

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.

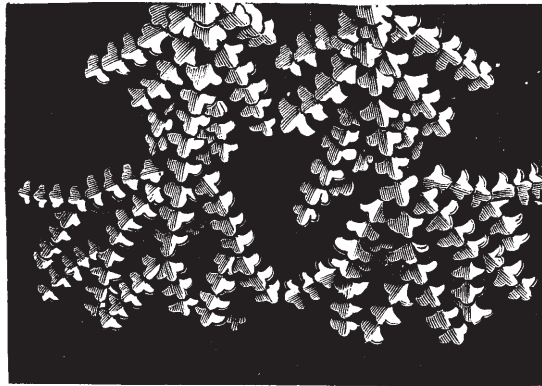
Special patterns sometimes were given especial names. Among the prettiest of these was a simple design which went by the name of "mermaid's lace," and a romantic story is still told in the Lagune Islands concerning its origin. Whether the tale be true or false, there is no doubt whatever that the pattern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

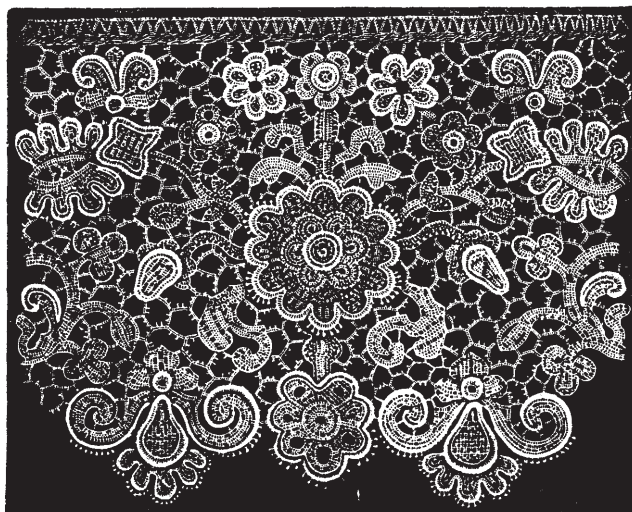
This lace may be considered the most exquisite of the productions of the needle. It sprung from Venetian flat point, which it resembles in nearly every respect, with the exception of being raised in certain portions of the pattern. The choicest designs were reserved for this lace, it being more elaborate 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

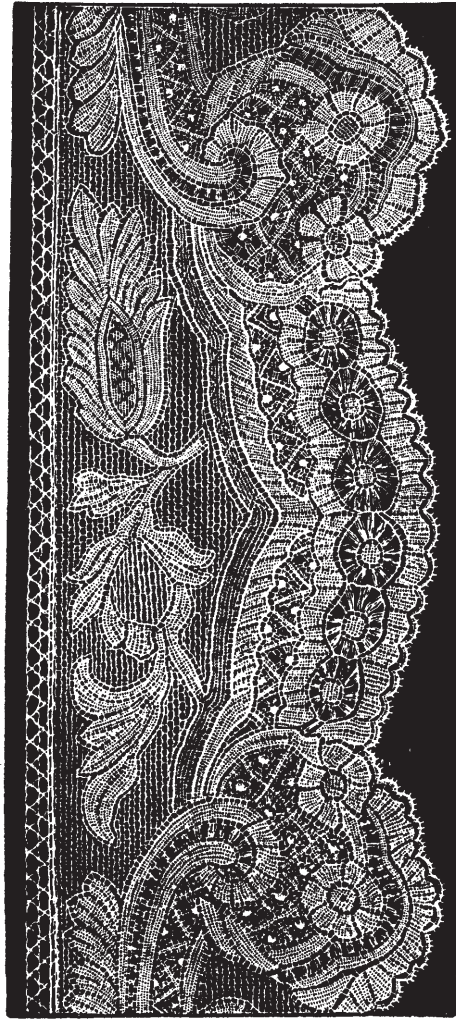
never befell Venetian raised point, for it was sought after with far greater zest than diamonds. The latter could be had for the money at any time, but the rare lace then in fashion was often hard to find. It was a matter of great rivalry among ladies of the French and English Courts as to who possessed 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 rilievo*, *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.

