It occasionally appeared shaded in different tints, yellow

VENETIAN RAISED POINT.

and cream being employed, or two shades of purple. The effect was gorgeous to a marvelous degree, and these specimens, when wrought in rarely graceful designs, commanded almost any price asked. The supply never seemed to equal the demand for raised Venetian points, as the system of manufacture was scarcely as perfect as it is in our day, when no sooner does any specialty become popular than some enterprising American opens an establishment for making it after the most approved and economical plan, and at once proceeds to flood the market with the article in question, until it becomes a drug, and, in consequence, goes out of fashion immediately. Had this system been in practice in Venice during the days when her points stood unrivaled throughout the civilized or more properly the fashionable world, her rare old laces would scarcely be valued as they are now, and, possibly, they would have been far less perfect. As it was, there were no extensive lace-works in operation; the women skilled in the art patiently plied their needles day after day in their own humble homes, one valuable piece of the lace requiring years to finish. At this time they had not even learned the art of setting several workers upon the same piece; but it was the custom for the one who began the work to finish it. The manner of selling it was also primitive. It was sought out by agents sent for the purpose by kings, queens, princes or dignitaries of the Church, and though it was the custom for cheaper laces to be sold by venders or peddlers, who went about from city to city besieging the doors of the nobility or importuning ladies of rank as they rode out in their carriages or were carried in their chairs, the fate of being hawked about

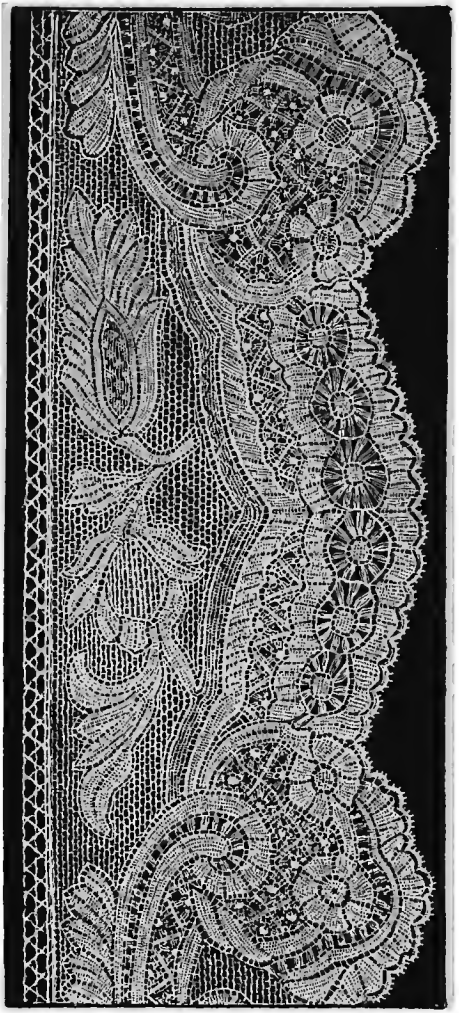
never befell Venetian raised point, for it was sought after with far greater zest than diamonds. The latter could be had for the money at any time, but the rare lace then in fashion was often hard to find. It was a matter of great rivalry among ladies of the French and English Courts as to who possessed the most beautiful Venetian points; indeed, this rivalry was not confined to the ladies alone, for the gentlemen were quite as tenacious upon the subject of laces, vieing with each other in the expensive and popular lace of the time; and there was nothing that approached Venetian point in the way of elegance for collars, manchettes and canons.

At the time when this lace reached its highest pitch of popularity all Europe seemed lace-mad. It was during the Renaissance period—the time of wonderful artists, cunning workers in metals, wood, or stone; sculptors, skilled workers in the glyptic art; indeed, for all the arts previously known to man, and others yet new and almost untried; and lace patterns and lace-making generally seemed to imbibe the poetic and artistic inspiration of the hour. The patterns were graceful and flowing, the work exquisitely fine.

Raised Venetian point is termed *punto a relievo*, *punto a filo grano con mezzo-relievo*, rose point, Italian raised point, and *gros point de Venise*. Like the flat point—which, however, was never as beautiful or popular as the raised—it was seriously injured by the French edicts prohibiting its use, but more especially by Colbert's establishment of point de France. Raised point, which can scarcely be distinguished from the original, has recently been produced at Burano, and was shown at the Paris Exposition of 1878.

VENETIAN GROUNDED POINT.

After the establishment of the French points by Colbert, the Italian points languished, their manufacture be-



VENETIAN GROUNDED POINT.

coming almost extinct. In the beginning of the eighteenth century, however, the Venetian workers made a lace which was called *point de Venise à réseau*, or Venetian grounded point. The early Venetian flat and raised points were called Venice point guipure, in contradistinction.

This new lace, however, did not resemble the old Venetian point, as it was copied after Brussels point à l'aiguille, or, as it was sometimes termed, Brussels flat point. It was also made to compete with Brussels lace.

BURANO POINT.

It surpassed the point it copied, for its designs were very beautiful, the thread unusually fine, and the execution perfect. It differed from the Brussels point in having little raised knots or dots scattered over the design.

The illustration (page 138) shows a piece of Venetian grounded point, which has the rows of lozenge-shaped rosettes, or stars, which was a distinguishing feature of this lace. Although it excelled Brussels and Alençon points in many particulars, it failed to become a for-

midable rival of either; probably the industry failed from lack of organization, as well as from the fact that there was little demand for lace at this time.

The island of Burano, in the Adriatic, near Venice, made excellent specimens of point de Venise, which was also called Argentella, and sometimes Burano point. The last specimens, however, varied greatly from the first, though in minor particulars, and at length the lace industry, except so far as the manufacture of a few patternless guipures, seemed to die out in Venice and Burano.

When the school for lace-workers was established in Burano, in 1872, the manufacture of Venetian grounded points, as well as the reproduction of various other points, ancient and modern, was carried on to a certain degree. The quantity of lace produced has not been remarkable, but the quality is exquisitely fine.

We give an illustration of Venetian grounded point, as produced at Burano, and exhibited at the Paris Exposition, 1878. It resembles the original lace to a great extent, but scarcely in point of fineness. It was called, by courtesy, Burano point, though Burano has not invented a lace of its own; it only copies other point laces, both ancient and modern, and it is to be hoped this industry will meet with the patronage and encouragement it richly merits.

CHAPTER XX.

SPANISH POINTS.

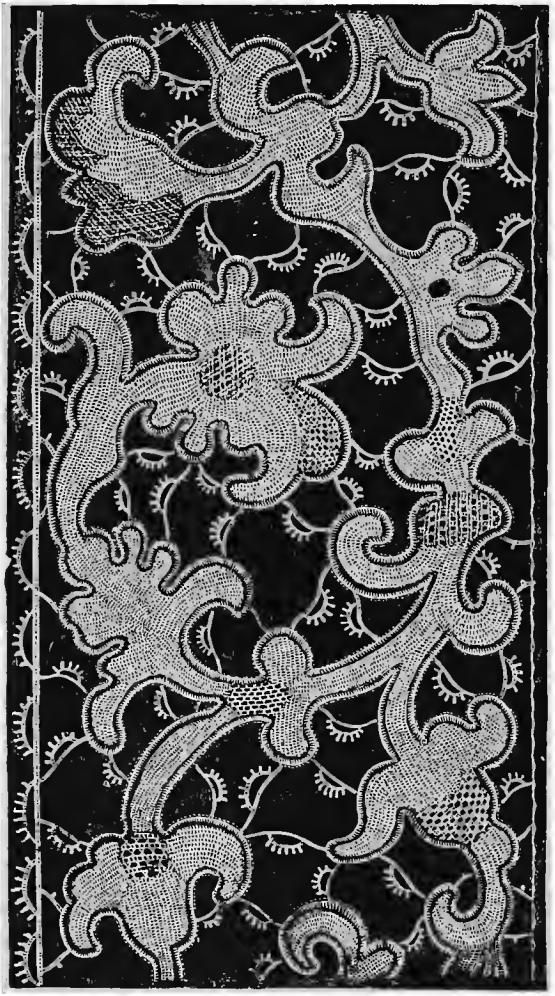
Spain is said to have learned the art of making point lace from Italy, and this seems very probable, from the fact that there is a strong resemblance between the points of the two countries. Aside from this, Venice holds, undisputed, the honor of inventing point, and as the two countries were Catholic, and lying side by side, the work would be very apt to spread through the convents. Spain is also said to have taught the art of making point lace to Flanders, which country reciprocated by teaching Spain how to make pillow lace.

However this may have been, except in the manufacture of blondes, Spain has not been especially celebrated for her pillow laces, while, though Flanders and Belgium generally are famed for modern points, they do not resemble the old Spanish or Italian points except in the stitch by which they are worked. Spain has never produced a grounded point.

SPANISH FLAT POINT.

It is not quite clear whether Spanish flat or raised point was first worked in Spain. The flat, though partaking of the graceful Renaissance designs, was not quite equal to the Venetian flat point, and especially, when compared with the raised points, looks somewhat meagre.

or as if lacking spirit and variety, both in the pattern and in manner of execution. It appears to have been made either when point lace-work was in its infancy in



SPANISH FLAT POINT.

Spain, or upon its decline. Notwithstanding all this, it is a beautiful lace, and highly prized at the present day, though it was never as popular as Venetian flat point. Venice point was sought after by the fashionable world at large, while Spanish point, little worn by royalty, was almost altogether consumed by the Church in Spain. The working of the lace was also more confined to nunneries than the Italian, and, possibly, this accounts in a great measure for the scarcity of reliable information concerning it which is obtainable at the present day; and even the lace itself is hard to find, even small specimens being very scarce.

The distinguishing feature between the Spanish and the Venetian points is the peculiarity of the brides. It has already been observed that the brides in the Venetian points run into each other, forming a sort of network, and upon each bride are one or two picots. In the Spanish points, on the contrary (as will be seen by observing the illustration), the brides run directly from one portion of the pattern to the other, and upon each, or nearly every one, is a loop covered upon one side with picots. These are called coxcombs, and are peculiar to Spanish points, particularly the flat, when the design is rambling and rather disconnected; and only for these coxcombs scattered over the brides the lace would present an altogether too loose or open appearance. Other devices appear upon the brides in many designs, but more especially in the Spanish raised points, as will be seen later.

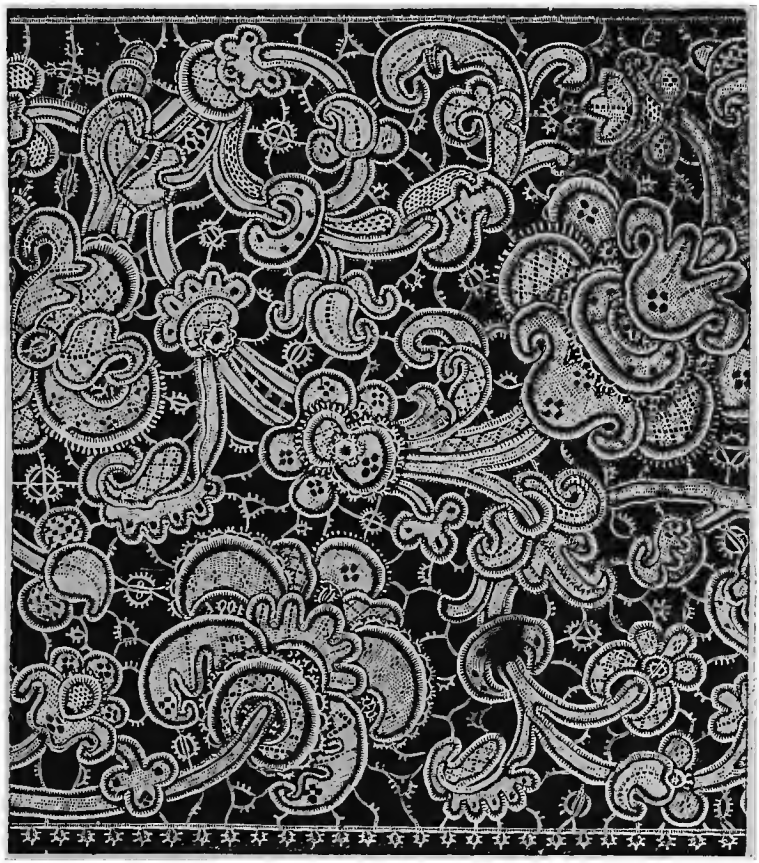
Flat point appeared but little in the market, the greater portion of it having been devoted to the use of the Church. It is sometimes called *Spanish point guipure à bride.*

SPANISH RAISED POINT.

This lace closely resembled the Venetian raised point, and though, like the flat point, its use was for a long time almost exclusively confined to the Church, and therefore it was not seen at the French Court, except in limited quantities, yet some declare it quite equal to Venetian raised point, for, though the brides in the Spanish raised point are fewer than in the Venetian, thus giving the appearance of less labor bestowed upon it, the patterns are bolder, quite as free and flowing, and the execution simply perfect. There is no doubt, had the manufacture of Spanish raised point been conducted upon a more extensive scale, or even had the requirements of the Church been less, it would have sharply contested with Venetian point its supremacy at the French Court.

The designs for this lace, as well as the Spanish blondes, for which that country is so famous, are said to have been first suggested by the Moorish embroideries. The Arabs who occupied Andalusia, Valencia and Murcia were celebrated for their exquisite needlework and embroideries. Later—toward the beginning of the seventeenth century—Philip II. of Spain established a school for embroidery in the convent of the Escorial, where most elaborate and beautiful patterns were wrought after designs by Tibaldi and other celebrated painters, as well as the more ancient Moorish. These patterns, being familiar to the lace-workers, were to a great extent copied in the Spanish points. The result was the production of the most admirable designs in lace. The patterns consisted of a scrollwork of acanthus and other leaves, *fleur de lis* and connecting sprays, the

designer seeking after strong effects rather than extremely delicate ones, until this lace seemed to give an air that was grand and imposing to the wearer.



SPANISH RAISED POINT.

This specimen is in the Renaissance style. In it will be observed the specialties in the Spanish raised point brides—the accompanying wheels and coxcombs. In

some designs the wheels resemble stars; in others, both stars and wheels occur, in which the brides cross each other at right angles.

At the dissolution of the Spanish monasteries in 1830 the most beautiful specimens of Spanish raised point now in existence were thrown upon the market. As soon as this became generally known, eager purchasers flocked to secure it. Many articles were purchased for museums, in the way of priestly robes, while lace lovers, both public and private individuals, made haste to procure specimens, well knowing that such an opportunity would never again be presented.

Spanish raised point was successfully copied in France under Colbert's administration. It was also made to some extent in Venice; but Colbert was not content to copy the points of other nations altogether, and his lace-workers found that point de France—similar, yet differing enough from the Spanish raised point to deserve a name of its own—was more popular and remunerative employment; while the Venetian lacemakers were more content to extend the manufacture of their own raised point than to copy the Spanish, which they liked less. There are also a few more modern reproductions of this point, but they are very few, many of them extremely inferior, and they fail to affect the market in even a slight degree.

On account of its resemblance to carved ivory, Spanish raised point is sometimes called bone point. Portuguese point is worked in Portugal, but is only given the name on account of the locality in which it is manufactured, as it is precisely similar to the Spanish, both flat and raised being perfect copies of these points. The Portuguese was worked at a later date than the Spanish, though

never in remarkable quantity. Until the sequestration of the monasteries, however, the specimens preserved outside the Church were largely Portuguese work.

Spanish raised point was worked for a somewhat longer period than the Venetian, though never in so large a quantity. While point de France superseded Venetian point in the fashionable world, thus destroying the demand for it, and, in consequence, the manufacture also, Spanish point, being in steady demand for chausables, stoles, maniples, and other priestly vestments, flourished later on, while its manufacture was begun soon after the Venetian.

The churches in nearly all the Spanish towns are rich in the possession of rare old vestments and other articles composed of, or richly ornamented with, Spanish raised point.

CHAPTER XXI.

FRENCH POINTS.

POINT DE FRANCE.

When Colbert, who was minister of France under Louis XIV., found the people's love for lace so great that all the edicts put forth by the reigning monarch to suppress the wearing of it were not only ineffectual, but almost unregarded, he conceived the brilliant plan of making France a lace manufacturing country, and thus retaining the money within the realm which the French people persisted in spending upon lace.

He well understood the magnitude of the undertaking. To prove successful, the enterprise would require to be perfectly planned, and no small amount of skilled labor obtained to carry it into execution. The points of Spain and Italy were of such exquisite fineness, that no mean production could successfully vie with them, even though bolstered by royal edicts without number, and the pillow laces of Flanders he could not hope to surpass. Nothing daunted, however, by the prospect, he obtained his sovereign's eager consent to his plan, and fell to work with a will.

There are many conflicting reports concerning the manner in which Colbert founded the lace industry in France, and the most popular and generally accepted of these was rendered quite improbable by the published correspondence of Colbert only a few years ago. Fifty letters

upon the subject of his lace project were discovered, and though they settled many things in reference to it, beyond a doubt his course, in other particulars, was not rendered quite clear.

The account given in a local French history of the town of Alençon, which was the most successful centre of the industry, says that, in 1665, Colbert sought out a lady named Madame Gilbert, born in Alençon, but who thoroughly understood the manner of working Venetian points, and gave her 50,000 crowns, aside from the use of his Château of Lonray, near Alençon, for the purpose of establishing the manufacture of point lace. He had already secured thirty Venetian lace-workers to assist her in making the lace and teaching others. The first products of their skill were brought by Madame Gilbert to Paris, and the king, accompanied by Colbert and a number of courtiers, went to inspect them. They were displayed to the best advantage, and being well-executed specimens in choice designs, the king expressed himself highly pleased. He christened the lace point de France, and announced that it was the only lace which, by royal permission, could thereafter appear at Court. His loyal subjects, glad to be able to wear lace at all with royal consent, readily purchased all that was offered, and thus, from the very beginning, the enterprise was a success.

From Colbert's correspondence it appears that, obtaining an order to establish the manufacture of both point and pillow laces in a dozen different towns in the kingdom, he formed a company, the capital of which, as early as 1668, amounted to 22,000 livres. An exclusive privilege was given for ten years (from August 5th, 1865), and a grant of 36,000 francs. Eight directors

were appointed, upon a liberal salary, to superintend the manufacture. There were at first many difficulties to be

POINT DE FRANCE.

surmounted. The authorities of the several towns where the industry was conducted did little or nothing to for-

ward it. The lace-makers, who had been obtained from Flanders as well as Venice, preferred to cling to their old patterns and styles, while it was Colbert's intention to produce specialties and laces of new and peculiar design. These laces were at first, whether pillow or point, called point de France. Soon, however, the term was limited to the point lace only, which, from being a cross between Spanish and Venetian raised point, grew gradually to have some characteristics of its own.

The term point de France is now applied exclusively to that needle-made lace which was manufactured principally at Alençon, the ground resembling in a great degree that of Spanish point, the brides stretching from one part of the pattern to another, and ornamented with coxcombs and occasional stars and crosses, but never forming a network as in Venetian raised point. Before point de France was settled upon, both Spanish and Italian raised points were copied. The designs of point de France were in many respects, however, peculiarly its own. They were scarcely as bold as the Spanish patterns, yet rather more decided than the Venetian. The workmanship was of the very best, and the lace well worthy of the patronage it received; otherwise, even though backed by the king and prime minister, it might have failed to become popular.

It became the rage at Court, and was also affected by English nobility and royalty. In 1669 the first distribution of profits occurred; the amount was fifty per cent. on the principal invested. The profits were again divided in 1670 and 1673, the second division amounting to much more than the first, and the third being greatly in excess of the second. In 1675, the grant expiring, the remain-

ing profits were divided, and the capital returned to the shareholders. In all the ordinances regulating the manufacture of lace in France, and in the Colbert correspondence, no mention is made of any Madame Gilbert or of the Château of Lonray. This leads many practical people to regard Madame as a myth, though the château was the property of Colbert's son, the Marquis de Seignelay. He, however, did not come into possession of it until his marriage with Mlle. Matignon, in 1671.

