

## THE ART MOVEMENT.

### THE RECENT IRISH TEXTILE EXHIBITION.

FOR some years past an industrial revival has been taking place in Ireland, but of its extent and importance few people had any conception, until the end of August, when the Textile Exhibition, organised by H.E. the Countess Cadogan, was opened in the Royal University Buildings, Dublin. Though the Irish Industries Association has expended time, money, and infinite patience in fostering old and promoting new industries, the results of its efforts were only locally known, and the recognition of Irish dexterity and skill by the public of Great Britain and other countries was still a longed-for but unaccomplished fact.

It needed the energy of Lady Cadogan and the practical co-operation of her committee to focus all the isolated industrial efforts, and to present them to the public in an exhibition which, if up to the present unique in Dublin annals, will, it is hoped, be repeated at no distant interval, and on a larger scale.

No longer can it be said that the hand of the Irish lace-maker has lost its cunning; on the contrary, several famous specimens of old Limerick and needle-point lace ill bore comparison with recent efforts. In almost every instance the superiority of the new designs was apparent, this being due to the

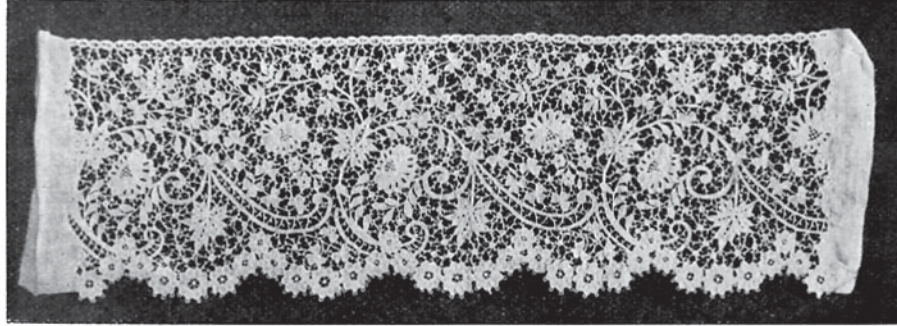
co-operation of the Science and Art Department (South Kensington) with the Irish Industries Association, by which means a constant supply of new

lace school at Crossmaglen turns out much beautiful work.

In the Inishmacsaint, or raised point lace, some of the most beautiful work in the exhibition was found. So like is it to Venetian rose point that it needs an expert to discover the difference; except when the subject of price is mooted, and then the Irish lace is found to be very much cheaper—a somewhat curious fact when it is remembered that the cost of living in Italy is infinitely less than in the Emerald Isle.

St. Joseph's Industrial School, Kinsale, showed some good Limerick lace, and St. John's Industrial School, Birr, several fans, pocket handkerchiefs, and flounces of point lace of exquisite quality. Other notable exhibits were those of Mrs. Vere O'Brien, the convents at Kinsale, Kenmare, New Ross, Mrs. MacMorrough Kavanagh, Miss Keane (Greek lace), and the magnificent cases of the Irish Industries Association, containing lace from every centre in Ireland, all of which, it is pleasant to record, was sold on the first day of the exhibition.