S P A N I S H P O I N T S .

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.

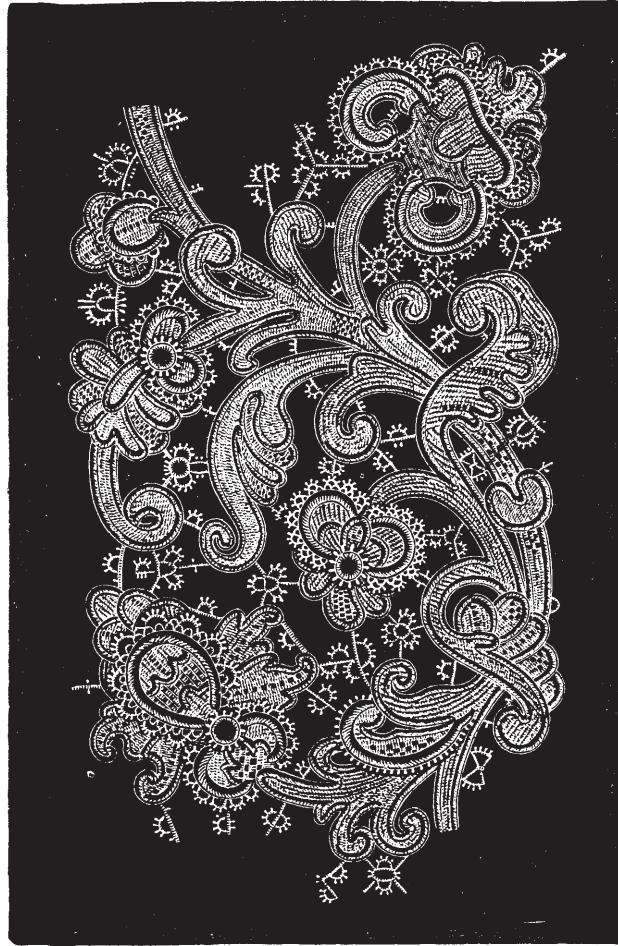
There are many conflicting reports concerning the manner in which Colbert founded the lace industry in France, and the most popular and generally accepted of these was rendered quite improbable by the published correspondence of Colbert only a few years ago. Fifty letters

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, 1665), 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 dissensions 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'ALENÇON.

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.

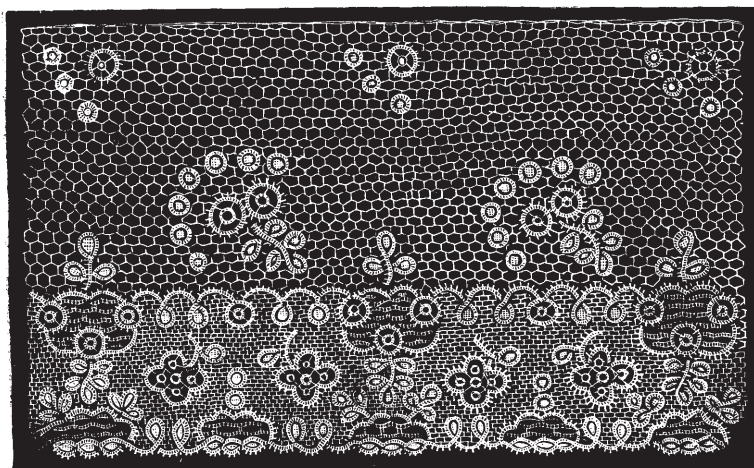
The modern point d'Alençon ground is simply a fine machine net, the pattern being appliquéd on the net. The loom nets and laces are so perfect and fine that hand-made laces, except of the most exquisite pattern and fineness, cannot compete with them. Besides, labor is dearer than in the early days of 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 *réseuse* 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 *engrélure*, 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.