A French journal, in speaking of this point, says: "We have seen some with little flowers over the large, which might be called flying flowers, being only attached in the centre." Later, it speaks of the new points as having no brides—the flowers are closer, and connected by sprays or stalks. Yet in many respects did point de France so closely resemble Venetian raised point, it was called by the latter name in England and other foreign countries.

Colbert still continued to protect the industry, which at times caused him much trouble, on account of the dissentions and disputes of the lace-workers. He wore his favorite lace upon all occasions, seeming in reality to prefer it to any other point. He died in 1683, and from that hour the industry of point de France seemed to languish. Louis would undoubtedly have protected it if he had been wise enough; or, perhaps, tired of it, as a child with an old toy, he became more interested in other matters. His revocation of the Edict of Nantes in 1685 scattered many of the workers; yet, the manufacture lingered on through the long, dreary wars that filled the latter portion of his reign. It was made to some extent up to the time of his death in 1715, but soon after this period

grounded points were introduced, and named for the town in which they were chiefly manufactured—Alençon.

Since then, grounded points have remained in fashion, and none of the old points with bride grounds have been revived. It is true that pillow guipures, both of silk and of thread, abound; but these bear only a ghost of resemblance to the older points, which, for artistic design and perfect execution, are not surpassed even by that queen of modern laces—point gaze; and it seems quite probable, since imitation laces—as the products of the loom are invariably called—have become so plentiful and cheap, and so pretty, too, that the prospect of reviving these ancient laces grows fainter and fainter with each year; and when we come to consider how universally even fashionable and wealthy ladies adopt these products of the loom, we are led to wonder that the manufacture of point d'Alençon—which is now half-loom made and half needle-point—is kept up in any degree, and that the points of Brussels are still so prosperous and popular.

CHAPTER XXII.

FRENCH POINTS (CONTINUED).

POINT D'ALENCON.

THIS name was given to the grounded point manufactured in Alençon, and which superseded point de France. The popularity of the older points began to wane. Brussels was manufacturing a grounded point, which was already a favorite. Venice was making a similar point to compete with that of Brussels, and the Alençon lace-workers followed the example, greatly to their profit. This was early in the eighteenth century, about 1720.

There is a dispute, however, as to whether Alençon or Brussels made the first grounded points. It is acknowledged that these points were not manufactured until the eighteenth century, and Brussels never made points with bride grounds, like Venice and Alençon. The grounded points sprang into existence during the close of the Renaissance period, and the earlier ones bore rococo designs. Those of Brussels, however, seem to have a tinge of the Renaissance in a greater degree than those of Alençon, and for this reason alone would appear to be of earlier origin.

The needle-made ground of point d'Alençon was unusually strong, wearing well, and quite unlike that of the Brussels or grounded Venetian. The mesh was often of two sizes in the same pattern, and was composed of two threads, held together by a third, thus forming a finer

ground, which would not draw out of shape when wet, and therefore would bear repeated washing. Unfortunately, the manner of making this ground is lost; though many of the older specimens, still in good repair, remain, no one has been found with sufficient ingenuity to discover the way in which it was made.

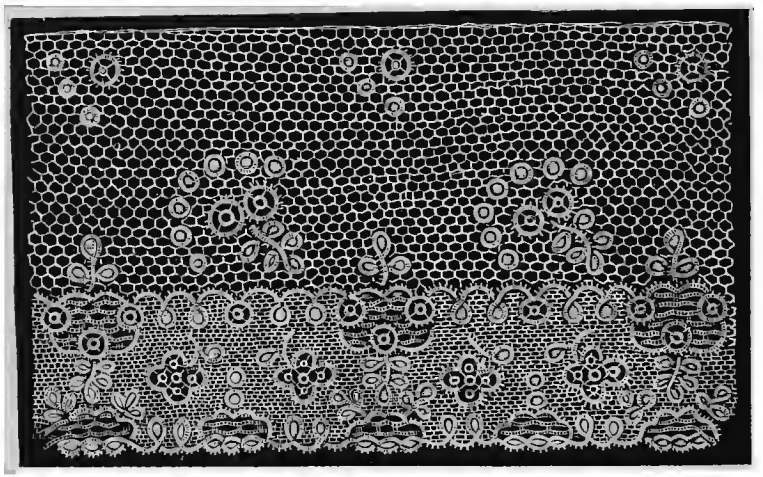
The modern point d'Alençon ground is simply a fine machine net, the pattern being appliquéd on the net. The loom nets and laces are so perfect and fine that hand-made laces, except of the most exquisite pattern and fineness, cannot compete with them. Besides, labor is dearer than in the early days of the Alençon points, and only the purses of royalty can afford them, therefore the machine-made grounds are uniformly adopted.

Many attempts have been made to nurse the manufacture of Alençon lace into the popularity which the Brussels point gaze enjoys. Napoleon I. undertook the task, and the Empress Eugénie did still more—she not only used it herself, but in the using set the fashion for the world. However, she could not make the world follow altogether in this. Her superb costumes were universally copied, it is true, but those who imitated her style found, by substituting point gaze for Alençon, they could secure a far lovelier effect. Alençon was much used for lingerie and for narrow edgings of all sorts, but for bridal veils, fichus, deep flounces and large articles, it was never a favorite.

The design of point d'Alençon first partook of the rococo style, and afterward the dotted. Both were compact, and the modern designs have not improved upon either; there has always been in Alençon point a certain poverty of style, and, though the lace is fine, it has the

effect of a poor, flimsy fineness. There are, it is true, some exceptions to the rule, but they are exceptions only.

This design is in the rococo style, at the period when it was fast merging into the dotted. It is pretty and delicate, but not remarkable for especial beauty.



POINT D'ALENÇON.

Alençon point was formerly made by a single worker; it was composed of minute button-hole stitches, and worked upon parchment; but when Brussels conceived the plan of putting several hands at work upon the same piece of lace, Alençon followed suite, or, rather, it managed to exceed Brussels in the number of persons employed upon one pattern. The mode of procedure was as follows:

First, the design is engraved upon a copper plate, from which it is printed upon strips of green parchment, each ten inches in length, the second printed so as to take up the pattern where the first left off, the third following the second

in a similar manner, and so on, each section being numbered in regular order. Green parchment is used in preference to white, as any defect in the pattern can be more readily detected upon it; aside from this, the color is said to be more restful to the eyes than any other. The parchment, as in other points, is stitched to two thicknesses of coarse linen and given into the hands of the first worker, who is called the *piqueuse*, whose duty it is to prick holes through the parchment outlining the pattern. When this is done the *traceuse* takes it and fastens the outline threads of the cordonet in place by taking two threads in her left hand, shaping them to the pattern, and fastening with a needle and fine thread at short distances, the needle being passed through the holes in the parchment. The needle is put through a hole from the wrong side, over the two outline threads, and then back through the same hole in the parchment; each stitch is made in the same manner, thus making them as smooth, even and close, as if glued to the parchment. Unlike the bride points, the ground was the first part to be put in; accordingly, the *réseleuse* and *fondeuse* next took the work, the former making the regular ground, and the latter supplying any other meshes required by the pattern. The meshes were worked backward and forward across the piece of the lace, from the straight edge where the footing was afterward added, to the scalloped edge or picot. The *remplisseuse*, when the ground was completed, put in the flat part of the pattern which is inside the cordonet, is called the *toilé*, and is made of flat button-hole stitches, after which it passed into the hands of the *brodeuse*, who button-holed the cordonet. Next, the *modeuse* put in the ornamental fillings, which are inside the cordonet, and comprise all the fillings except the toilé.

The lace had now passed through the hands of seven different workers, and was ready to be cut from the parchment. This fell to the lot of the *ebouleuse*, who passed a sharp knife between the folds of linen, and severed the threads which were put in to hold the outline threads of the cordonet in place before connected with other stitches. The *régaleuse* fastened the sections of lace, in regular order, upon a piece of doubled linen, over which green paper had been tacked, when followed the most difficult task of all, that of joining the sections without showing where they were united. This was done by the *assembleuse*, and at first seems almost impossible, but it must be borne in mind that the edges of the different sections are as strong as that to which the footing is sewn, and not composed of ragged edges of thread as is a lace which has been cut across with the scissors. The *assembleuse* connected these several divisions either by a stitch impossible to describe, and called *assemblage;* by an invisible seam which, in the parts where the pattern was divided, followed as far as possible, the outlines; or, by a third method, a stitch called *point de raccroc*, where the ground is united by a fresh row of stitches, similar to that employed in making the meshes. The *toucheuse*, *brideuse*, *boucleuse* and *gazeuse* then respectively went over the work of joining, making each part connected by the *assembleuse* as perfect as any other portions of the lace. The *mignonneuse* then sewed on the footing, or, as it is called in France, the *engrêlure*, when the *picoteuse* put the picots on the edge of the cordonet, running a horse-hair through the loops to keep them straight. The *affineuse* then went over the whole piece, rendering it as perfect as possible by adding a

stitch here or a picot there, when the *affiqueuse* completed it by polishing and making perfectly smooth the toilé.

Modern Alençon manufacturers do not employ so many hands upon one piece of work, the number being reduced to nearly one-half, as more than ten or twelve are quite unnecessary. This number, however, will work to greater advantage upon a piece of Alençon point than if each is given a separate piece to work alone, as a worker is more adept when always performing the same portion of the labor than when she does the whole; and besides, nearly every one shows an aptness or preference for one particular part, and it is advisable to give her this portion.

For more than half a century Alençon point flourished, and then it declined until near the beginning of the nineteenth century. It revived in the time of Napoleon I., only to decline when he ceased to foster the manufacture. With Napoleon III. it again became important. In the year 1840 two hundred aged lace-workers were induced to aid in its manufacture; but their hands had either lost their old cunning or they clung to their own especial manner of working, and the result was a sort of mixed fabric, a rather pretty lace, but without the old Alençon ground.

The best modern Alençon point is made at Bayeux, but needle-made grounds are rarely ever made elsewhere, and here only as a specialty for some particular purpose. Bayeux sent an exquisite production to the Exposition of 1867—a dress of two flounces in shaded foliage and flowers, the design being exceedingly beautiful, and the work executed in an equally artistic manner. The dress was the admiration of all visitors, and was valued at $17,000. Forty workers had been employed upon it for

seven years. The Alençon point of Bayeux is usually executed by single workers.

Point d'Alençon could never compete with either the early Brussels points or with the modern point gaze, on account of the insignificance of its designs, even though it is a more durable lace, or, rather, the old Alençon ground was more lasting; the modern has scarcely this merit, being usually of machine net. Horse-hair is sometimes introduced in the cordonet to give stiffness; it answers the purpose, but is apt to shrink with washing, more especially if very hot water is used for the purpose. The designs of Alençon point are seldom copied from Nature, flowers and foliage do not appear in it, only rather pinched sort of patterns, and, however beautiful the workmanship may have been in times past or present, lack of beauty in design has been a great drawback to its continued popularity.

In point of fashion, Alençon is not now a favorite lace, and if this continues, the manufacture will soon feel the effects more severely than ever. France stands unrivaled in many of her industries in the finer textiles, but she must accord the palm to Belgium in the production of both point and pillow laces, if we except Chantilly. The finest imitation or loom laces are made in France, and possibly this accounts for the deterioration of the hand-made productions.

CHAPTER XXIII.

FRENCH POINTS—(*continued*).

POINT D'ARGENTAN.

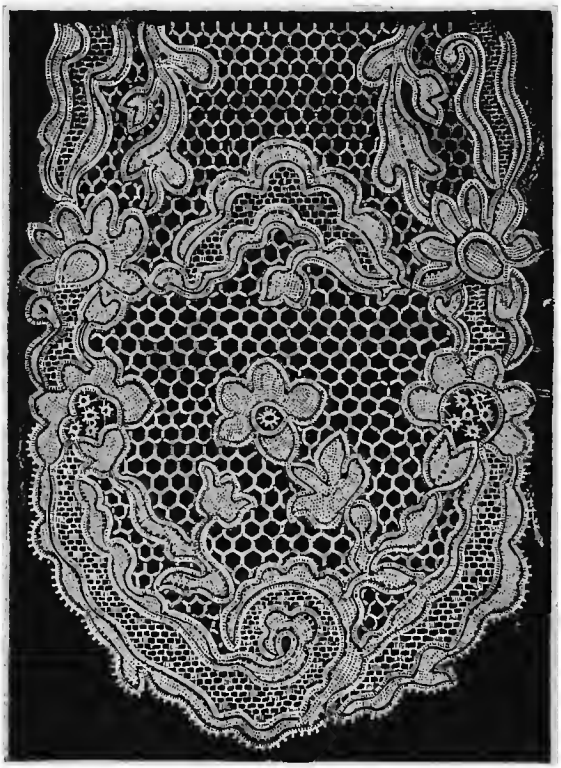
THIS lace has often been confounded with Alençon. Argentan was not one of the towns in which Colbert first established lace-making, though it is afterward mentioned in his correspondence. The early points of Argentan seem to have attracted but little attention, and, as Alençon took the lead in the manufacture, she also took the name of the first productions of Argentan, probably however, by accident.

The points of Argentan were superior to those of Alençon in many respects; first of all, in beauty of design. The patterns were more flowing and free, and the ground peculiar, being a compromise between a mesh and a bride. It was in reality a six-sided mesh, entirely covered with button-hole stitches. The ground as well as the pattern was printed on the parchment design, and the upper angles of each mesh pricked. Pins were put in at the angles, and the foundation laid by passing the needle and thread around these pins, after which the meshes were covered with fine, close button-hole stitches. This rendered the ground unusually strong, as well as pretty, and the lace was, in consequence, almost imperishable.

The illustration on page 162 is in the rococo style, being slightly enlarged to show the hexagonal mesh. Close examination will also discover the minute button-hole

stitches of which the bride mesh is composed, there being six or seven stitches in each side of the mesh.

The pattern in point d'Argentan was worked in the same manner as point d'Alençon, on strips of parchment,

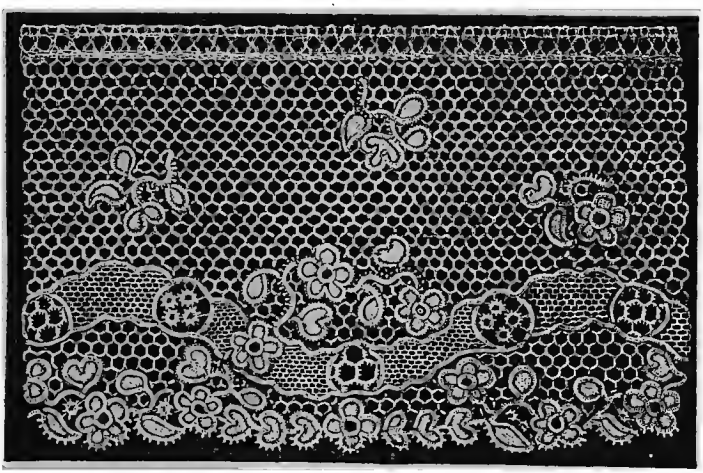


POINT D'ARGENTAN.

though the effect of the work was different. The toilé inside the cordonet was very close and flat, the cordonet and relief higher and much heavier, but this was needed with the peculiar ground, which was sometimes called

grande bride ground. The flowers were larger and more rambling, and though Alençon was finer, Argentan was far more effective. The patterns resembled somewhat those of the early Brussels point, and the lace, though differing in the ground, was equal to the Brussels point in regard to style.

This specimen is in the rococo style also, and rather more compact than many of the patterns. Picots were



POINT D'ARGENTAN.

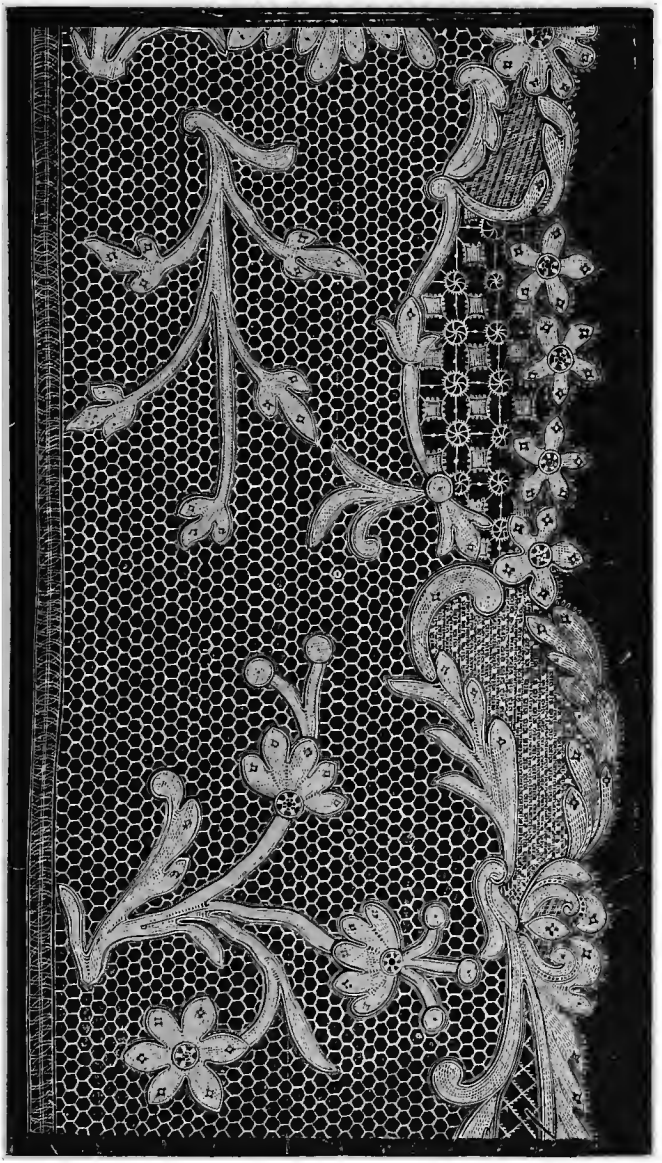
sometimes added to the brides composing the mesh, especially in fillings, where a small portion inside the flower-sprays was filled with the ground. The picots gave variety. Many varied and ornamental fillings were employed in this lace, especially near the border, where scarcely less than half a yard in length would be sufficient to show the different fillings. Often there was two or three times the variety in fillings there was figures in the

pattern, and in this case one set would be filled with one or two kinds, the second set with others, and the third with still others; while with the fourth the fillings would begin over again in regular order. Often, again, the pattern, while being of similar sprays of leafage or flower, would be arranged differently, thus showing an almost endless but pleasing and graceful variety.

The pattern illustrated on next page is a specimen of the kind just mentioned, a page of the book being quite too small to show the whole of either the pattern or fillings. Of the latter there are four different kinds near the picot, while the sprays show two complete ones and a portion of the third, all somewhat similar, yet differing sufficiently to attract the eye at once. The sprays, too, in this pattern, as in many others in Argentan point, reach quite to the footing or engrêlure. This is often the case in the designs for Argentan; in many instances the spray is six or eight inches in length, and rambles all over the space between the picot and footing, except a very narrow border at the picot, forming irregular, long and rather flat scallops, composed in part of small stars, forget-me-nots or similar designs, alternating with minute scroll-work, among which are thrown fillings of various stitches.

Alençon made a small quantity of lace at one time with the Argentan ground, but it was inferior to the real Argentan, and the experiment failing, it was little practiced, except that it was sometimes employed to give variety to the regular Alençon ground by introducing it in some of the fillings. This was done with good effect.

Upon the other hand, Argentan essayed to make the Alençon grounds, but the result was inferior to the regular products of the Alençon workers, and the attempt



POINT D'ARGENTAN.

was discontinued. This illustrates the fact, that it is almost impossible to initiate an old lace-worker into a new manner of making lace. She rebels at once; she declares there is but one proper way of making lace, and that is the mode she was first taught; she cannot make the new, she dislikes it, and, unconsciously, mixes up with it the old stitches to which she has so long been accustomed. This caused Colbert much trouble and vexation, and it has been proved that to introduce a new lace, one must obtain beginners and teach them the art. Of course this rule does not apply to those who acquaint themselves with the different stitches and modes of making lace for the purpose of teaching or inspecting others, but only to those to whom long habit has become second nature.