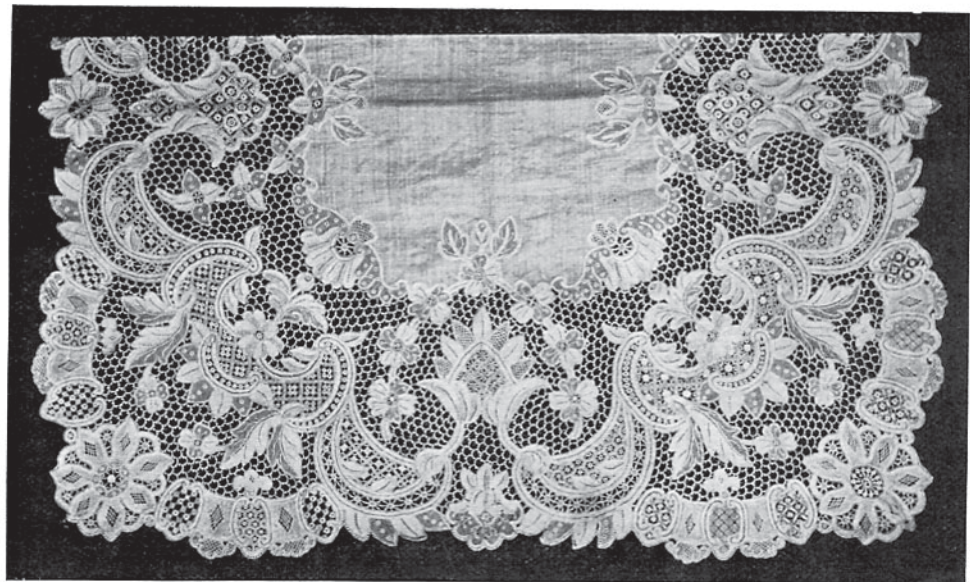
The display of Clones guipure was excellent. This essentially Irish production is a fine kind of crochet, closely resembling the old raised Venetian point, from which the designs are generally adapted.



CARRICKMACROSS GUIPURE.

and really artistic designs are lent to the various centres, and grants are made for the production of trial pieces. The best lace comes from the large convents, where the lace-workers receive their training, often continuing to work under the nuns, though some undertake orders in their own cottages. A fan of Irish point made at the Presentation Convent, Youghal, was a beautiful example, both in design and workmanship; the festoons of flowers connecting the medallions were exquisitely worked, and the centres of the medallions were filled in with the very finest diaper designs. From the same convent came notable samples of point lace copied or adapted from the finest old Brussels and Italian point. A deep flounce of run lace from the convent of the Good Shepherd, Limerick, is considered the best specimen of this lace extant; many other examples from Limerick were shown, including Valenciennes, which has only lately been attempted in Ireland.

The Bath and Shirley School's exhibit of Carrickmacross lace was remarkably fine, and a vast improvement in the designs used was noticeable. Another important exhibitor of this typical Irish lace was Mrs. Donaldson, whose



HANDKERCHIEF IN YOUGHAL POINT



Fashion having recently favoured laces of heavy and decided style, this guipure has found a ready market both in London and Paris.

The embroidery sections were extremely interesting, and it was difficult for visitors to realise that much of the most beautiful silk work was executed by peasant girls in their own cottages. Naturally the exhibits of the Royal Irish School of Art Needlework, Viscountess Duncannon's Garry Hill classes, and the Belfast School of Art Needlework take premier place. The first-named, in addition to some large curtains, replicas of the seventeenth and eighteenth century designs, showed some charming work on white satin, the *motifs* being chiefly of the Empire period, and most suitably applied to the decoration of fans. Mrs. Dalison's work was very good, notably a large piano-cover, decorated with a floral design; the entire background being worked in white silk formed a wickerwork pattern. Several needlework pictures were likewise commendable. In bold, striking work nothing could compare with the large portière shown by Miss Perry,



COLLARETTE, CLONES CROCHET GUIPURE.

Crawford School of Art, Cork. Amidst effectively coloured foliage, magnificent peacocks, half-life size, disported themselves, their gorgeous colouring being well thrown up by a dull russet green background. In ecclesiastical work originality of design was somewhat lacking, though the workmanship was invariably good.

White embroidery and "sprigging" belong more properly to the "Linen Section," which, though the most important, cannot adequately be commented on. The improvement in designs for Irish damask is of world-wide importance; and now that the insignificant, niggling patterns of thirty and forty years back have been cast on one side, naught but praise can be accorded their successors, which include classical Greek *motifs*, Pompeian designs, and adaptations from the Book of Kells; and certainly nothing shows to more advantage on the surface of a damask tablecloth than the "Kells Beastie" in various postures, or the interlacing pattern which was the Celtic representation of eternity.

ANNIE B. MAGUIRE.



LAPPETS IN CARRICKMACROSS APPLIQUÉ.