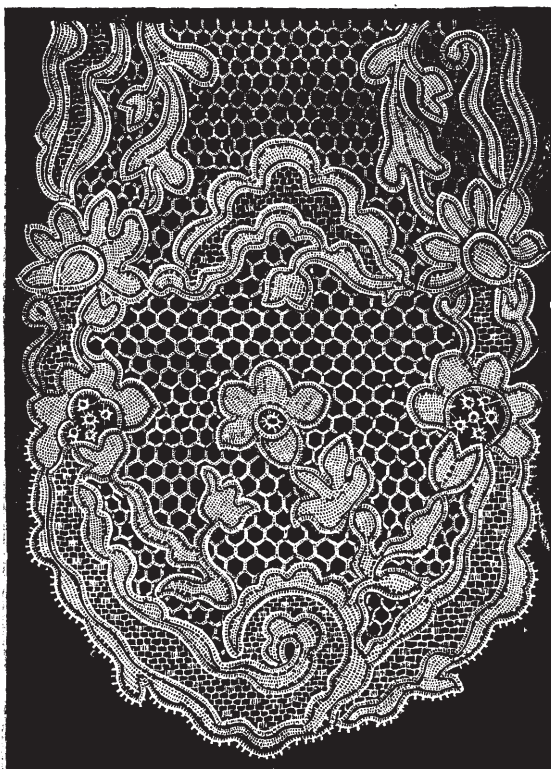
THIS lace has often been confounded with Alençon. Argentan was not one of the towns in which Colbert first established lace-making, though it is afterward mentioned in his correspondence. The early points of Argentan seem to have attracted but little attention, and, as Alençon took the lead in the manufacture,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

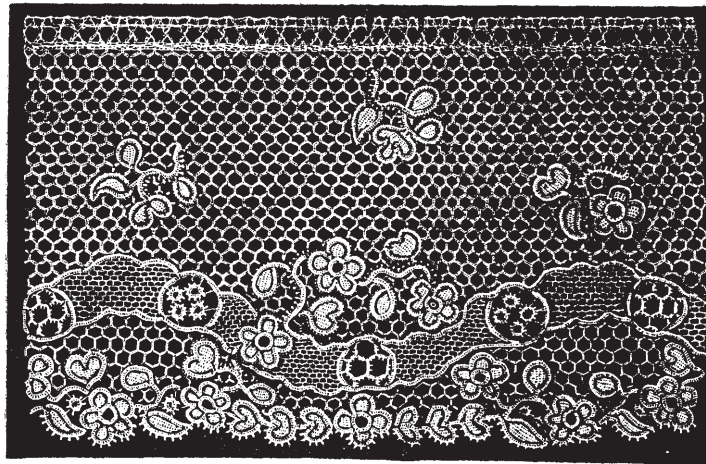


POINT D'ARGENTAN.

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 bridged 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.

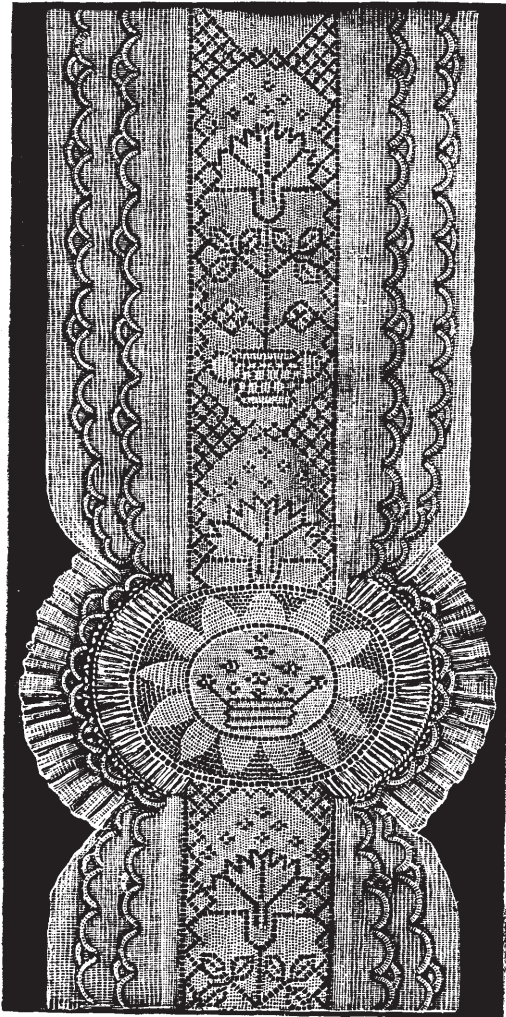
This early Brussels needle-point was first made about the time of point d'Alençon, probably a trifle earlier—

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.