Point d'Argentan can always be recognized by its ground, which, though it may be employed to a small extent in other laces, appears in none other as the regular ground, the large, six-sided mesh, covered with tiny button-hole stitches, being unmistakable even to an amateur. The lace was not, like Alençon, confined to small edgings, narrow flounces and the like, but was much employed for wedding trousseaux, for robes, deep flounces, veils, berthes, and articles in which the large and beautiful pattern showed to the best advantage.

The manufacture of Argentan point was not very large. It is said to have never included more than two thousand workers at any one time, and these were employed in three or four factories only. No mention is made of the lace in the public records until about 1800, but it appears in the wardrobe accounts of the royal family and members of the Court flourishing through the reigns of Louis XV. and Louis XVI., and declining with the Revolution.

Madame du Barry purchased a complete garniture of point d'Argentan in 1772, for which she paid more than $1,000. Only elaborate and well-paying orders were executed, and by this means inferior work was avoided.

The ground, in some specimens, had the large mesh surrounded with small picots, not only in the fillings but throughout the body of the work. This ground is usually spoken of as the *bride picotee*, and is very elaborate, though the art of making this ground is now lost.

An attempt was recently made to revive the point at Argentan, three pieces having been discovered partly completed and still attached to the parchment patterns. These three pieces had each a different ground; one, the *grande bride*, which was most common, consisting of the hexagonal mesh; another had the bride ground of point de France; and a third had the *bride picotee*, with little picots fringing the meshes. Skillful lace-workers were obtained, and with the aid of these unfinished specimens, a point was produced which resembled in some degree the grand old point imitated; however, the experiment could scarcely be called a successful one, and with the sea of loom lace which France sends out every year to contend against, it is scarcely possible to keep alive the one point now manufactured in France, and it is doubtful if the older ones will ever be resurrected, except in a ghostly sort of way. It is to be regretted, however, that point d'Argentan did not survive instead of point d'Alençon, for, as far as beauty is concerned, there is no comparison between the two, and were point d'Argentan manufactured at the present day, Brussels point gaze would have a strong rival in the field.

CHAPTER XXIV.

BRUSSELS POINTS.

Brussels made no points which resembled the ancient Venetian and Spanish brided points or guipures, though its early pillow laces, as well as those of Flanders, were the finest manufactured, and were much patronized by both the English and French. The famous lace which was called Brussels point in England, and afterward English point, being at first point de Bruxelles in France, and later, point d'Angleterre, was quite as famous in its way as the laces of Italy or Spain. This lace was not, properly speaking, a point at all, though the real point evolved from it. It was of pillow manufacture, but in the seventeenth century, point flowers were mingled with the plait in it, and in this manner the point patterns were gradually introduced until the idea seemed to occur to the manufacturers to make pure point. This was why the early Brussels needle-point was called at first by the name which the pillow lace bore, point d'Angleterre, and afterward, to distinguish it from the pillow productions, point à l'aiguille. Some authorities assert that point guipures were manufactured in Brussels to some extent, but this is rather doubtful, though the pillow flowers were sometimes connected by brides.

BRUSSELS POINT A L'AIGUILLE.

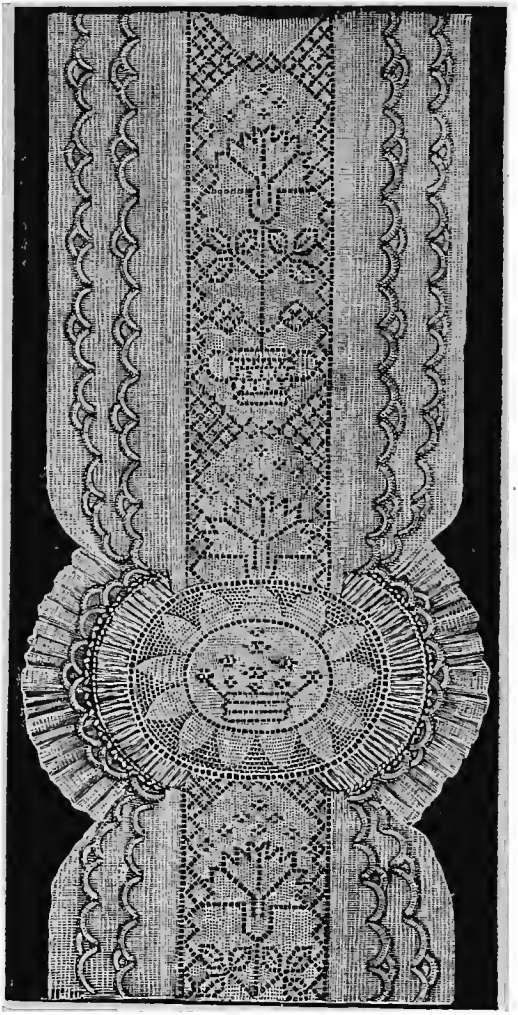
This early Brussels needle-point was first made about the time of point d'Alençon, probably a trifle earlier—

near 1700. There was a similarity between it and the grounded Venetian, as well as point d'Alençon; it was finer than point d'Argentan, especially the early productions. It was very like the Venetian grounded point in the manner in which it was worked, but the designs were more beautiful, usually consisting of sprays of leaf or flower. The Brussels point had none of the ornamental dots which distinguished the Venetian. The ground was particularly fine, which gave to the work a monotonous effect, especially where the pattern was not marked. The specimen on page 170 has the fine ground, and equally fine pattern; the latter consisting of the Flower-pot of the Annunciation, with a flower which the most learned botanist must fail to recognize. These designs were at one time quite popular, the Tree of Knowledge and the Holy Dove being among the most common. This style, however, was only in vogue for a short period.

The designs in Brussels needle-point were especially graceful, usually composed of exquisite leaves and flowers. Some of the earliest of these were in the Renaissance style, something which the Alençon points cannot claim, its patterns being of later date. A leaf and flower spray in Renaissance style is illustrated on page 171, which will be readily recognized as similar to many of the designs in Brussels points to this day, though the stitches in modern productions are more varied, while the grounds are not so thickly worked, in order to throw out the flower in greater relief.

The ground of Brussels point à l'aiguille is different from that of Alençon or Argentan. It is made of marvelously fine thread, almost like a cobweb, and consists of loose button-hole stitches, worked from left to right.

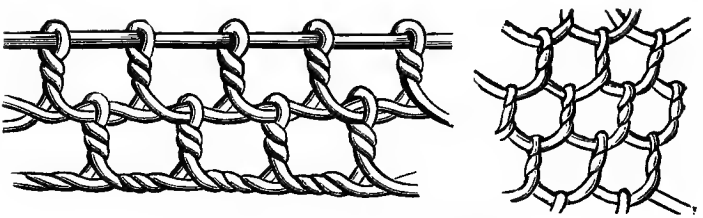
The manner of working tne grounds is shown, more clearly than a pen description can do, by the illustrations at the bottom of next page, which are enlarged to several



EARLY BRUSSELS POINT A L'AIGUILLE.

times the regular size in order to show the stitch more perfectly. If this is not borne in mind the impression

BRUSSELS POINT A L'AIGUILLE.



BRUSSELS NEEDLE-POINT GROUNDS

might be received that the Brussels needle-grounds were coarse, rather than very fine.

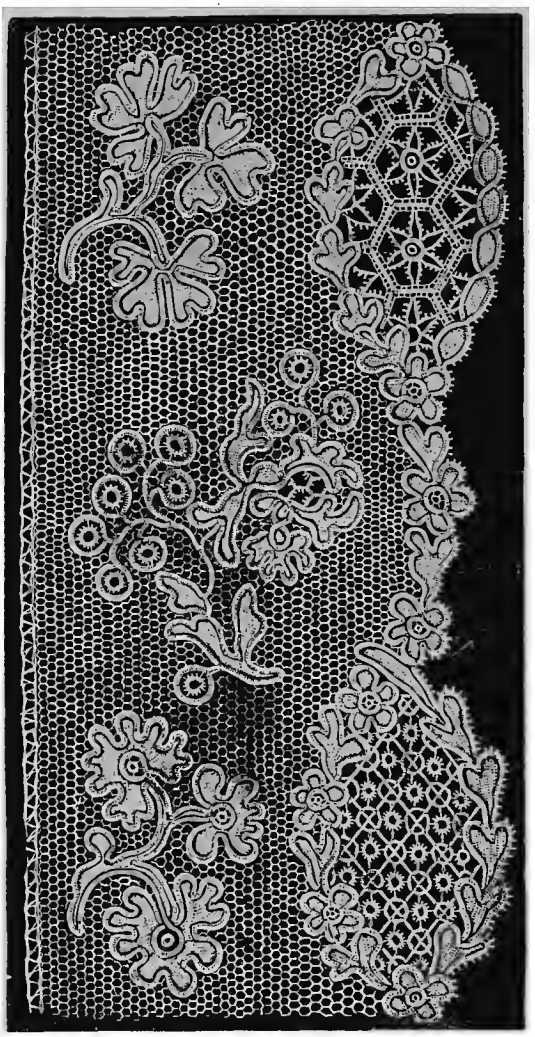
The pattern is worked in much the same manner as point d'Alençon, there being a number of hands employed upon the same piece; indeed, Brussels invented this plan and Alençon followed it. Brussels, however, usually employed but seven. The pattern is settled upon by the designer, who, after it is printed, cuts the parchment in pieces and gives it out to be worked. The manager settles the smaller considerations, the thread employed, the grounds—in fact, everything but the working, when each one does her part in turn.

The patterns in Brussels point à l'aiguille bore a stronger resemblance to the points of Argentan than those of Alençon, and in some respects the lace was superior to both the French points. It had the beauty of design which distinguished Argentan, it had the fineness of texture and workmanship which was the crowning beauty of Alençon, but in point of utility it was inferior to both. The ground of Alençon was fine, but durable; that of Argentan was coarser, but equally strong; while that of the Brussels needle-point was fine and frail. This defect, however, did not deter those who could afford it from buying it, and it was in great demand for bridal trousseaux, for veils, shawls, and similar large articles, often manufactured to meet remunerative orders, as was point d'Argentan. Such articles seldom required washing, and did not, usually, receive hard usage. On this account the frailty was not considered detrimental; but for articles of underwear, or anything which required hard usage, Brussels needle-point did not answer the purpose.

At the time of the French Revolution, when the manufacture of point d'Alençon and point d'Argentan was discontinued, Brussels point à l'aiguille was the only point

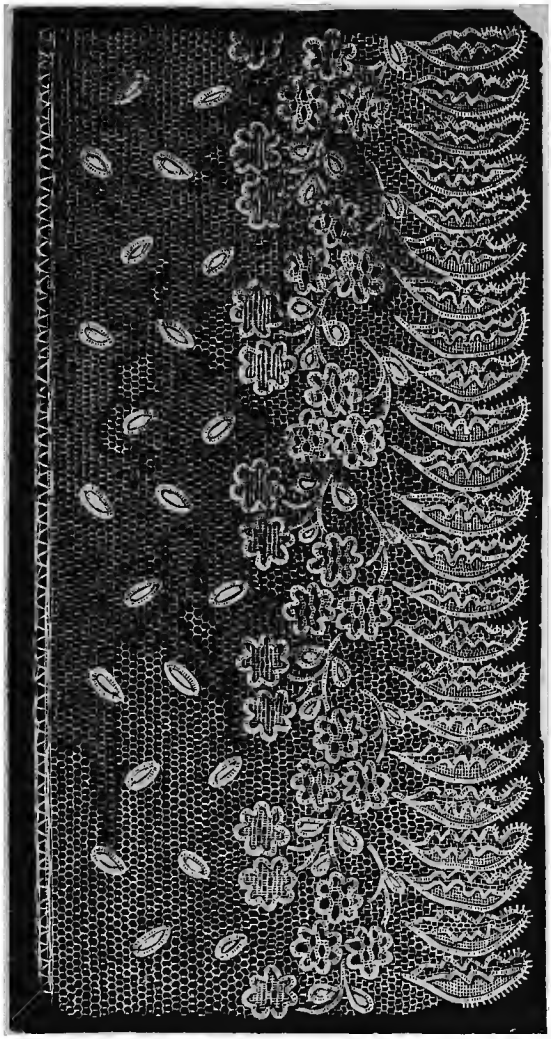
in the market. Though there was little call for fine points during the Revolution, Brussels point à l'aiguille stood its ground, a fact which must call forth some astonishment. Napoleon patronized it until the manufacture of point d'Alençon was re-established, and to some extent afterward, as, indeed, were all who required a really handsome point obliged to do. It was Hobson's choice, and, fortunately, not a bad one; for, though the manufacture might not be quite so extensive as before, the workmanship was kept up to a high standard. In the time of Napoleon I. the dotted style was in vogue, a style eminently inferior to the Renaissance, and even the rococo.

The greatest rival to point lace, however, as well as pillow, was the loom lace which began to flood Europe about 1820. Alençon nearly succumbed to it, and the manufacture would doubtless have become extinct at the period when the Jacquard apparatus was attached to the bobbinet loom to weave pattern laces had not Napoleon III. been pleased to favor the manufacture. Brussels must have had some master hand directing her point lace manufactures, for, seeing the old Brussels needle-point did not differ from Alençon sufficiently to warrant prosperity to both, it stopped the manufacture, and substituted the most exquisite point lace which has ever been known in ancient or modern times—point gaze; and, this point being very expensive, special attention was turned to pillow laces, some of the finer kinds being mingled with a small portion of point, thereby securing a low grade in the cheaper pillow laces, a medium in the mixed point and pillow, and the highest in her unrivaled point; even the lowest of these grades being far superior to the machine-made lace.



BRUSSELS POINT A L'AIGUILLE.

The above specimen of Brussels needle-point is in the early rococo style, in which a touch of the Renaissance lingers.



BRUSSELS POINT A L'AIGUILLE.

This illustrates the dotted style in Brussels needle-point, the patterns often being scarcely superior to those of Alençon.

CHAPTER XXV.

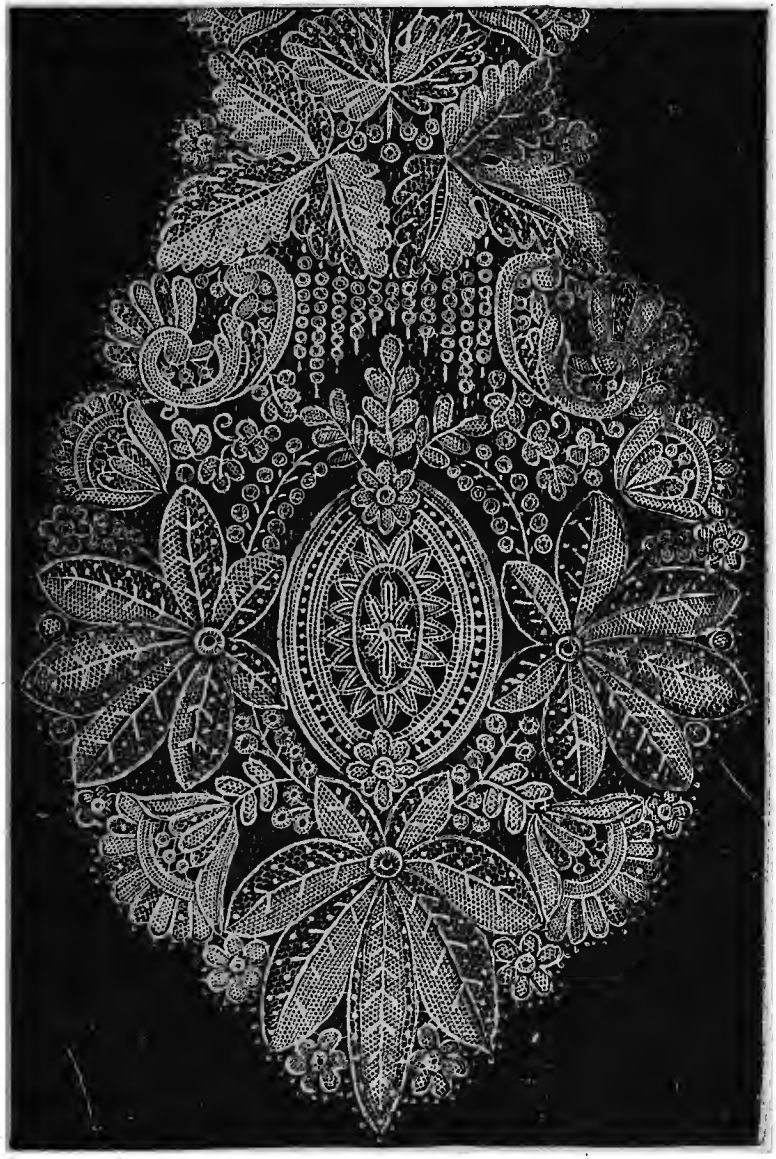
BRUSSELS POINTS—(*continued*).

POINT GAZE.

When some special gem of prose or poetry emanates from the pen of an author, people are wont to say: "He is inspired." If the most exquisite gems of art are produced in a like manner, then the inventor or inventors of point gaze must have been blessed with inspiration of the highest order. Those who are familiar with the lace will readily assent to this; they who are unacquainted with it have only to imagine the loveliest frostwork that ever glistened upon a window pane transferred in a regular pattern in wreaths and sprays upon a spider's web for a ground, and scattered over it snow-flakes in tiny dots or star-crystals; they will then have something approaching in beauty, though approaching only, point gaze.

It has recently become the fashion for people of the nineteenth century to fall down and worship everything ancient—furniture, gems, costumes, paintings, lace; and it is quite true that there is much, especially what was produced during the Renaissance period, to admire. The old Spanish and Venetian raised points were grand in design and exquisite in workmanship; yet, surely, an unbiassed judge could never say they were superior in beauty to point gaze.

Many of the leaf-sprays in this beautiful point resemble skeleton leaves that have been bleached to a clear



BRUSSELS POINT GAZE.

white, and never was the fibre of a natural leaf more delicate or perfect than are these wonderful productions of the modern lace-worker's skill.

Point gaze receives its name from gauze; the whole lace is so gauze-like and light, the ground a mere web, and the flowers worked in millions of minute stitches, the effect being very fine. The grounds of the pure point gaze are similar to those of the early Brussels needle-point, only very light, and they are not worked before the flowers, but simultaneously with them.

The illustration on the preceding page shows the end of a point gaze scarf, and is a correct representation of the pattern, though no mere illustration can perfectly impart the beauty of the lace. The medallion in the centre of the above design is one which, with slight variation, often occurs in point gaze, while the foliage appears in nearly every pattern. Sometimes one-half the leaf will be in gauze-like relief—a perfect network of apparent fibres—while the other half will be covered with the tiny dots which appear on one side of the leaves in our illustration; they are often quite closely crowded, with just enough space between to show there is a gauzy ground beneath. This gives an effect of shading, which is beautiful in the extreme.

Point gaze is made of very fine flax thread, which is spun by hand at Ghent, and costs from $10 to $300 per pound, according to the quality, and especially the fineness. It passes, in the working, through three separate hands—the *gazeuse*, who makes the flowers and ground, working them with the same thread; the *brodeuse*, who arranges the cordonet, which, however, is not covered with button-hole stitch, but simply overcast. The *fou-*

neuse works the fancy stitches which fill in the medallion or star devices, and are called *jours*. The lace is made in small pieces and joined along the outlines of the pattern.

Many portions of point gaze are worked in what is called floating relief. For instance, a scarf with square corners will have a rose in each, which is not worked flat, but is composed of several leaves, worked in a similar manner, and placed, the smaller on the outside, the largest in the centre, and merely fastened at one edge. Other flowers and buds, particularly rosebuds, are worked in this manner, and the effect is beautiful. A fichu recently displayed in the window of a New York establishment was of this beautiful point, and through the centre, on each side, was a wreath of roses, all in floating relief. The flowers were very large, with great hearts, quite open except for the tiny dots, while the leaves were placed one over the other, like the leaves of a real rose; they almost seemed cupped, so regularly they opened one above the other, the outer ones being slightly larger than those nearer the centre. This row or garland of roses extended the whole length of the fichu, those in the front opening upward from each side when this delicate trifle was worn. Sprays of leaves were arranged on each edge; the fichu was pointed at the ends in front, each terminating in a rose in floating relief; while above, just on the breast, the beautiful cobweb was fastened together with a point gaze butterfly, the wings also in floating relief.

Simply from its own merits point gaze has been the fashionable point lace for half a century, and is still in the full tide of its popularity, bidding fair to hold its own for years to come. Probably there may in time be found a lace which will take, for a time, the fancy of the

hour, but it must be a marvelous production indeed if able to supplant this wondrously beautiful lace.

At the Vienna Exhibition a beautiful garniture of point gaze was exhibited, consisting of a shawl, dress trimmings comprising seven yards of lace for flounces half a yard in depth, seven yards of narrower lace eight inches in width, and a bertha six yards in length, also an elegant barbe. Besides these, there was a handkerchief, fan and parasol cover. Twelve lace-workers were engaged three years on this set, which was valued at $8,000.

At the Centennial Exhibition were also exhibited many exquisite productions of point gaze, in the way of flouncings, garnitures and shawls. One half-shawl was so gauze-like as to lead one to wonder how human eyes could direct, or human hands fashion, anything so fine, and yet so perfect in every way. It was so light it could be readily drawn through a medium-sized gold ring. There were also many smaller articles in barbes, lappets, pompadours, etc., and single flowers—a rose, lily, or rose-bud—in floating relief.

The manufactures of point gaze in Brussels are in a very flourishing condition, the factories extending all over Belgium. The firms manufacturing this lace have agents in nearly every large city in Europe. New York purchasers seldom go to Brussels for their points, but to Paris, which is the greatest lace market in the world. Here Brussels sends her lace products, both needle and pillow; also to London, St. Petersburg, Moscow, Vienna and Milan.

POINT GAZE APPLIQUE.

This lace is very similar to point gaze, differing from it only in the ground, which is of the finest Brussels

loom net, and the point gaze flowers are inserted in it. It is called *appliqué*, but the work cannot properly be classed under this head, as the net underneath the flowers and sprays, or whatever may constitute the pattern, is carefully cut away, which gives the work the same appearance as if the ground was made with the flowers. This lace is really more generally known than the point gaze proper, the former being extremely expensive, and the latter equally pretty. While pure point gaze is employed for royal trousseaux, or the use of ladies to whom money is no object, the point appliqué is within the reach of the moderately wealthy. It is seldom called by its true name, being generally spoken of as point gaze, and in ninety-nine cases out of a hundred, when a customer inquires for point gaze, even at the best mercantile establishments, she will be shown the point with machine-made ground.

The effect of this lace is precisely similar to that of the point proper, the flowers being worked in the same manner, and all needle-made; the skeleton and dotted leaves, the roses, buds and flower sprays, both flat and in floating relief. It is quite expensive, a scarf about a yard and a quarter in length and not more than six inches in width being worth a hundred dollars—often more, if the work is particularly fine—and half-shawls range from $500 to $2,000 each, even higher, if procured to order and of special fineness.

This point is also mingled with duchesse—a beautiful pillow lace of Brussels manufacture—in lappets, pompadours, barbes, scarfs and like articles. In scarfs the centre is of duchesse, while the ends will be partly or wholly of point gaze appliqué.

CHAPTER XXVI.

PILLOW LACES.

Point and pillow lace differ not only in the making, but in many other respects also. Point is made entirely with the needle and confined to a few localities, while pillow is made to a greater or less extent all over the continent of Europe, in England, the United States, and in some of the countries of South America, and is plaited upon a cushion. The pillow laces, therefore, are legion, though many of the numerous kinds are but variations of a few standard sorts.

The best pillow lace is made in Belgium, where it is also manufactured in the largest quantity. France comes second on the list, and the lace is made in every other country in Europe except Turkey and Austria. Turkey has no lace industry, and though some of the Austrian peasant women make a coarse sort of lace for their own use, it does not appear as an article of export, and is of no commercial importance.

Pillow laces are usually named for the town in which they were first manufactured, though when more than one variety is made in one place other names are employed. For instance, the French town of Valenciennes invented a lace which is never known by any other name, though now chiefly manufactured in Belgium. Brussels makes so many laces, the city cannot give her name to all, and though they may with propriety be spoken of as Brussels lace, the term is rather ambiguous.

The manner in which pillow lace is made is rather puzzling to those unacquainted with it to understand. The pillow foundation is usually an oval board, which has a cushion on the top; this board the lace-worker takes upon her knee. The cushion or pillow has a piece of parchment fixed upon it, containing the pattern of the lace. The design is pricked through the parchment in numerous small holes, and pins are stuck through these into the pillow. The thread of which the lace is to be made is wound upon bobbins. The lace-worker fastens these threads on the pins at the beginning of her pattern, and so commences her task by twisting the bobbins round and interweaving the threads in the most complicated manner. The pattern is usually worked at the same time as the ground, though in some pillow laces it is made separately, and afterward joined together on a plain pillow or guipure ground. The pattern or gimp is generally of a thicker thread than the ground, though sometimes fine and coarse threads are worked together in the mesh. There are usually about fifty bobbins to the square inch employed in the manufacture of pillow lace. At the International Exhibition of 1874 there was shown a parasol cover in which eight thousand bobbins were used. It was manufactured at Courtrai.

The bobbins have been made of various materials since pillow lace was first invented. In Italy they were of bone, wood or lead. They are mentioned in the Sforza Inventory, 1493; these were of bone. In Flanders they are usually of wood, boxwood making the best. In England the bobbins were originally of bone—sheep and chicken bones being employed. For this reason the early English pillow lace was invariably called bone lace, though some

credit this to the fact that fish bones were used to pin the lace to the cushions before metal pins were invented. The early pins were of boxwood, bone, and later, of bronze and silver, but none ever thought of making them of cheaper metal. Therefore, many lace-workers, and especially the wives and daughters of fishermen, used fish bones for their lace. These were used in Spain and Portugal also, and almost all countries possessing any larger range of coast, or where fish were abundant.

Bone bobbins are at present little used, as they are more expensive than wood. The cushions and bobbins employed by a lace-worker are often prized by her, not for their value, but from association; she learns to value her old cushion, being loth to exchange it, though faded, old and worn, for one that is bright and new. As to the bobbins, many of them are of different size and material —some of bone, ornamented with glass beads, or, if used for a great length of time, it may have a bit of silver let in; others are carved in fantastic patterns. These may have been gifts from lovers or friends. A daughter prizes the cushion and bobbins left her by her dying mother, and often these things are valued beyond almost any other worldly possession.

The laces belonging to the pillow family are legion. Some of these, but little known, often appear under wonderful names, but they are seldom of any especial importance commercially. The fashions in pillow laces change much oftener than in points, as they are in general use, while points are little patronized, except by the wealthy. It is, too, quite the fashion for manufacturers to make a run on some cheaper kind of lace as soon as it bids fair to be worn to any extent. These laces are sel-

dom new, though almost invariably called so. Some of those recently in fashion scarcely deserve even the name of pillow lace, as so many are made almost altogether by the loom, receiving, perhaps, a slight finish in the way of hand-work, though this would entitle them to the name point rather than pillow. This is the case with the laces which have been most fashionable of late—namely, Breton and point d'esprit—though point de Medici, which is to be the next favorite, is a pillow production, one of the many Brussels laces, but almost too expensive to be used in so lavish a manner as have been Torchon, Breton and point d'esprit, unless, as is quite probable, a good imitation will, in many cases, be substituted for the real lace.

All pillow laces have been more or less successfully imitated, though there is still room for improvement in these imitations. The loom has been found to work like magic in producing not only bobbinet, but also lace with patterns that are exceedingly pretty, and if the thread used equals in quality and fineness that employed for laces made upon the pillow, and the patterns are well selected, there is no reason why the lace machines cannot be further improved until the imitations almost or quite equal the hand-made lace itself. In embroideries the Hamburg imitations have driven hand-work almost out of the market, and it is quite possible that woven laces may, at some future day not far distant, supplant the laces made by hand.

The pillow laces are too numerous to be named and described in detail, especially as many of them are unknown to the trade, and a lengthy account of how a few obscure pieces were manufactured would prove quite uninteresting. There are many standard varieties of the

pillow family, however, which are more widely known than are the points.

The most important pillow laces are the following, and it is now the fashion to mingle point with a few of the most expensive kinds, in the same pattern:

Valenciennes,	Honiton,
Duchesse,	Regency Point,
Point de Venice,	Irish Point,
Point de Flandre,	Baby Lace,
Genoa Point,	Trolly,
Point de Medici,	Breton,
Old Brussels Plait,	Point d'Esprit,
Plait Appliqué,	Chantilly,
Mechlin,	Grammont,
Maltese,	Blonde,
Cluny,	Guipure,
Torchon,	Llama,
Lille or Arras Thread,	Cashmere,
Russian,	Yak.

Many of these laces are always popular, being at all times worn to some extent; others are for a season almost unknown, when suddenly they spring to light again, perhaps under a new name and modified in some slight particular.

It is almost impossible, therefore, to give a correct list of the pillow laces. A lace may be called one name where it is manufactured, and another by the merchant who imports it, and yet still a third by the retail dealer. During the war, a lady, whose husband was a great admirer of Lincoln, called at a mercantile establishment in New York, where she was slightly known. She pur-

chased some Maltese lace of a peculiar pattern, and, not being very wise in lace lore, she asked the name. The clerk, thinking to please her, replied that it was called "Lincoln lace." The lady was delighted with her purchase, so much so that she took the whole piece.

Later, wishing to procure more of the same kind, she went into another store and inquired for Lincoln lace. No one had any idea what she required, and she was informed that they had none. Determined to procure some, she visited several stores, but could not find the lace she sought. One salesman fancied Limerick lace was the kind she desired and showed it accordingly, but was at once informed of his mistake. At length the lady, who, fortunately, had plenty of money and was determined to gratify her desire for this particular lace, went into one of the leading Broadway houses and made the same inquiry as before. She chanced to fall into the hands of an exceedingly sensible salesman, who was accustomed to hearing ladies ask for laces of nearly every known and unknown name under the sun, and therefore he replied that though they had no lace called by the name she mentioned, they had nearly every kind now manufactured; he would, therefore, show her all the varieties, adding, that special merchants gave special names, at times, to certain laces.

He began to exhibit the different kinds then in fashion, and the lady was gratified to find in Maltese the lace she sought. Though reliable houses will not mislead a customer in this manner, it is not an unusual thing to rechristen an old lace in order to give the name a more fashionable sound; therefore, many of them have no enduring title.

CHAPTER XXVII.

PILLOW LACE—(*continued*).

VALENCIENNES.

This deserves the first place among pillow laces, not because it is the most expensive, but because of all laces it is the most widely known. Other laces enjoy a *furore* of fashionable popularity for a few months, sometimes for a few years, and then give way to some other favorite, which is for a time applied to every decorative use possible in fashionable costumes, and then it as quietly steps aside in deference to some more recent favorite.

Not so Valenciennes. While Maltese lace enjoyed great popularity, Valenciennes, without any apparent effort, barely held its own. When Cluny came to the front at the behest of Fashion, it took the place of Maltese, but did not in the slightest degree affect Valenciennes. Afterward, duchesse became the rage; it was too expensive for all purposes, and beautiful enough to be a formidable rival to point gaze, but it did not encroach upon Valenciennes in any way whatever. The cream-colored cashmere lace was next brought forward, being popular at the same time with duchesse, as a cheaper lace was needed for ordinary purposes. Cashmere lace, therefore, was made into scarfs for a season, which were affected by rich and poor; but still Valenciennes stood its ground. Then Cashmere was thrust aside, Spanish

blondes becoming the fashion, especially for scarf laces, while duchesse held its own among the most fashionable. Later, Torchon came in vogue, and was used for both outer and undergarments; then it gave way to Breton. An effort was made to introduce Mechlin afterward, but it was too expensive, considering its effectiveness; besides, at a short distance, it did not appear very unlike Breton. So point d'esprit began to be substituted for it, duchesse being still deservedly prime favorite, and Valenciennes, if possible, worn more than ever before.

One cause of the continued popularity of Valenciennes lies in the fact of its being adapted to nearly every use to which lace is applied. It is not, as a rule, manufactured in large articles, such as shawls, berthas, fichus and the like, but from narrow edgings up to deep flounces it is made in all grades. It is very strong, will wash admirably, is suitable alike for ornamenting white costumes and underclothing, while the better quality is employed for rich silks. For articles of lingerie it is admirably adapted; for handkerchiefs, collars, and what are called made-up lace goods generally, it has no rival.

Valenciennes originated in the French town whose name it bears, though the town and the province of Hainault in which it is situated were Flemish at first, and only French by conquest during the wars of Louis XIII. and XIV., being ceded to France by the treaty of Aix-la-Chapelle in 1668.

The date of the origin of this lace is unknown, but it was prior to the time Hainault became a French province. The industry was in a flourishing state under Louis XIV., and so continued for a century later, reaching its highest state of prosperity about the middle of the eighteenth

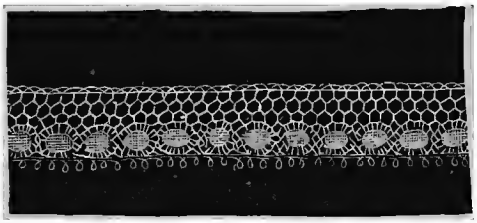
century. The lace made in the city of Valenciennes was at this time far superior to that manufactured elsewhere, even in the neighboring towns, being remarkable for rare design, even texture, and skillful execution. This lace was more expensive than any other pillow manufacture at this time, as numerous bobbins were employed to make it, and the work progressed slowly. The Valenciennes lace-makers plied their task in underground rooms, the working hours being from four in the morning until

VALENCIENNES.

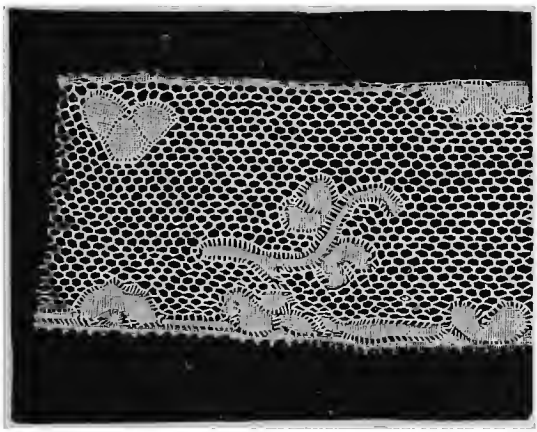
eight at night. Young girls usually made the lace, as firm eyesight and a delicate touch were required. No one woman could work many years at the task, as her sight failed under the pressure of long hours and the dim underground light. A piece executed by one hand was always considered superior to that upon which different workers had been employed, as there was quite a difference in the appearance of the web when manufactured by separate hands. Not more than an inch-and-a-half of narrow Valenciennes could be produced in a day, and

some workers on choice pieces could not finish more than twenty-four inches in a year.

From 1750 to 1780 Valenciennes raged in France. Even the poor peasant women, who dressed plainly in other things, would save for years to purchase this favorite lace to adorn their caps, which would last them a life-



PETIT POUSSIN.



DIEPPE VALENCIENNES.

time, and, possibly, be handed down as heirlooms to their daughters. With the fall of the monarchy the manufacture of the lace in Valenciennes ceased. Napoleon strove to revive it, but in vain; the old lace-workers were either dead, or scattered in peaceful countries.

Valenciennes is made wholly upon the pillow, the ground and flower being of the same thread—the ground being firm and compact, the flower as fine and close in texture as cambric.

The lace-workers of Dieppe, Havre, Honfleur, Eu, Bolber and Fécamp all made at one time a species of Valenciennes. That of Havre was sometimes styled point du Havre, while the lace-makers of Dieppe were accustomed to give their manufactures peculiar names. Thus, a narrow trimming lace, resembling the round mesh Valenciennes, was called *petit poussin*, which, being interpreted, means little chicken.

Another style, quite as narrow, but with a square mesh, the dots in the pattern being on the extreme edge, was called Ave Maria.

The Valenciennes of Dieppe had a round mesh, and, though a very pretty lace, was not so strong or so difficult to manufacture as Valenciennes proper, being less complicated. The Dieppe ground had but three threads, while that of Valenciennes had four. Less bobbins were required, and they were not twisted so many times in making the ground.

Belgium now manufactures all the real Valenciennes in the market, Ypres, in West Flanders, producing the finest in the world. Bruges, Courtrai and Menin, also in West Flanders, and Ghent and Alos in East Flanders, produce excellent Valenciennes, that of the Courtrai being next to Ypres in quality. The Bruges Valenciennes has a round ground, and on this account is not so valuable. In this ground, like the Dieppe Valenciennes, the bobbins are twisted but twice in forming the mesh. Each town has its own peculiar mode of making the ground, though the

square mesh is usually made. The Valenciennes of Ghent has the bobbins twisted in the ground two and a half times, that of Courtrai three and a half, that of Ypres and Alos four and five times.

Ypres makes the widest Valenciennes, with the exception of Courtrai which manufactures some extra widths. The Ypres Valenciennes is indeed a beautiful lace. The mesh is large, square and clear, the flower, like the finest cambric, a perfectly even tissue. M. Duhayon Brunfaut, a manufacturer of Ypres, in 1833, made a great improvement in Valenciennes. He adopted a large square mesh, exceedingly fine in texture, and a flowing pattern. Previously, the mesh had been smaller in size and thicker in substance, while the designs were contracted and scanty. This new style being exceedingly pretty, became extremely popular at once, and has so continued.

At the Exhibition of 1867 a piece of Ypres Valenciennes, a moderately wide flounce, was exhibited, for which $400 the metre was asked, a metre being three and a third inches more than a yard in length. In a week's time, working twelve hours each day, the lace-maker employed upon this piece could only produce one-third of an inch. This lace was a most exquisite production, rivaling point in beauty, as indeed does nearly all the Ypres Valenciennes. About twenty-five thousand lace-workers are engaged in the manufacture of this lace in Ypres alone, including its suburbs.

Recently, the fashion of mixing point gaze with Valenciennes has grown popular. Only the choicest specimens of Ypres Valenciennes are used in this combination. Deep flounces of this lace will have, placed here and there along the picot, medallions in point gaze, upon which the

tiny dots, which lead some to call it round point, thickly occur; or, instead of these medallions, flowers of point gaze in floating relief are strewn along the edge, daisies, with many leaves placed one above the other and caught in the centre, or roses and buds, in similar relief.

Valenciennes has always been especially popular for handkerchiefs. These have the merest tiny bit of fine linen cambric for the centre, and are made almost entirely of the lace, often with a medallion of point in each corner, or a rose or daisy in floating relief. Scarfs are also made in the same manner, of the richest Valenciennes, in elaborate patterns, and point gaze flowers on either end.

As there is more real Valenciennes worn than any other lace manufactured, so the imitations are more widely scattered about the world than those of any other known lace. Some of these are of fair quality, while others scarcely deserve the name. Like Sairey Gamp's curls, which could not be called false, since they deceived nobody, from the fact that no one would have taken them for real hair, so the poorest loom productions can scarcely be called imitations of Valenciennes, for it would take an expert in lace to guess with any degree of accuracy what lace this feeble attempt was meant to imitate. The finest, as well as the cheapest, imitations of Valenciennes are made in France, though the better qualities, from the fact that good imitations were made in Italy, are usually termed Italian. These are often of linen thread, and are of good, smooth appearance, as well as soft to the touch. All the coarser imitations of Valenciennes are wiry, coarse and harsh. However, even this makes a passable trimming for cheap muslin dresses, the effect at a short

distance being good. And, as the imitations are increasing in number and quality with each year, it is to be hoped that these coarser kinds will be superseded by something which will at least give some faint idea of the beauty of this really exquisite lace.

Valenciennes was at one time made to a small extent in Northampton, England.

CHAPTER XXVIII.

PILLOW LACE—(*continued*).

DUCHESSE.

This is the most beautiful of the pillow laces, and, next to Valenciennes, is the most important. It is not used for similar purposes, being unsuited to articles of underwear, as it does not bear repeated washings. For a handsome lace, however, it rivals point, showing beautifully over silks and velvets.