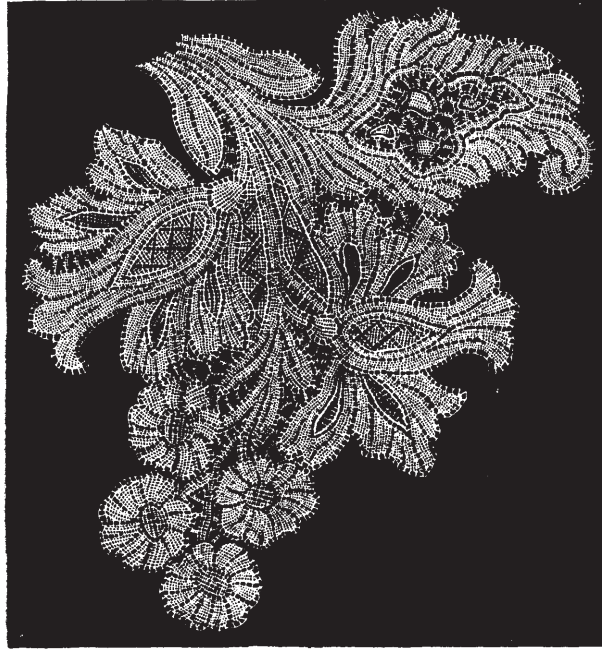
The ground of Brussels point à l'aiguille is different from that of Alençon or Argentan. It is made of marvelously fine thread, almost like a cobweb, and consists of loose button-hole stitches, worked from left to right.

The manner of working the 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

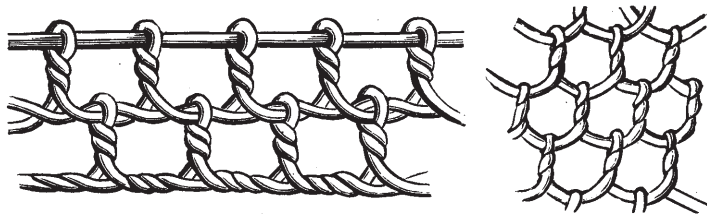


EARLY BRUSSELS POINT A L'AIGUILLE.

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.

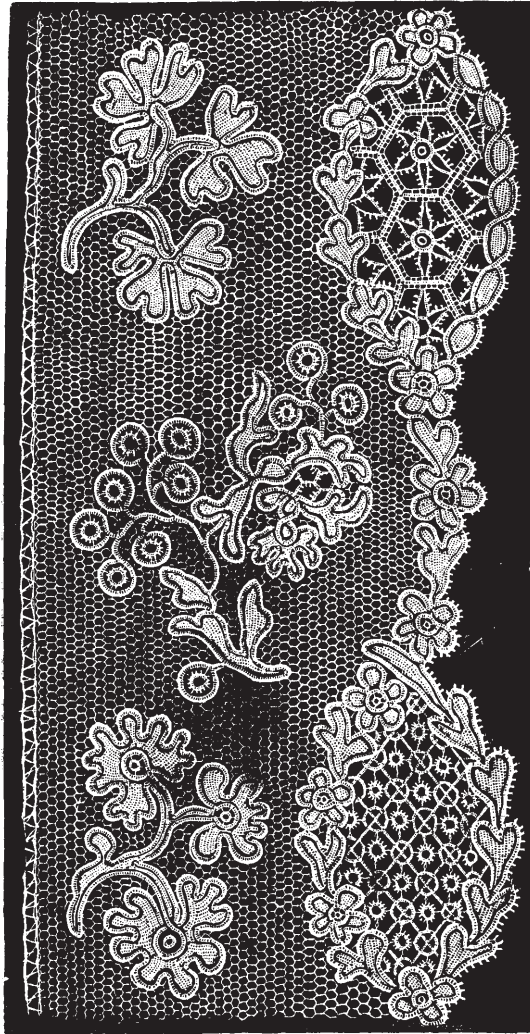
The pattern is worked in much the same manner as point d'Alençon, there being a number of hands employed upon the same piece; indeed, Brussels invented this plan and Alençon followed it. Brussels, however, usually employed but seven. The pattern is settled upon by the designer, who, after it is printed, 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