It is a guipure, sometimes called guipure de Bruges, but usually duchesse. It is also called point de Flandre, though incorrectly, as the laces are not the same. It is a pure white, the patterns graceful and flowing, the designs in large leafage or flowers, scrolls, etc., connected here and there by brides, though the lace, unlike Valenciennes, is nearly all pattern, with scarcely any ground. This lace is a clear white, and there is, as yet, no desire expressed on the part of the fashionable world to wear it in a yellow state.

Duchesse is particularly suited to scarfs, fichus, vests, pompadours, collars, lappets, and like articles, and is at present more freely used for these than any other lace, either point or pillow.

The engraving shows one of the collars now so fashionable in this popular lace, the design being foliage, roses and a tulip at the end of the lappet. Many of the

designs are more elaborate, and so closely connected as to show but little groundwork.

Point gaze is mixed with this lace more than with any other, many of the lappets having a flower of point at the end, often a rose, daisy or bud, in floating relief.

Though duchesse lace is especially manufactured in small piece goods, like those just described, it also comes in regular lace widths, and is sold by the yard. It is a

COLLAR AND LAPPET OF DUCHESSE LACE.

very effective trimming for a rich evening dress, whatever the material or color of the costume may be. It comes in flounces, though not usually of the deepest widths, like point or Chantilly, as it is rather heavy-looking when used in this way.

Duchesse lace is made in separate sprigs upon the pillow, being afterward joined together. It is chiefly manufactured in Bruges, in West Flanders, and also in

Brussels. It is a comparatively new lace, though the plait is somewhat similar to many other plaited Brussels laces. Aside from its beauty, duchesse lace has for several years past been the most fashionable pillow lace, and therefore the manufacture is at present in an extremely flourishing condition.

POINT DE VENICE.

This lace has a plait and pattern not unlike duchesse, though it appears usually in regular lace widths, by the yard, in moderately narrow flouncings. It is a flat, broad plait, made in regular sprigs, and afterwards grounded, instead of being, like duchesse, united by brides. The mesh is the usual octagonal one, and, though the lace is very pretty, it is far less beautiful than the duchesse, and is not, just now, one of Fashion's especial favorites, though used to a certain extent by ladies who are partial to it.

Point de Venice is similar in some respects to the ancient Venetian grounded point, only it is a pillow production instead of being a needle-point. It is sometimes mingled with duchesse, and appears in scarfs and fichus. It is manufactured in Brussels and its environs.

POINT DE FLANDRE

is so similar to duchesse as to be often mistaken for it, though it is, upon the whole, a coarser production. It is not usually made up in piece goods, though it is, to a slight extent, in lappets, but these usually pass for a poor quality of duchesse. It is made in narrow widths, and, like duchesse, is never gathered when put on garments, but always laid flat.

GENOA POINT.

Though this lace bears an Italian name, from its resemblance to the ancient Genoese point, it is manufactured in Belgium chiefly. It is mingled with duchesse and point to a certain extent in small piece goods, but usually is manufactured in the regular form by the yard. It is rather a heavy lace, of the guipure order, and some of the patterns are exceedingly pretty, bearing a high price.

POINT DE MEDICI.

This is also a Brussels manufacture, and though it has not been in fashion for some years, there is an attempt being made to revive its use. It is said to have been the favorite lace of the Medici family, and specimens of it may be seen on their ancient portraits.

It resembles, in a great degree, the antique Cluny, but has a heavy cord introduced in the plait. In the cheaper qualities this cord is of cotton, but of flax in the finer productions. The lace recently appeared in the leading New York houses. Some of the merchants call it point de Medici, and others the new style of Cluny. It is not an expensive pillow case, at least not more so than Maltese and Cluny, though scarcely so cheap as Torchon. An imitation has already been produced which will probably be extensively used for ordinary purposes, and the price of the real lace, if it proves less popular than is at present expected, or after its popularity is on the wane if it does not prove a success in a fashionable way, will be much less than it is at present, as popularity greatly affects the price of lace generally, particularly the medium grades of pillow lace.

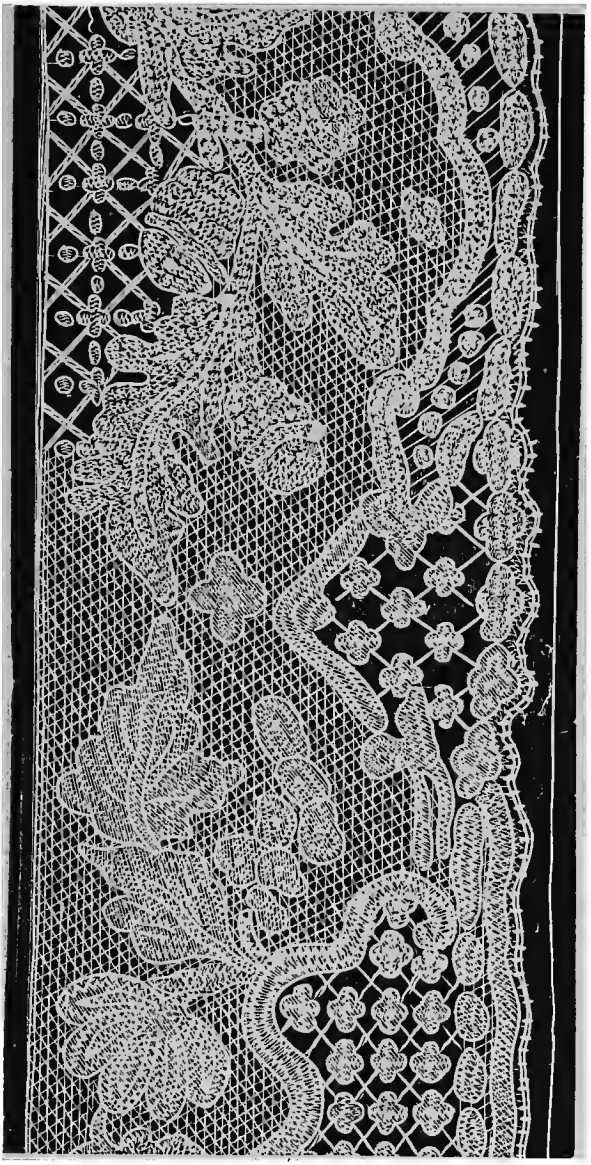
OLD BRUSSELS PLAIT.

This was for many years the most popular of laces, and, except for the early Genoa point or Genoese collar lace, it was the first popular production of the pillow; indeed, it dates as far back as the Genoese lace, though it is impossible to tell the date of its first manufacture.

There is a tradition concerning the invention of this lace, which was anciently believed by the Flemish lace-workers. A young gentleman of great wealth was in love with a poor young girl, who returned his affection; but the difference in their circumstances forbade marriage. One evening the girl was sitting alone in her cottage, weeping the night away, when a beautiful lady entered, and noiselessly approaching the girl, placed a green cloth cushion upon her knee, containing a number of bobbins filled with delicate thread. Silently seating herself beside the wondering girl, she began to teach her the art of making lace. The night wore on, and still the silent instructress pursued her task; but with the first gray dawn she flitted away, leaving the maiden perfect mistress of the art.

The girl at once began to make rare laces, and, selling them at an enormous cost, soon became rich, and was thereby enabled to wed the man of her choice. Years later, as she sat one evening in the enjoyment of peace and plenty, with her children playing about her knees, and her husband affectionately regarding them, the lady again made her appearance, not noiselessly, as before, but with regret and even anger upon her countenance.

"I helped you in your poverty," she said, "but you have not extended a helping hand to the poor about you.



OLD BRUSSELS PLAIT.

Here you enjoy wealth, while others around you are starving. The angels weep for you and turn their faces away."

Struck with remorse, the once poor girl rose early in the morning, and taking her cushion and bobbins, went about among the cottages of the poor, teaching them how to make lace. By this means they all became wealthy, and Flanders became famous for the lace which was then called Brussels point, and afterward, point d'Angleterre, but now, usually Old Brussels.

In the illustration the wrong ground is rendered, the usual round mesh being employed. In this specimen there is a mingling of point and pillow, as was often the case during the later days of the prosperity of this lace, for it continued prosperous for a longer period than any known lace, with the exception of Valenciennes. There were numerous edicts concerning this lace and the manner of weaving it, and it was copied in England and called bone lace. It was smuggled to a greater extent than any other lace known.

It is at present little manufactured, as it is not now one of Fashion's favorites, and has been obliged to give way to more modern laces.

Nearly all the early English thread laces were copies of this Brussels plait. Many of them were fairly executed, and quite attractive in pattern, but they could not compare with the real Brussels manufacture.

CHAPTER XXIX.

PILLOW LACE—(*continued*).

MECHLIN.

All the laces of Flanders, up to the time of Colbert's establishment of point de France, in 1665, were called Mechlin, except the old Brussels, then called Brussels point. Mechlin also went by the name of Malines lace, from the fact of its having originated there, and was sometimes called *broderie de Malines.* It was afterward manufactured at Antwerp, Turnhout and Lierre, Ypres, Bruges, Courtrai and Dunkirk.

It is made of one piece on the pillow, the same thread, which is exceedingly delicate and fine, forming the ground and flower, with the exception of one large flat thread, which is used to outline the flowers. It was this which gave it the name of embroidery, and, when the laces were both in infancy, was the only thing which distinguished it from Valenciennes. In England it was called Mechlin. It was a favorite lace in England, France and Holland. Anne of Austria was particularly fond of it for lighter uses.

It is a pretty lace, but is so delicate as to have a rather flimsy appearance. It is not suitable for putting on a garment plain, but shows best plaited or gathered. It was a favorite lace of Napoleon I., and enjoyed popularity for a long time, but was replaced by more showy

laces early in the present century. Recently, however, its manufacture has been revived to a certain extent, and it is made at Malines, Turnhout and Brussels, the towns which formerly were engaged in the industry having given it up for Valenciennes.

Though not at present a very fashionable lace, Mechlin is a favorite with many ladies, who are partial to delicate laces, and therefore there is always a certain demand for

MECHLIN.

it. Though not found at all mercantile houses, nearly all the largest ones keep it in small quantities to accommodate their customers who care for it, while imitations abound. The best of these is a machine lace, of fine texture, the flowers being woven, and outlined by a flat linen thread, which is put in by the needle. This lace is usually termed "hand-run Mechlin," and is sold for a much higher price than that which is the entire product of the loom.

An attempt was recently made to substitute Mechlin for the fashionable Breton, but it was unsuccessful, as the lace is too expensive to be used in the lavish manner in which Breton and Torchon have been employed, and, as it is too delicate to bear hard usage, it is fit only for light wear.

PLAIT APPLIQUE.

This is simply a lace made of the flat Brussels pillow flowers, appliquéd to fine machine net, and sometimes further decorated by dots and fine sprays put in with the needle after the application work is completed. For this reason it is often called point appliqué. It is a very light lace, and though it gives rather indifferent service, the flowers may be applied to a new ground and thereby rendered almost like new lace. The process, however, should only be undertaken by an expert, or some one very skillful with the needle.

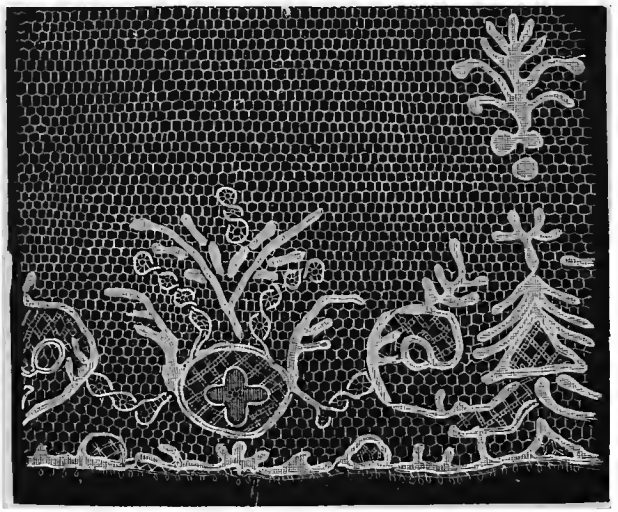
At present this lace is not in fashion, though it is worn, like Mechlin, to some extent by those who fancy it.

LILLE OR ARRAS THREAD.

Colbert established the manufacture of pillow lace at Arras and several other towns in France, and from a variety of laces there came at length to be only two kinds extensively manufactured in thread—Valenciennes, and the lace of Lille and Arras, which resembled Mechlin to a much greater extent than it did Valenciennes, though it was far cheaper than either. The Lille and Arras laces were quite similar; those of Lille, however, being better in quality than the productions of the Arras lace-workers. Both have plain, clear white grounds, called the Lille ground, or *fond clair*.

The Lille lace is made on a pillow, with a thick thread to form the pattern. It is of the fine Lille thread, which was bleached at Antwerp, the ground being often covered with the little square dots—point d'esprit—which characterize the present fashionable ruching lace.

Lille was a Flemish town until the peace of Aix-la-Chapelle, when it was transferred to France. It was not, therefore, one of the towns in which Colbert established



LILLE LACE.

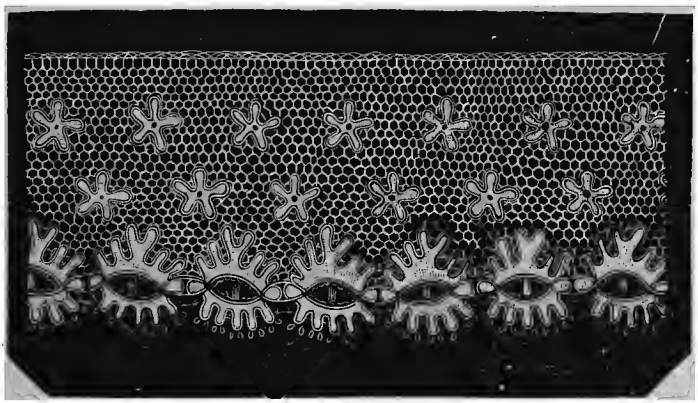
the lace manufacture. The lace industry of Lille was of far older date. It was greatly used in France and England, being smuggled into the latter country, though to a less extent than old Brussels or Mechlin. The picot was nearly straight at one time, but, later, it followed the styles in Mechlin.

Black lace was also manufactured in Lille, which was used for trimming silks and mantles.

The Arras thread lace was almost precisely similar to that of Lille. It was not so fine, but it was strong and a clear white.

The patterns were less diversified than those of the Lille lace, and from making the same over and over again the workers grew to make it with astonishing swiftness. On this account the lace was cheap for the quality, which helped it into popularity.

The Emperor Charles V. introduced the lace industry



ARRAS THREAD.

in Arras, and Colbert encouraged it. The lace was sometimes called, in England, Orrice lace.

The laces of both Lille and Arras went by the name of mignonnette at a very early date. During this time they were quite narrow. They were also called *blondé de fil* and *point de tulle*. Later, nearly all the lace-making towns of France, Belgium and even Switzerland made similar lace, which was called *mignonnettes et blonde de fil*. It was made in England to a slight extent, and called by different names—run lace, Northampton point and Buck-

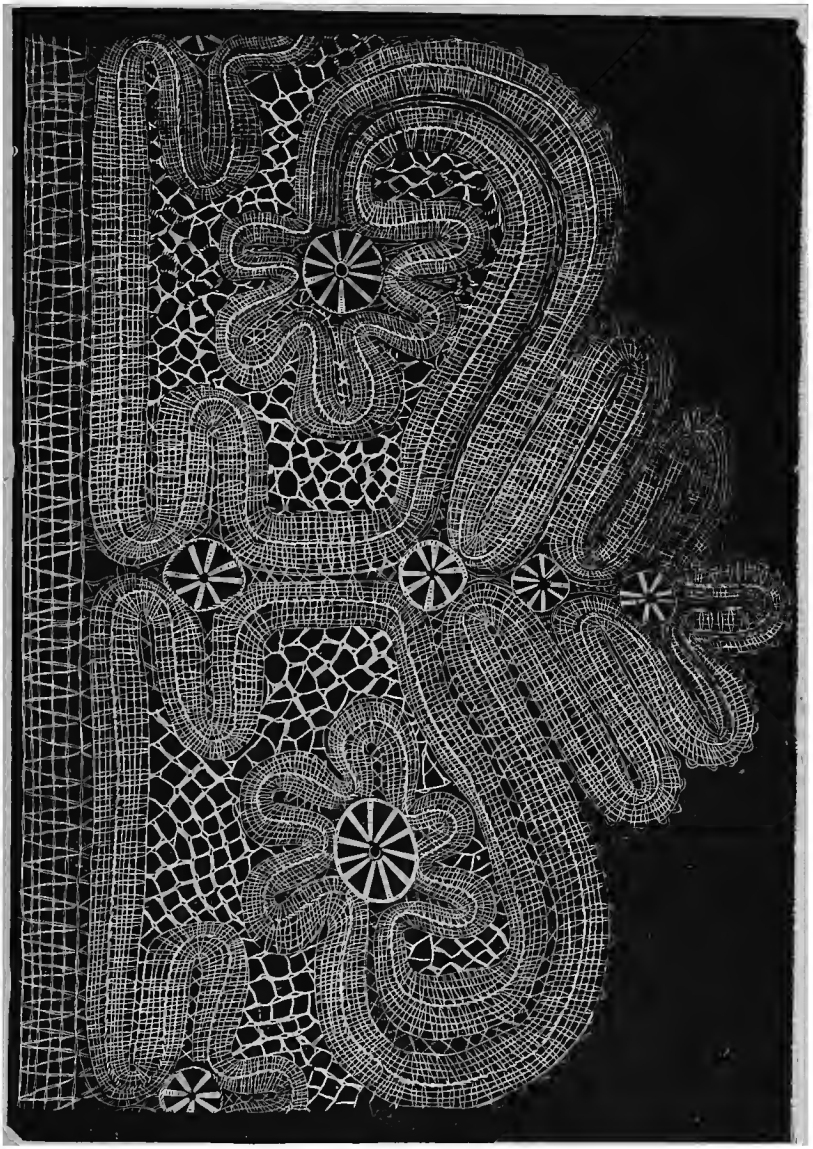
inghamshire point, the word point being used to denote clear ground, which especially distinguishes this lace.

RUSSIAN.

The pillow lace manufactures of Russia are not of an extensive or elaborate order, most of the lace being simple in design, and far from elaborate in execution. Both ground and flower are rather loosely plaited, there being little fineness about it, though, as the thread is not very fine, it wears well.

Sometimes a heavy cord is introduced in the centre of the wavy pattern, which, while adding strength, gives more character to the design. Torjok and Jetetz are the two Russian towns where the lace industry is most flourishing

Russian lace is not employed for the finer trimming purposes, except a few exceptionally fine pieces. It is used to a certain extent in ornamenting morning robes and matinées of bright-colored cashmere, also for children's dresses. The coarser kinds, and particularly the imitations, are much used for ornamenting window drapery and similar articles. The loom imitations are very good, and at a short distance are very effective. The designs are not numerous, all partaking, in a wonderful degree, of the same character, and resembling many of the patterns of modern tape and braid laces, in which the design is carried out in one braid only, and that a very simple one, the ground being filled in a loose and irregular mesh, and the wheels all precisely similar.



RUSSIAN LACE.

CHAPTER XXX.

PILLOW LACE—(*continued*).

HONITON.

THIS is the principal English lace manufactured, the only one, in fact, made to any great extent at the present day It is, in reality, the same lace as the beautiful duchesse of Bruges, but it has not the same popularity, for the reason that it is made in far less quantity. It differs from duchesse, in having two decided grades as regards quality. While duchesse is seldom made in any but effective patterns, Honiton shows some meaningless designs, which seem to be the only ones sent to this country, as at this time it is out of the question to find a piece of Honiton lace in New York City which one can really call pretty.

But the fine quality of Honiton is quite a different affair. It is so beautiful it is often called the English point, only, however, by courtesy, as it is a pillow lace. Though never mingled with point proper, like duchesse, it often has its flowers put together with the needle, instead of upon the pillow.

Honiton, in Devonshire, is the seat of the Honiton lace industry, though the work is carried on to some extent in Buckingham, Oxford, Bedford and Dorsetshire counties. It is said that lace-making was introduced in the county of Devon by Flemish refugees in 1567. The

epitaph of a "bone lace seller," of Honiton, still exists upon a tombstone in the churchyard at Honiton, bearing date July, 1617.

The bone lace first manufactured in Honiton was very unlike the modern production. It was made of coarse flax thread, and was not especially noted for beauty of design. It flourished, however, even when the lace manufactures of other districts of England were on the decline. When the industry seemed to waver, a little royal patronage judiciously applied not only availed to keep it alive but imparted a healthful vitality.

Women and even children are engaged in making the lace. It is usually manufactured at their homes, and disposed of to the village merchants, who afterward sell it to city buyers. In this way the sums realized for the work is usually quite small. The lace-workers of Honiton and other English towns, however, do not usually depend upon it as the only means of obtaining a livelihood. In Bruges one can see the duchesse lace-workers busy at every cottage window or door, for lace-making is the life of the city; but the Honiton lace-workers are the wives and daughters of men who carry on some mode of gaining a livelihood, however simple it may be, and on this account they do not trouble themselves to seek higher markets for the products of their labor. If they could sell it to city merchants without the interference of middlemen a much higher profit would be realized.

The sprigs in the Honiton patterns are made separately upon the pillow, and are either joined with needle-made brides or pillow grounds. A few years since the fashion of applying them to fine machine net was introduced, but it has since fallen into disfavor.

In the Devonshire district is made what is called the Tunis lace, which is composed of the machine-made braids, the favorite one being a succession of medallions, and known to our tape and braid lace-makers as the Honiton braid. This design occurs also in the regular Honiton, in the plainer patterns. Within half a century an attempt has been made to introduce natural-looking flower sprays, instead of the stiff emblems usually employed. The result has been highly satisfactory.

RAISED BEDFORD PLAIT.

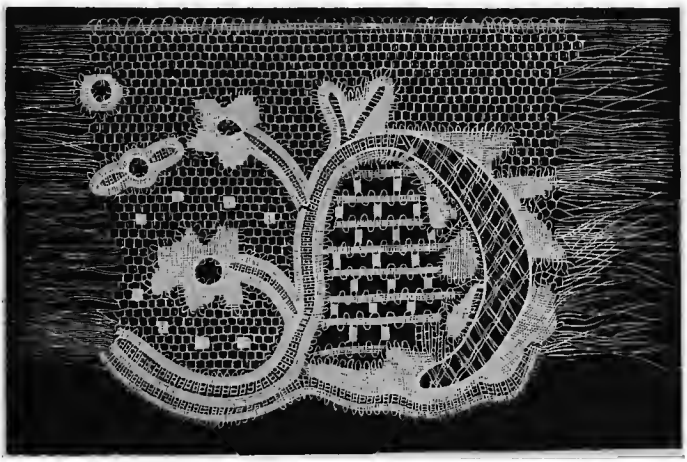
Queen Victoria has been a faithful patron of the Honiton lace industry. Not only has she ordered her own bridal laces and those of her daughters of her favorite Honiton, but she has encouraged lace schools and striven to aid the industry in every possible way. The laces produced to fill royal orders have been exquisitely beautiful, both in design and execution, and show that, with some care, Honiton lace might become a formidable rival to duchesse, not at home only, but abroad.

The lace of Bedfordshire differs considerably from the regular Honiton.

One very pretty variety is called raised plait, and is in appearance something between Honiton and Maltese. The design is slightly raised, though of pillow manufacture.

REGENCY POINT.

This is another variety of English lace, though little manufactured at present. It is one of the products of



REGENCY POINT

Northamptonshire, and consisted of a clear ground and closely plaited design, resembling in texture the Valenciennes pattern.

The illustration shows a piece of this lace, in which a most beautiful design is shown, the threads hanging from each side showing the work in an incompleted state. The threads are numerous, as will be seen in the illustration, and as each one must have a bobbin and be

used in turn by the worker who plaits the lace, something of the complicated nature of the work may be imagined. This lace, called point through courtesy, was strong, durable and pretty, flower and ground being wrought with the same thread, the footing strengthened by a number of extra threads, and the flower being closely wrought to give it body.

The manufacture of this lace was never extensive, and it seldom appears in the market.

IRISH POINT.

The term Irish point is rather indefinitely applied to a number of Irish laces, among them one which has the appearance of cutwork, being a fine lawn perforated with open embroidery until only a mere skeleton remains. This is not, in the strictest sense, lace at all, but it is bought and sold under the name.

Again, the name Irish point is given to a rather pretty pillow lace, which resembles to a certain extent the old English thread laces, which were manufactured to imitate the Lille thread.

The real Irish point is made at Limerick, and is sometimes called Curragh point. It is of fair quality, but does not appear in large quantities in the market.

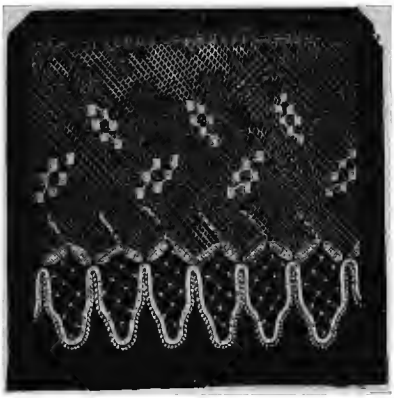
CARRICKMACROSS.

This is of Irish manufacture, and a very pretty thread guipure, many of the patterns resembling the Maltese lace. It is not very expensive, but it trims many articles effectively, and deserves to be a greater favorite than it really is. However, with the sharp competition which

the loom laces keep up, it is not probable the Carrickmacross guipures will ever be more largely manufactured or generally used than now.

BABY LACE.

There is a pretty, delicate English lace made in Buckinghamshire, Northamptonshire and Bedfordshire, though the manufacture is not large at the present time. It is very delicate in texture and not particularly strong; but, the price being rather low, it became a favorite garniture



BABY LACE.

for baby linen, being extensively used for largettes, both in England and America.

Each of the districts named as the seat of its manufacture make a different pattern; but the little points d'esprit, which mark the Lille and Arras laces, are seen in nearly every design. At one time the industry was quite large, but for a few years past the lace has fallen into disuse, and the laces raging at the moment are now usu-

ally employed to trim infants' outfits. As the lace was little used for other purposes, the demand ceased, and, consequently, the manufacture also; but it is quite probable the fashion for it may spring up at no distant day, as the lace had much to recommend it, being a clear, pure white, delicate and pretty, as well as very reasonable in price.

CHAPTER XXXI.

PILLOW LACE—(*continued*).

MALTESE.

This lace was exceedingly popular a few years since, being the most beautiful of the pillow guipures. It is of Maltese origin, but is extensively manufactured in Germany, also to some extent in France, Belgium and England.

The patterns in Maltese lace vary but little, there being a wonderful sameness about them, which grows tiresome when the lace is generally worn. It varies greatly in quality, some pieces being very coarse and others beautifully fine. The fine designs are much handsomer than the coarse, the body of the lace being a network of pearled brides; sometimes the brides are double, the picots being on the outside of each. Often the design consists solely of this network, with a row of tiny Maltese crosses near the picot. Some of these finer patterns have tiny dots in relief upon the solid portion at the intersection of the brides, which are formed by a narrow strip being plaited by itself for a tiny space, and then joined with the other plait. This leaves a small raised dot.

The Maltese lace is quite strong, even the finer pieces wearing well. It is still in demand, and being simple in pattern, is much liked for trimming children's dresses, particularly bright-colored cashmeres for winter wear. There is a very good imitation made, the lace being so

simple it is an easy matter to copy it in loom laces. It is more expensive than Torchon, but the imitations are used very freely, even for fine purposes, and these are quite cheap, many of them so perfect as to be mistaken for the real, even at a short distance.

CLUNY.

This is a cross between Maltese and Torchon, and was quite the rage a few years since, being still worn in moderation, though there is comparatively little call for it. The lace is a clearer white than Torchon, and the thread is firmer, though softer than Maltese. It is not so hard-twisted as the latter, nor yet so loose as the former; still, it partakes, in a great degree, of the characteristics of both laces, the patterns being somewhat on the guipure order, yet more flowing.

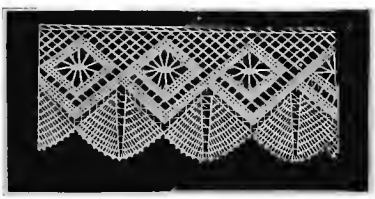
It is a French lace, though manufactured in Italy, Germany and other continental countries while it was in such extensive demand. There is a great difference in the coarse and fine productions, the coarse being inferior in pattern and general appearance, while the finer pieces were many of them beautiful.

This is also extensively imitated by the loom, and the imitations are many of them excellent, looking and wearing well. The real lace is exceedingly strong, and suited for articles of underwear, as well as for ornamenting costumes, as it washes beautifully, much better than the Maltese lace.

TORCHON.

This lace, recently so popular, was little valued in France, or indeed at any time or place until within a few years past. It is of extremely ancient origin for a pillow

lace, being one of the oldest productions of the pillow in France, and in existence some time before Colbert's establishment of the lace industry, which was an era in the manufacture, as it occasioned much discussion, pro and con, upon the subject of laces, and left no doubt as to those in existence at the time. At this period Torchon was called Gueuse, and little esteemed, and being worn only by the peasantry and lower classes generally. It continued to be regarded with little favor, and was called in England beggar's lace. It was manufactured in Italy, especially at Naples, where it was hawked about the streets. The patterns in the Naples production were superior to the French.



TORCHON.

Later, the lace was manufactured in Germany and Flanders, Stavelot, near Spa, having a large establishment devoted to making Torchon. In Saxony both men and boys are employed in its manufacture, the lace made here being fine and of good quality, with rather large designs.

Torchon is also called Smyrna lace, the better qualities being usually given this term.

Torchon is in reality much better adapted to trimming underwear than outside costumes, as even the finer grades have a rather coarse appearance. There is a wide difference in the quality, some of the finer patterns being quite

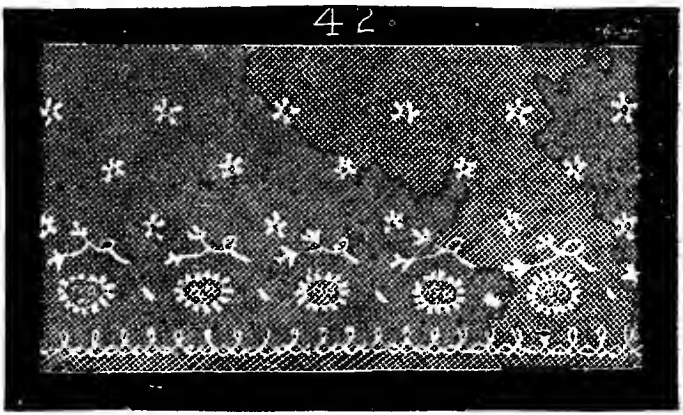
elaborate, though, upon the whole, the lace cannot be considered beautiful; and, only for the recent esteem in which the fashionable world has held it, would scarcely deserve mention among the many handsome pillow laces.

The thread is loose, soft, and not thoroughly bleached, being usually of a pale cream-white, which is rather an advantage, as when thoroughly bleached the lace appears coarser. Some imitations are in the market, but the lace itself is so reasonable in price, even the finer pieces being far from expensive, that the imitations are scarcely cheaper. Unlike some laces, the loom imitations do not wear so well as the lace itself, and therefore there is no advantage in purchasing them. They are usually of a coarse linen thread, which seems very brittle, breaking away with the slightest wear. The imitations are loosely woven also, in very open patterns, and they draw out of shape upon the slightest provocation, which adds to their general frailty. During the time when Torchon was so popular, it was used lavishly upon all articles of wearing apparel, even upon ball and evening costumes, for which it was eminently unfitted. At present, however, its brief day of popularity being over, it has returned to its former sphere, and, in all probability, will not soon again leave it. For underwear it is very appropriate, and it is still used to a certain extent upon this, though its popularity even for such purposes is upon the wane.

BRETON.

This is a French lace, as its name indicates, the first production being pillow-made, with small flowers plaited on a clear, delicate ground. It was not especially noted until quite recently, when it was revived and sent to the

front by the fashion magnates. It is particularly adapted to light purposes, being rather too ineffective for wearing plain, and on this account it is generally plaited, though sometimes gathered. It is very pretty for light muslins, and for Swiss, organdie or other thin white dresses it is especially so, being delicate, cool and clear, and so fine it is not put to shame by the most expensive materials, though better fitted for costumes of dainty texture and soft color.



BRETON.

The modern Breton is manufactured in France, but it is not, properly speaking, a pillow lace, even what is called the real being an imitation. It is of fine Brussels net, with the pattern darned in by hand with fine linen floss. Even this, however, is a very pretty lace, extremely light and airy for making up into plaitings or ruchings, and greatly in favor for ornamenting summer and evening bonnets.

The pattern being darned upon a piece of machine net,

which is straight at both edges, and is called footing, there is neither footing nor picot to this lace, both edges being straight and precisely similar, only the pattern being darned closer to one side gives it a more finished appearance.

The illustration does not give the regular ground, but is otherwise correct. The ground is simply a net, with the ordinary round mesh.

There is, again, an imitation of this imitation, in which pattern and ground are woven together, and both are cotton. This imitation is passable at a short distance, and especially when plaited, but it has not the soft appearance which is the greatest beauty of the hand-run lace. It is, too, rather harsh to the touch, and the picot is usually finished in small points that have the appearance of being embroidered. It makes rather pretty neck-ruchings, and a neat and appropriate trimming for the plainer kinds of summer dresses.

Breton is too delicate for trimming underwear, it does not wash well, the net being tender, and the thread sometimes draws when wet. There is one quality especially which is run with white silk instead of linen, and this breaks when washed as though it had been clipped at short distances. This is not so durable as that which is run with linen, though none of the lace will endure even ordinary wear without breaking. It is, emphatically, a summer lace, and should go with soft crêpes and light gauzes, never with heavy materials.

POINT D'ESPRIT.

Like Breton, this is a French lace, the original pillow production being similar to the laces of Lille and Arras,

having a clear ground with little square dots dashed over it, either singly or in clusters, which form squares or diamonds. It resembles Breton in nearly every other respect, is similarly made, what is now called the real having square or round dots put in by hand, and the imitation having the dots woven in the net.

It is adapted to the same purposes as Breton, and the present fancy is to make of it small neck coverings, which are half scarf and half collar, and more like a round-cornered handkerchief folded about the neck than either. The indications are that the popularity of this lace will be exceedingly brief, as its poverty of style unfits it for any but the very lightest purposes, it being decidedly inferior to Breton in appearance.

CHAPTER XXXII.

SILK LACES.

CHANTILLY

THE name of Chantilly is applied to all the black silk French laces of pillow manufacture produced in a hundred towns and villages of which Chantilly is the centre. This lace is often called French thread, though incorrectly, as it is made of a silk that has no gloss.

The Duchesse de Longueville established the manufacture of this lace at Chantilly, which soon became prosperous, spreading to the surrounding towns. Later, the same lace was manufactured at Caen and Bayeux, always bearing the name Chantilly, however. Since then, the industry at Chantilly declined, on account of the town being situated so near to Paris that labor was dear.

The fashion for the lace fluctuated, the Chantilly alternating with blonde in favor, and as the fashion changed, so the Chantilly lace manufacture rose or fell. Shawls, fichus and all kinds of piece goods were produced in beautiful designs, the ground being like a web. The mesh is light and clear in the finer qualities, the flowers in a closer stitch, though not a very compact style, as even the pattern was worked in a variety of stitches, more or less open, their variety giving the effect of shading.

The manufacture of this lace met with a sad reverse, however, for, being expensive and worn by the nobility

chiefly, it was considered a royal fabric. In consequence, at the time of the Revolution, the poor lace-makers of Chantilly perished on the scaffold with their royal patrons in 1793. The manufacture revived temporarily, however, with the first Empire, during which time all the laces of France flourished in a greater or less degree. On account of the exorbitant wages asked by the workers, the industry declined, or, rather, it removed to a greater distance from Paris, at Gisors, where beautiful shawls, flounces and scarfs are produced, but so fine are they, the price renders them obtainable by the wealthy only.

The greater portion of the Chantilly lace of the present day is made at Bayeux. Here the same system is adopted as in the Brussels and Alençon point manufacture, that of putting several workers upon the same piece. Each plaits a portion of the pattern, and when completed, they are joined by the stitch called point de raccroc, which was invented by a lace-maker of Calvados, called Cahanet. By this means orders can be filled in a comparatively short time.

Chantilly is the most beautiful of black laces, and in some of the patterns the effect of shading is carried out with wonderful skill, almost equal to that in point gaze. The lace is very successfully imitated, and the imitations are very popular at present for decorating black silk costumes and wraps of various sorts, also for trimming summer grenadines. The imitations are many of them almost equal to the poorer quality of Chantilly, which has a thicker ground, and the pattern woven in one stitch only, outlined with a heavier silk thread.

Similar laces are manufactured in various parts of Europe to a small extent, particularly in Belgium. Gram-

mont, in East Flanders, makes a black silk lace similar to Chantilly, but the production is inferior to the French, the lace being cheaper in price and not so strong as the regular Chantilly. Piece goods only are made at Grammont.

BLONDE.

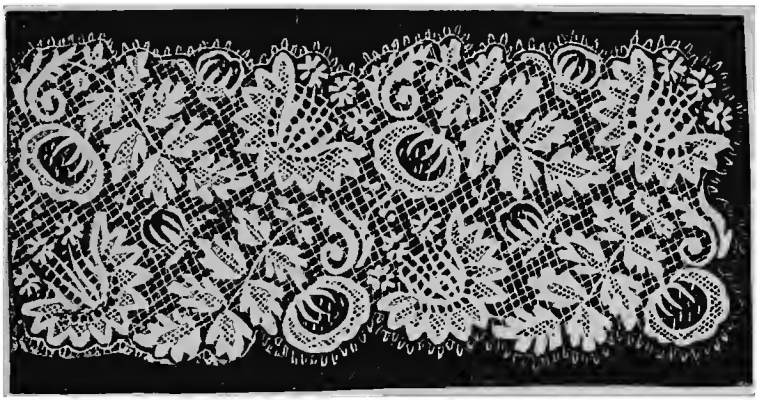
Next to Chantilly the blondes are the most important among the silk laces, and to a certain extent they are more so, for they are less expensive; in consequence, they are worn by a greater number of persons, and therefore are more widely known.

Blonde laces were first manufactured in Caen, about 1750. The first were of the natural écru tint, the silk coming from Nankin, and on account of this shade being similar to that of light hair, the production was called blonde. Afterward, white blonde was made from bleached silk of a superior quality, making a most brilliant white. This lace is harder to keep pure and white while being plaited, than the thread laces, and only particularly neat and expert workers can execute it properly. It was made in the summer only, as the least smoke of a fire affects its purity, or, if resorted to in the winter, the women worked in cow-house lofts, which were supposed to be heated by the animals themselves, although the warmth could not have been excessive. It is almost impossible for people in any country outside of France to possess so strong an imagination, though the country is not celebrated for cosey fires, even in winter.

The blonde laces of Caen are celebrated for their brilliant whiteness, and are made of two kinds of silk thread, a fine one for the ground and a thicker one for the flower.

This lace was successfully imitated at Nottingham and Calais in their loom productions, and the manufacture of the white pillow blondes has therefore been abandoned at Caen—almost, in fact, in every place where they were manufactured. The manufacture of blonde laces, however, was not affected so seriously by the machine laces as were the thread productions of the pillow. Black blonde continued to be made in considerable quantities.

At Bayeux the black blondes are extensively made in the regular Spanish patterns. Large piece goods are manu-



factured, scarfs, and especially mantillas, which are exported to Mexico, Spain, South America and Cuba. In these the ground and pattern are of the same sized silk, the design being very close, the ground open and clear.

The illustration shows a specimen of blonde in a Spanish design, but by an error of the engraver the ground is rendered in squares instead of the regular round mesh.