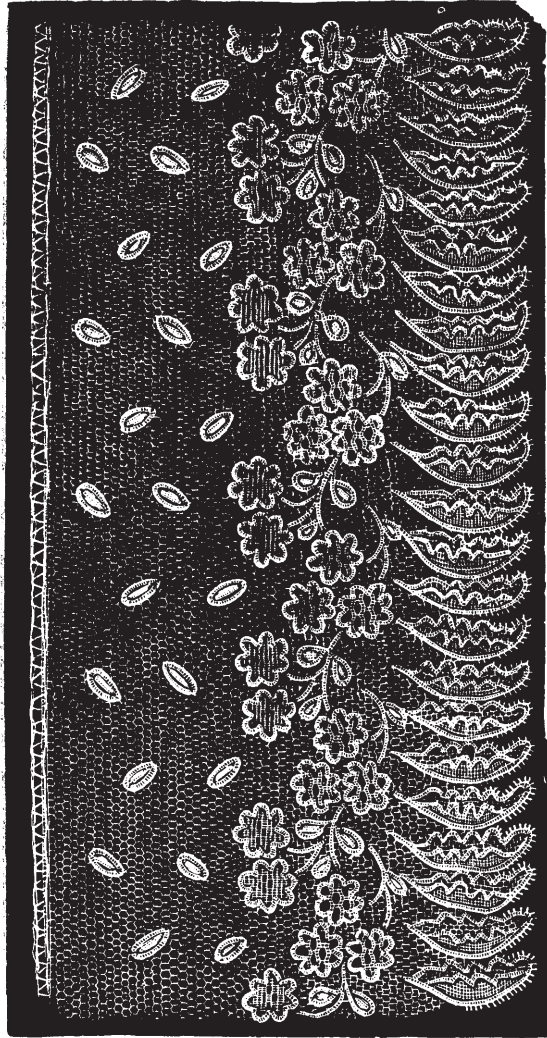
in the market. Though there was little call for fine points during the Revolution, Brussels point à l'aiguille stood its ground, a fact which must call forth some astonishment. Napoleon patronized it until the manufacture of point d'Alençon was re-established, and to some extent afterward, as, indeed, 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.