The regular Spanish blondes are made in Catalonia, chiefly at Barcelona. There are no large manufactories, but the lace is made by women and young girls in their

own homes, when and how they like. The mantilla is the chief article produced.

There is a wide difference between the patterns of the French and the Spanish blondes. The French are smaller, the Spanish large and rather bold, but free and flowing, with a certain dash of grace. The Spanish are more popular than the French, and on this account they are copied by nearly all the French manufacturers, their own patterns being allowed to fall into disuse.

The blondes are successfully imitated by the loom laces; not only are the blondes of Caen produced in perfection, but also the Spanish mantillas of Bayeux.

GUIPURE.

The silk guipures are manufactured in France, Germany and Italy. A few years since, when the lace was in favor, it was very extensively produced, and, as there is always some demand for it, the manufacture does not die out altogether, though it has been for ten years on the decline.

This lace is so familiar to all, a description is scarcely necessary. It is manufactured in écru, white and black, but in black most extensively. It has very many of the qualities necessary to a good lace. There is no black silk lace manufactured which will give such good service. It is well adapted to trimming all manner of black dresses and wraps, and the better grades are exceedingly pretty. Added to this, it is comparatively inexpensive. These qualities render it so important that it will not remain, for any great length of time in the background, and there is every probability that it will soon be again in demand.

Guipure lace has been imitated, but not so successfully

as the Chantilly or blonde, not because the imitation is more difficult, but because, since the loom laces arrived at the greatest degree of perfection, the guipures have not been greatly in demand. The best real black silk guipures are made at Le Puy.

LLAMA.

This lace is made of worsted, and is of pillow manufacture. It was invented at a time when the lace trade was on the decline, and a cheaper material was needed in order to cheapen the manufacture. Piece goods were made of it almost exclusively, though a few edgings were also produced. It was not very long in fashion, and the production died out for a time, but was revived a few years later, and proved quite a success. The half-shawls, called llama, were at one time popular. They are rather wiry, but of a good black, and wear extremely well. They were chiefly manufactured at Le Puy, in France.

YAK.

This is only a worsted guipure, pillow-made, and the better productions make appropriate trimmings for black cashmere or other wool dresses. As a rule, however, the plainer guipure patterns were copied, and much of the Yak lace was very inferior in design. It was popular about the time the silk guipures were on the decline, and was quite successfully imitated by the loom. Like the other guipures, it is manufactured at Le Puy; in fact, it is almost altogether of French production.

CASHMERE.

A simple lace of soft wool, manufactured in patterns resembling both Chantilly and blonde, but the latter to

a greater extent than the former. The ground was a clear mesh, the pattern in thicker thread. It was made in trimmings, insertions, and in scarf patterns, which resembled both, and was principally used for scarfs. It was not long in fashion, being unsuited for many purposes. It was a pale cream color, and, though soft, had considerable body. It made a most appropriate trimming for children's white cashmere or wool dresses and sacques, and for morning costumes of cream-white cashmere or bunting.

CHAPTER XXXIII.

ANCIENT LACES REVIVED.

WITHIN a few years the ancient knotted point has been revived under the name of macramé, and though scarcely worthy of the name of lace, from the fact of its being of a coarse thread, almost, in fact, a cord, and used only for trimming furniture and drapery, yet it is a very interesting work, and, being made upon a cushion, certainly is entitled to the name of pillow lace.

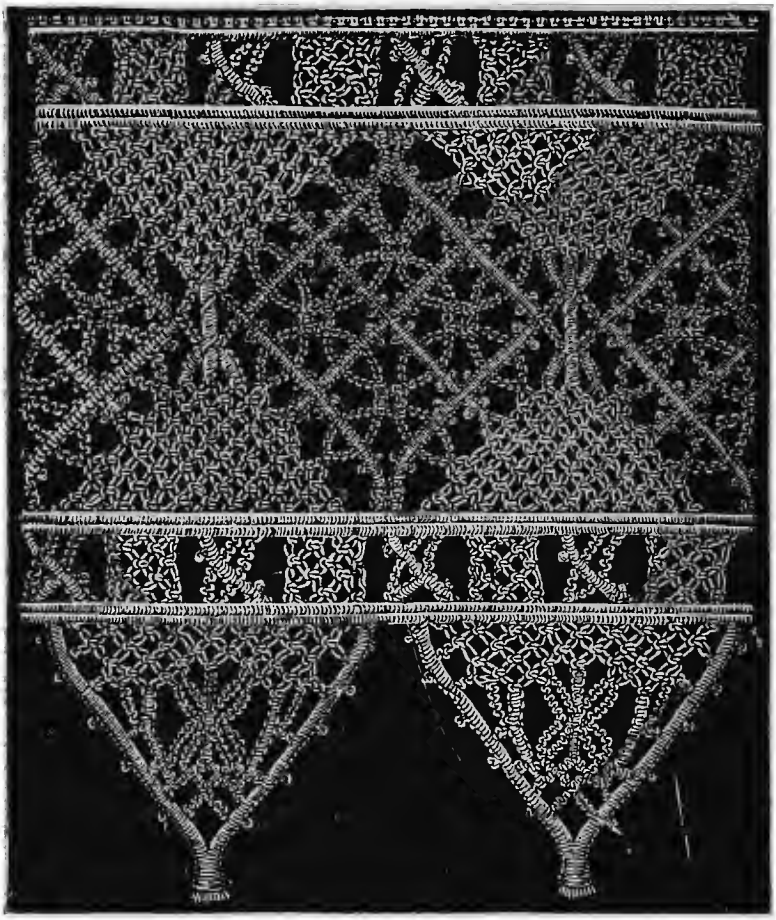
Darned netting, also used for window drapery, tidies and similar purposes, is another primitive lace which has been revived by lace-workers. This, however, is made by darning the pattern on net, and does not come under the head of pillow lace.

MACRAME.

Macramé is an Arabic word, signifying a fringed border, and the lace which bears the name, unlike lace proper, is usually fringed. It is not adapted to the finer uses as a trimming, but is admirable for many purposes, such as ornamenting curtains, lambrequins, chair and table covers, towels, household linen and church drapery. The better qualities, when manufactured from a fine even thread the natural color of the flax, makes a pretty and suitable trimming for linen dresses of the same écru shade. The Roman peasants wear scarfs about their heads bordered with macramé.

It is of extremely ancient origin, and the first record of

its existence was in 1494; the pattern book of Taglienti gave designs for working it half a century later, from 1530 to 1550, as *punto a gropo.* Macramé is knotted on a pillow, one kind being worked flat and rather loosely, the other is lightly knotted and raised in ridges and dots. The designs are usually geometrical, but sometimes they

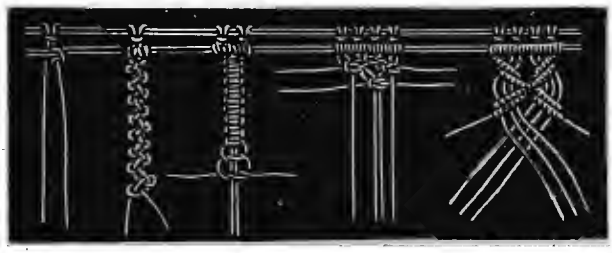


MACRAME.

are more elaborate, beetles, butterflies and other insects being copied, though in rather a heavy style.

The above design is geometrical, and from a piece of Italian lace. In copying it the points may be finished with a fall of fringe if desired; this is the usual style, though the ends may be clipped and worked in when preferred.

Macramé is made upon a pillow usually, though there is an American invention which has recently been patented—a sort of desk, in which pins are also used, by means of which the lace may be knotted more easily.



KNOTS FOR MACRAME.

In working it with the pillow a number of large pins are stuck in a row, at equal distances, across the whole length of the cushion, and to each of these pins a thread is knotted. The thread is evenly doubled before knotted to the pins, and falls with the ends toward the worker, who sits with the cushion placed upon a table before her. The length of the thread, when knotted upon the pins, should be rather more than four times the length the whole fringe is to be, as it takes up greatly in the knotting, unless the pattern is very simple.

To these threads a leader is fastened horizontally, each

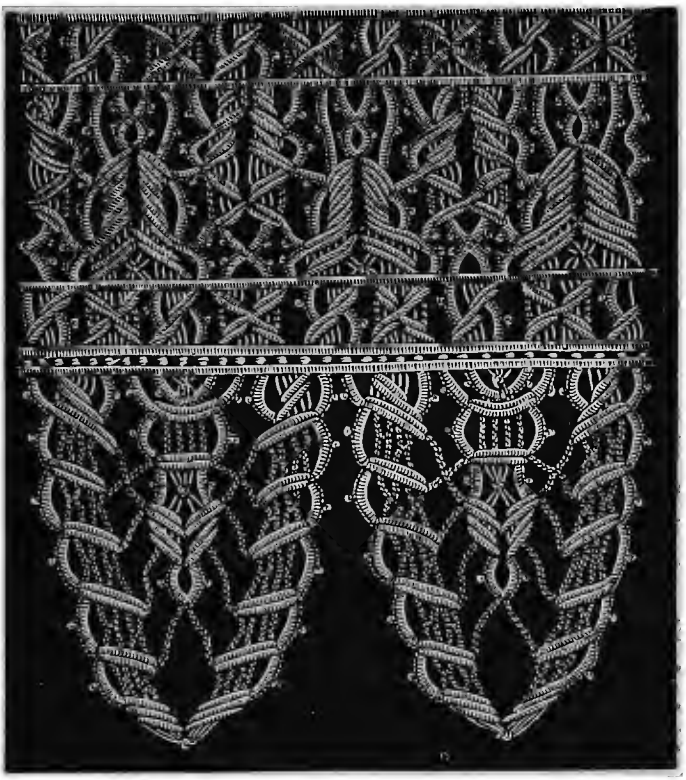
strand of the threads fastened to the pins being knotted to this leader in turn.

Afterward, the threads are knotted in various fashions to form the pattern, cross threads being introduced at regular or irregular distances, according to the design. It is impossible to describe all the knots, but we give a diagram showing how the most important ones are made.

The ancient knotted point continued to be popular until 1620, when it fell into disfavor and was superseded by the plaited laces. The art of making it seemed to have died out altogether, but early in the present century was revived in Italy, which was always the principal seat of its manufacture. Some of the finest specimens come from the Albergo de Poveri at Genoa. Here the young children are employed in knotting the lace, in many instances it being the first work put into their hands. Simple patterns are executed by beginners, and more elaborate ones by experts, many inventing the pattern while they work. The ends of towels are fringed and wrought into simple and beautiful designs, and the lace is also made up separately in various widths for finer purposes. It is not extensively manufactured outside of Italy, though quite recently it has become a fashionable pastime for English and American ladies who delight to employ their leisure in this fascinating work. It is made to some extent by sailors while away at sea, for they are famous for tying knots, and invariably like the work.

When employed to decorate the ends of scarfs, towels and table linen, it is made of the raveled fringe at the end of the article decorated In this case only the cross threads are added. The popular material is unbleached flax thread, coarse or fine, according to the taste or time

of the worker. It is extremely durable, will bear any amount of hard usage, and still last for generations. Unlike worsted work, it is never troubled by moth, and it will bear repeated washings.



MACRAME.

The threads used for modern macramé, which is intended for window or mantel drapery, is often dyed red or yellow, and the color is mingled with the natural écru shade, to match the curtains or furniture of the room.

The illustration on preceding page represents a piece of Italian macramé, an ancient production, in which beetles are rather vaguely represented.

Macramé may be seen in old paintings. In the "Last Supper," by Paul Veronese, the table-cloth has the borders knotted and fringed after the manner of macramé. Fine specimens of this lace were exhibited at the Paris Exhibitions of 1867 and 1878, and also at the Centennial, 1876.

GUIPURE D'ART.

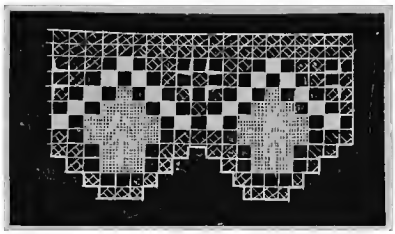
This is also called guipure netting, and is known to the trade as antique lace. It comes in what are called antique squares, antique edging and antique insertion. The larger squares are used for tidies; they are quite expensive, particularly the finer grades, but being of a strong unbleached flax thread, they wear forever and a day, and therefore, in one way, are quite economical. The smaller squares are used for cushion covers, or they are put together with satin blocks or bands, to form large tidies. They are also used in the same manner for pillow shams and counterpanes, for curtains and similar articles; often the insertion is combined with the squares, and the article, when finished, is usually bordered with the lace.

The finer squares are used for lappets and tie-ends; they are really very pretty indeed, but unless exceedingly fine, are unfitted for dress decoration.

The netting is first made, and when completed in the size and shape desired, the pattern is put in with a needle and the same thread used for the netting. Sometimes two sizes of thread are employed, however, in working

different portions of the design, but usually only one, as it gives the work the appearance of uniformity.

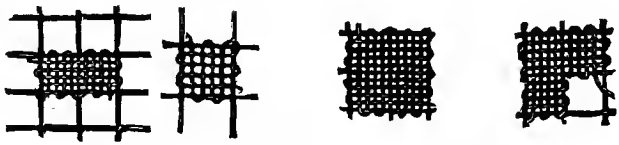
Some of the squares have straight edges, and others angular scallops, like the lower edge of lace in the



GUIPURE D'ART.

illustration. When required to be used separately, they have the scalloped border, but when joined together with satin squares, ribbon or insertion, they are perfectly square.

A number of stitches are employed in filling up the pattern on the netted foundation. The first and simplest of these is the darning stitch, or *point de reprise*, by which one or more of the netted squares are filled in with close darning, making it quite solid.

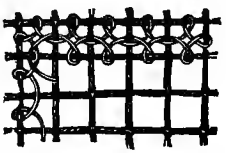


TRELLIS WORK, OR POINT DE TOILE STITCHES.

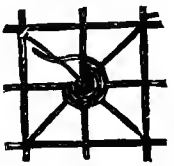
Trellis-work stitch, or *point de toile*, is similar to the darning stitch, only it is not so close, a space being left between each thread.

Point stitch, or *point crosse*, is where bars of thread are thrown diagonally across the netted square, turning it into triangles of various sizes, according to the number of stitches used.

Festoon stitch, or *point d'esprit*, is where the thread is festooned from each side of the square, and forms circles where several squares are filled in side by side in this manner.



FESTOON STITCH.



FAN STITCH.

Fan stitch is worked across several bars in the corners of squares, but does not form a complete circle, being darned backward and forward.

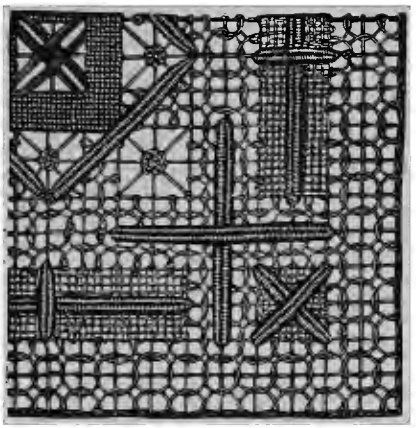
Guipure relief is where bars of thread are thrown across several squares to form a star, cross, stalks or leaves, and then worked over and under in darning stitch.

GUIPURE RELIEF.

FOUNDATION FOR RELIEF.

Besides these there are mushroom, spinning and pyramid stitches, and webs, wheels, stars, picots and various plain and tufted button-hole stitches.

The ground in the square below is in festoon stitch, the square near the corner, as well as the similar thick bars, are in trellis-work stitch. The crosses are in guipure relief, and are made by throwing two threads across for each cross-bar, and worked over and under in darning stitch. Some of the squares near the centre are filled in with cross-stitch.



ONE-FOURTH OF SQUARE IN GUIPURE D'ART.

American ladies are becoming greatly interested in the work, and there is a lady in the city of New York who gives instruction to those desiring to perfect themselves in the art. It affords a very pleasing pastime, and is certainly far preferable to employing one's time in everlasting worsted work. It is quickly learned, and the accomplishment a most satisfactory and fascinating one.

CHAPTER XXXIV.

MODERN BRAID LACES.

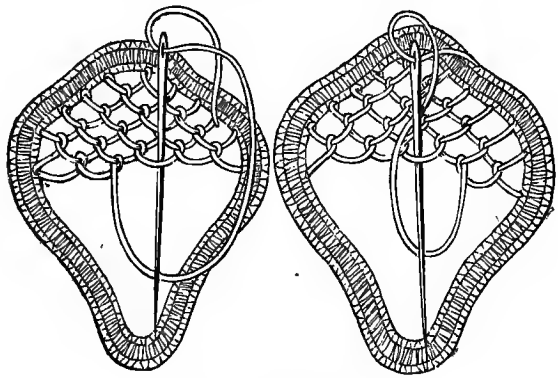
By the use of lace braids of various sorts, which are carefully woven in fine designs to imitate the thick portions of the patterns in ancient point and pillow laces, very fine imitations of these laces are produced. Unlike the loom imitations, they possess a certain value, from the fact of being in part wrought by the hand. Some go so far as to call the imitations of point patterns real point; but this they cannot properly be termed, since real points are produced by the work of the needle alone.

These laces, however, are many of them exceedingly beautiful. The braids are tacked on a pattern which comes for the purpose, taking care to follow it exactly and to put it on in an even manner. After this is done, the spaces will be in squares, circles, or triangles, which may be filled in with numerous wheels, rosettes and regular point lace stitches. If the braids and pattern are well-chosen, and the design worked with fine linen thread, the effect is beautiful.

The patterns come on bright-colored muslin. The braids are of different widths and designs. One is a succession of medallions and is called Honiton. Braids which are quite narrow and have a straight edge each side are called point lace braids. Then there is the narrowest of all, like a very fine feather-edge braid split in two, with a pearling on one side only; this always

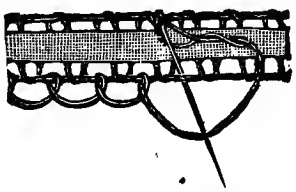
forms the picot. The thread is usually called the linen lace thread, and is put up in spools or balls.

After the braid is tacked upon the design, comes the filling in with point stitches, connecting bars, wheels, rosettes, and all manner of fancy stitches, the greater the variety, usually, the more effective the work. The foundation of nearly all these stitches is the point de Bruxelles, which was given in an enlarged form on page 171, and which we repeat here.

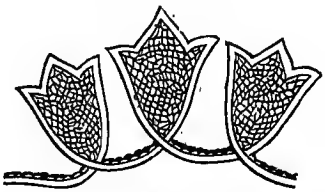


POINT DE BRUXELLES.

This shows the stitch worked backward and forward, though when made in regular rows it is usually worked from left to right. It is often more convenient to work from both sides in filling in narrow spaces.

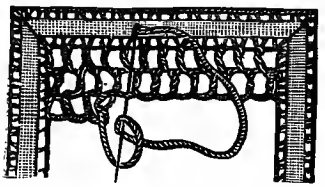


BORDER IN POINT DE BRUXELLES.



BRUSSELS NEEDLE-GROUND.

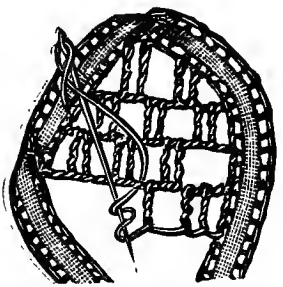
The first of these two illustrations shows a border worked in this stitch, and the second the ground in its usual size. The button-hole stitches are worked loosely, and the beauty of the ground depends upon its regularity.



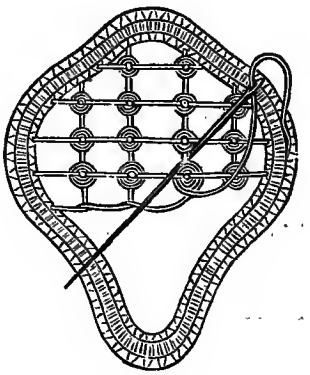
POINT D'ESPAGNE.

POINT D'ESPAGNE, CLOSE.

Point d'Espagne is a button-hole stitch made by twisting the thread twice about the needle, which makes it long and appear twisted.



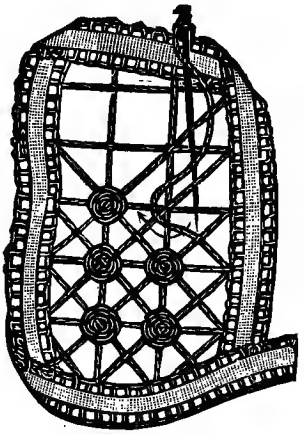
POINT D'ESPAGNE, DOUBLE.



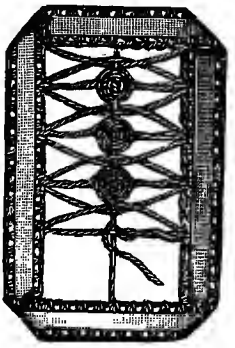
POINT D'ANGLETERRE.

Point d'Angleterre, or English stitch, or rosette stitch, is formed by drawing lines one-eighth of an inch apart, and then form similar cross-lines to intersect them. Sometimes other lines are thrown across. The rosette is

formed at the intersecting angle, and is in simple *point de reprise*, or darning stitch, the needle being passed over one thread and under the next.

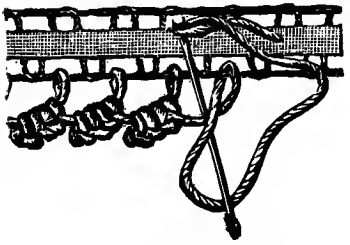


POINT D'ANGLETERRE.

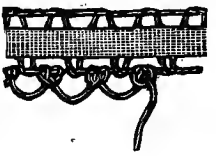


POINT D'ANGLETERRE.

The illustrations show the different styles of putting in the foundation lines for the rosettes in point d'Angleterre.



POINT DE VENISE.

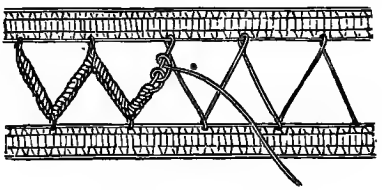


POINT DE SORRENT.

Point de Venise is a loose button-hole stitch with four tight ones worked in each. Petite point de Venise, or

little Venetian point, is worked in the same manner from left to right, with one tight button-hole stitch in each large one.

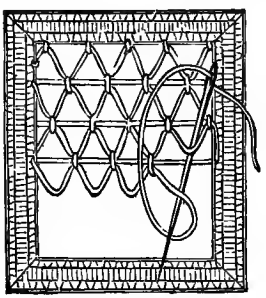
Point d'Alençon stitch is used to fill in narrow spaces where a light effect is needed.



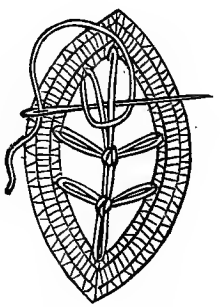
POINT D'ALENCON.

It is made by catching the thread under one side and over the other, like herring-bone stitch, and is either plain, as seen in one part of the illustration, or it may be worked twice like rope-stitch, or covered with fine button-hole stitches, as seen in the design.

Point Turque, or Turkish stitch, is also in button-hole stitch, with one straight thread drawn across between and connecting each row of stitches.



POINT TURQUE.

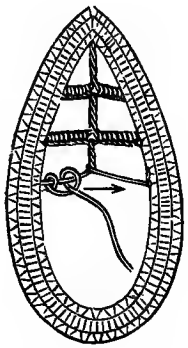


POINT GRECQUE.

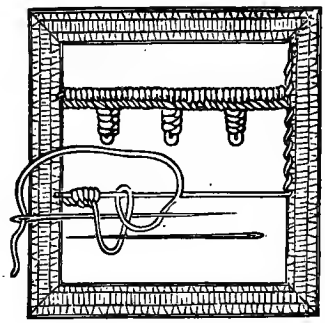
Point Grecque is simple stitch which the diagram sufficiently explains.

Point de reprise is a simple darning stitch, worked over and under foundation threads.

Aside from these stitches a number of bars are used.

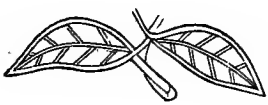


VENETIAN BARS.

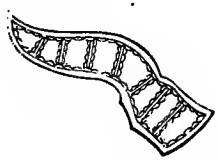


DOTTED VENETIAN BARS.

The Venetian bar is of close button-hole stitches worked over two straight threads as a foundation. They are applied to the veining of leaves, and to fill up narrow spaces.



VENETIAN BARS.



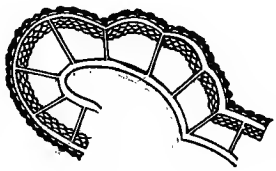
DOTTED VENETIAN BARS.

These illustrations show how the bars are applied to fill up the designs.

Sorrento bars are exceedingly simple, being a thread thrown across the space from braid to braid, and, returning, the needle is twisted over and around the first thread, forming a fine rope twist.

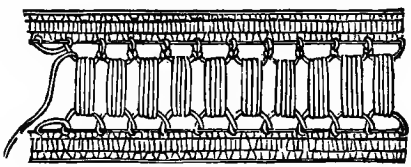
These illustrations show how the Sorrento bars are used; they are the simplest of all bars employed in lace-work

SORRENTO BARS.



SORRENTO BARS.

D'Alençon bars are worked upon a foundation of point de Bruxelles, and are applied to filling in the heavier part of the pattern, but not as groundwork.



D'ALENCON BARS.

The thread is passed three times over and under the point de Bruxelles stitch, looped to tighten, and then the next bar begun.

For the sake of convenience we give, on opposite page, the various point lace stitches in one diagram.

No. 1 is point de Bruxelles, or Brussels, simple loose button-hole stitches.

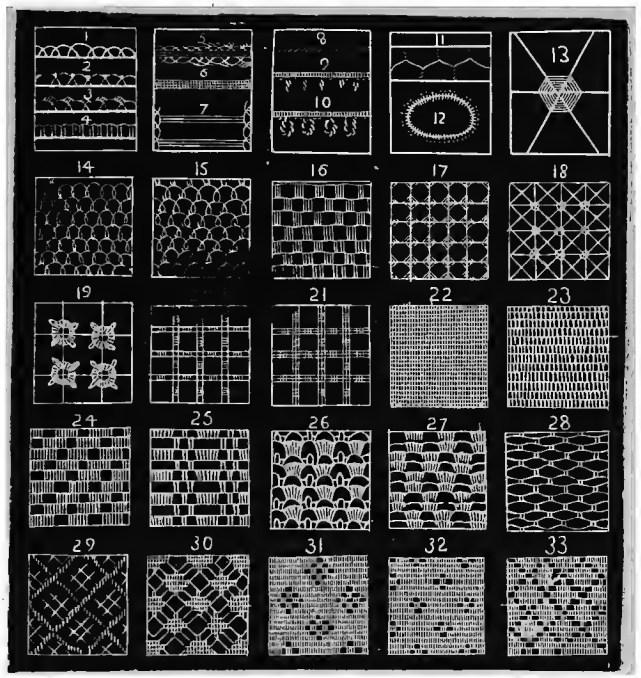
No. 2 is little Venetian point, one Brussels stitch, and a tight button-hole stitch in the loose one.

No. 3. Point de Venise edge, with four tight button-hole stitches in each loose one.

No. 4. Sorrento point, or one long and one short button-hole stitch worked alternately.

No. 5. Venetian bars, edged with point de Bruxelles.

No. 6. Venetian bars, made by throwing threads across the space to be filled, and covering each with fine button-hole stitches.



No. 7. English bars, made by passing the thread backward and forward over the space to be filled.

No. 8. Sorrento bars, are one thread thrown across and the returning thread twisted about it.

No. 9. Dotted Venetian bar, being a simple bar with dots of button-hole stitches attached.

No. 10. Raleigh bars, or Venetian bars, with dots or picots formed by making a loop of thread and twisting the needle around it several times and drawing the thread up. This makes a small twisted loop.

No. 11. D'Alençon bars, like herring-bone stitch.

No. 12. Spanish point, being close button-hole stitches over several thicknesses of thread.

No. 13. Rosette, made like a spider-web, the centre in simple darning stitch over one foundation thread and under the next.

No. 14. Brussels point ground, being loose rows of button-hole stitches.

No. 15. Venetian point ground, made like No. 2.

No. 16. Sorrento point ground, being successive rows of Sorrento stitches.

No. 17. English lace, or point d'Angleterre, is made with darning stitch, the thread being darned four times around the intersections of Sorrento bars.

No. 18. Open English lace, being similar to No. 16, only worked on four Sorrento bars.

No. 19. Mechlin lace wheels, worked in button-hole stitch on Venetian bars, with four picots on each wheel.

No. 20. Henriquez lace, in which two crossed bars are darned across at short intervals.

No. 21. Cordovan lace, like the Henriquez, but with the crossed bars in clusters of three instead of two.

No. 22. Valenciennes lace, simple darning, or *point de reprise*, which should be done with the finest thread.

No. 23. Foundation lace, being bars covered with button-hole stitches, alternating with rows of Brussels stitch.

No. 24. Escalier lace, so-called from its resemblance

to steps of stairs. Work nine button-hole stitches, miss two and repeat, making the spaces or stairs fall diagonally.

No. 25. Cadiz is similar, but the stitches and spaces alternate in each row.

No. 26. Barcelona lace. This is alternate rows of Sorrento edging, with rows in which four button-hole stitches are done in each long stitch in the Sorrento row.

No. 27. Fan lace, being six button-hole stitches and six spaces, arranged after manner of illustration.

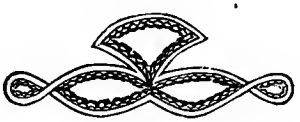
No. 28. Spotted lace, in which two button-hole stitches are made and four missed.

No 29. Venetian spotted lace of Venetian bars crossing each other diagonally, and four spots of English lace worked in the sections.

No. 30. Open Antwerp lace, in double or long Brussels, in which the needle is twisted once in the loop. These stitches alternate with spaces, after pattern of diagram.

No. 31. Open diamond lace, like escalier, but with different spaces.

Nos. 32 and 33 are similar, and called, respectively, close diamond and Antwerp lace.

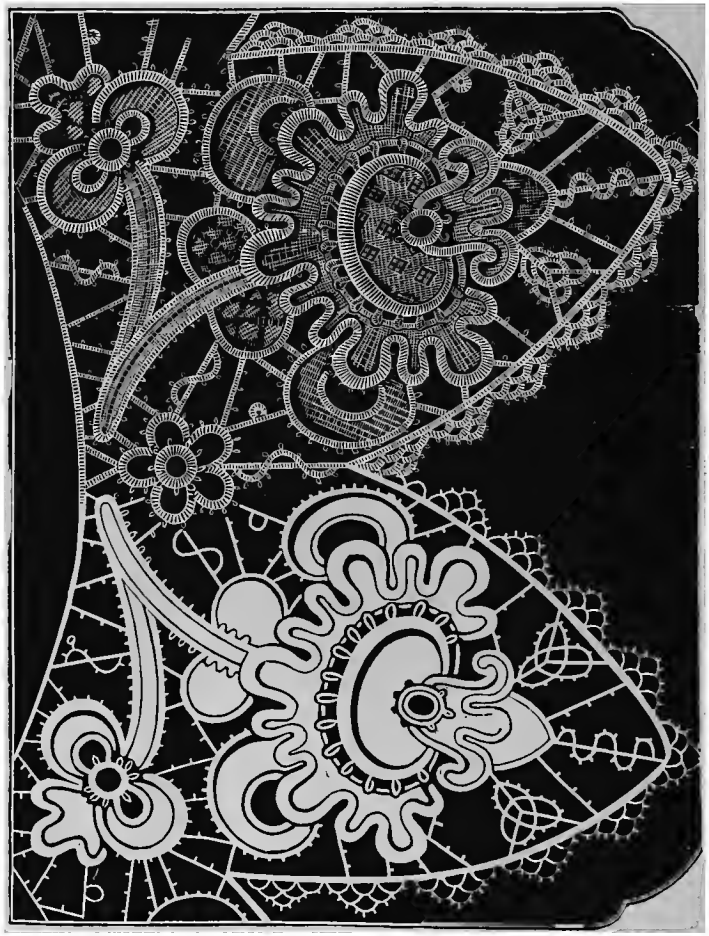


BRABANT EDGING.

Brabant edging consists of alternate rows of Brussels and Venetian stitches.

The small diagram given shows the manner of applying Brabant or any similar edge to the thicker portion of the design.

This design may be worked altogether in the stitches described, or may be carried out with the aid of point lace braids.

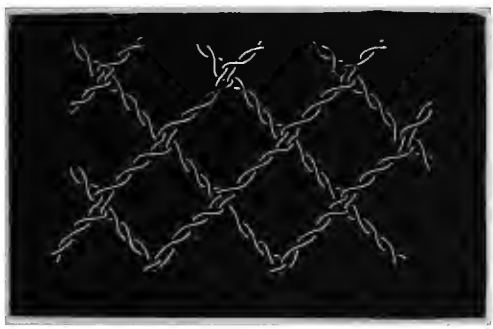


MODERN RAISED POINT.

CHAPTER XXXV.

MACHINE LACE.

THE first machine for making net was invented by an Englishman named Hammond, a stocking-frame knitter, who chanced one day to examine some lace in the possession of his wife, and conceived the idea of applying his machine to produce a similar fabric. He was successful, and the result was a lace made of one thread, with a ground like the Brussels. This was in 1768.



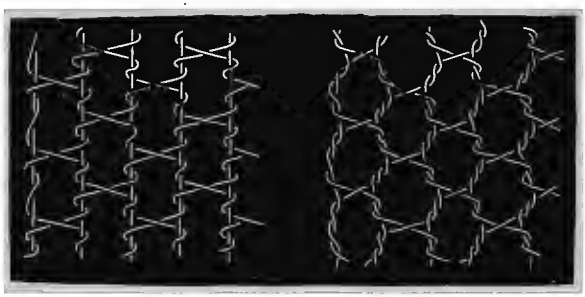
SQUARE NET.

The net produced, however, was quite frail, and if a thread broke it would all ravel out like knitting. Various inventors, therefore, went immediately to work to improve upon it. Robert Frost made a figured net in 1769, and in 1777 he obtained a patent for square net. Afterward he made a flowered and a spider net. In 1778 a Nottingham stocking-maker named Flint invented what was called a point net machine, which produced a regular six-

sided mesh. The man afterward died in the work-house, before he reaped the benefit of his invention.

In 1809 John Heathcoat, son of a Leicestershire farmer, obtained a patent on the bobbinet machine, which was an improvement on Brown's fish-net machine. The patent was taken out for fourteen years in partnership with a Mr. Lacy, and was called Old Loughborough.

This machine surpasses every other invention of the human brain in the ingenuity of its machinery. A six-sided mesh is produced by the crossing and twisting of three separate sets of threads. One set works downwards in serpentine lines, a second from right to left, and a third from left to right, each in slanting directions.



TWO-TWIST BOBBINET WHILE MAKING.

TWO-TWIST BOBBINET COMPLETED.

There are six different systems of bobbinet machines —Heathcoat's patent, Brown's traverse warp, Morley's straight bolt, Morley's circular bolt, Clarke's pusher principal (single tier), and Leaver's machine (single tier).

Bobbinet is made of two cotton threads twisted into one, the sizes running from 180 to 250, and the beauty of the fabric depends greatly upon the quality and evenness of the thread, as well as the regularity of the

mesh. The thread is singed to free it from fibres, and is wound upon bobbins, which must not be larger around than the mesh. There are twenty to thirty warp threads to an inch. The bobbins fit in a carriage which fastens with a spring, thus preventing them from falling out, and also from giving off the thread unless a certain amount of friction is brought to bear upon them. The bobbins contain the weft threads. The weft threads in common weaving pass over and under the warp threads alternately and at right angles with them. In the production of bobbinet there is a little twist at the time of crossing which winds the threads about each other.

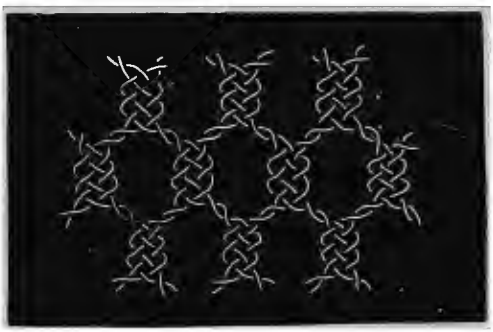
In common weaving the warp threads lie horizontally, but in bobbinet vertically, ascending from a beam in the lower part of the machine to the upper part. The bobbins go backward and forward among the warp threads, like so many clock pendulums, and are guided through the spaces in the warp threads by what is called a comb. The spaces between the teeth are called gates. The bobbins go some to the right and some to the left, in a sort of counter march, during which they are contorted and twisted round the warp to form the meshes. To one who is not familiar with this weaving, the whole thing looks like a piece of legerdemain.

The width of bobbinet varies from that of half an inch, which is called footing, to three and one-half yards. A rack of the lace is a certain length of work counted perpendicularly, containing two hundred and forty-two meshes or holes. The best quality has the meshes lengthened a little in the direction of the selvages. The rack was invented to settle disputes which often rose between the workmen and their employers, on account of the

elasticity of the material, which prevented exact measurement.

The best net has small, regular meshes, the hexagons being perfectly regular.

Heathcote carried on his manufactures very successfully until 1811, when an association of men, called the Luddites, entered his manufactory and destroyed twenty-seven of his machines. He then settled in Tiverton, in Devonshire. When his patent expired, all Nottingham went to work to make bobbinet.



BOBBINET.

In 1837 a Mr. Ferguson, of Nottingham, conceived the plan of applying the Jacquard cards to the bobbinet machine. The Jacquard system had been used at Lyons in 1824 with the Mechlin frame, which suggested the idea to Mr. Ferguson. In 1838 he removed to France and settled at Cambrai, where, in connection with Monsieur Jourdan, he set up a large manufactory. Here he brought out a black silk-figured net, in imitation of Chantilly lace, and called it Cambrai lace. The pattern was woven, and then outlined by hand with a thread of silk.

Since then, every kind of pillow lace has been imitated by the loom, and point also, though, so far, it has not been so perfect as the pillow imitations. France manufactures these laces in immense quantities, the finest of any produced, in silk, linen, cotton and wool. The principal manufactories are at Calais, though the industry is carried on in many cities and towns. The first machine brought from England to France was in 1793, and in 1802 there were more in France than in England.

The best market for the early English machine laces was in Paris, so many manufacturers removed thither, eager to make the greatest profit upon their products. Aside from this, labor was somewhat cheaper. In 1815 a workman of Heathcoat's, named Cutts, managed to import a bobbinet machine to Valenciennes, and thence to Douay, where, in partnership with M. Thomasson, he began the manufacture of lace, and produced in 1816 the first bobbinet dress made in France. It was then embroidered and presented to the Duchesse d'Angoulême, as a sort of advertisement. In 1816 James Clark also brought, by the aid of sailors, a bobbinet machine to Calais, which he smuggled in in pieces, and afterward set it up.

The first net machine was put up in Brussels in 1801, a bobbinet followed in 1817, another was put up in Ghent in 1828, and others followed. In 1834 a Mr. Washer set up several bobbinet machines in Brussels, paying particular attention to producing a fine mesh. He soon excelled both English and French manufactures, and the net was seized upon and used as a foundation for point and pillow laces. It is called Brussels net, or Washer's machine net, and is made from very fine cotton thread.

Many varieties of net have been produced. The Mechlin was too elastic, and fell into disuse. Various styles and patterns have since been in fashion, many of them being patented by those who invented the design. One pattern is called the Grecian, another the spot or point d'esprit, and others bullet-hole, tatting, and many others.

Machine lace has been made to some extent in the United States, more especially the curtain lace known as Nottingham. Though the industry is comparatively new to this country, it bids fair to become of considerable importance at no distant day.

While machine nets and laces have almost entirely superseded the cheaper productions of the pillow, they have only added to the value of the rarer kinds of both pillow and point.

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