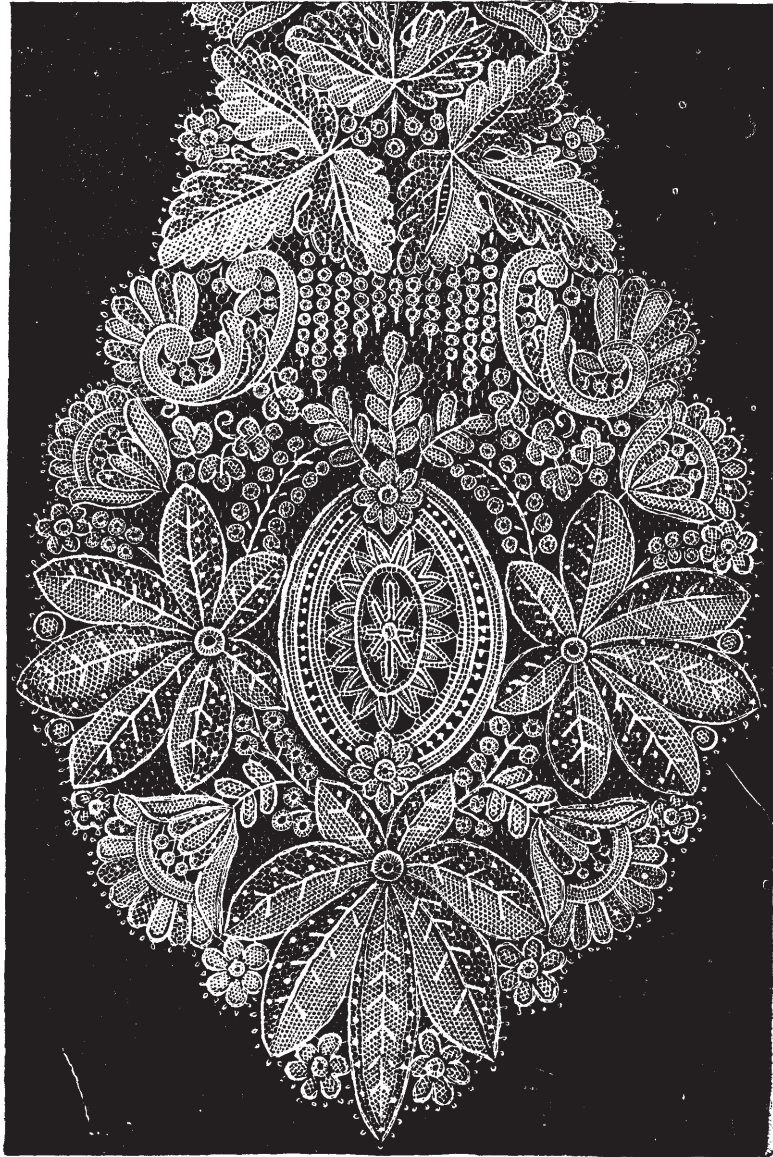
BRUSSELS POINTS—(*continued*).

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 rosebud—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, pompadors, 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

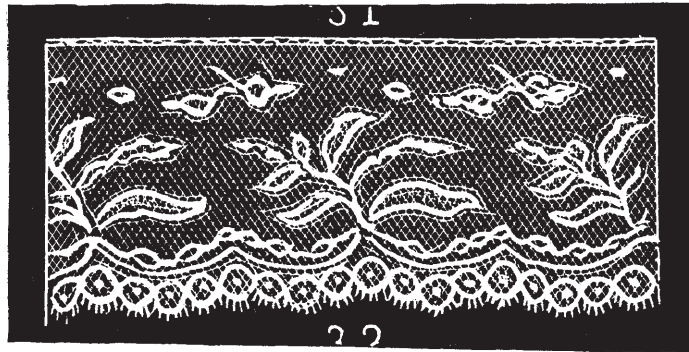
blondes becoming the fashion, especially for scarf laces, while duchesse held its own among the most fashionable. Later, Torchon came in vogue, and was used for both outer and undergarments; then it gave way to Breton. An effort was made to introduce Mechlin afterward, but it was too expensive, considering 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

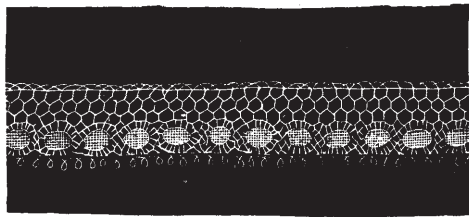


VALENCIENNES.

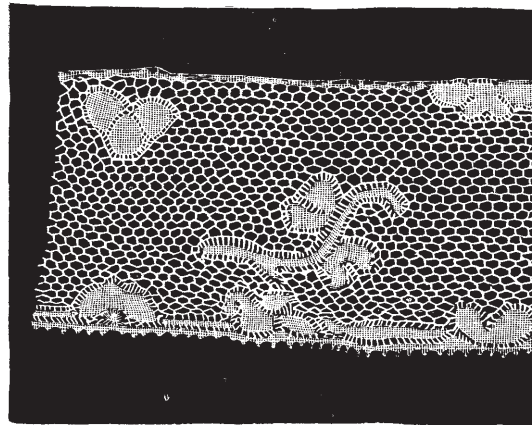
eight at night. Young girls usually made the lace, as firm eyesight and a delicate touch were required. No one woman could work many years at the task, as her sight failed under the pressure of long hours and the dim underground light. A piece executed by one hand was always considered superior to that 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*).

DUCHESSÉ.

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.

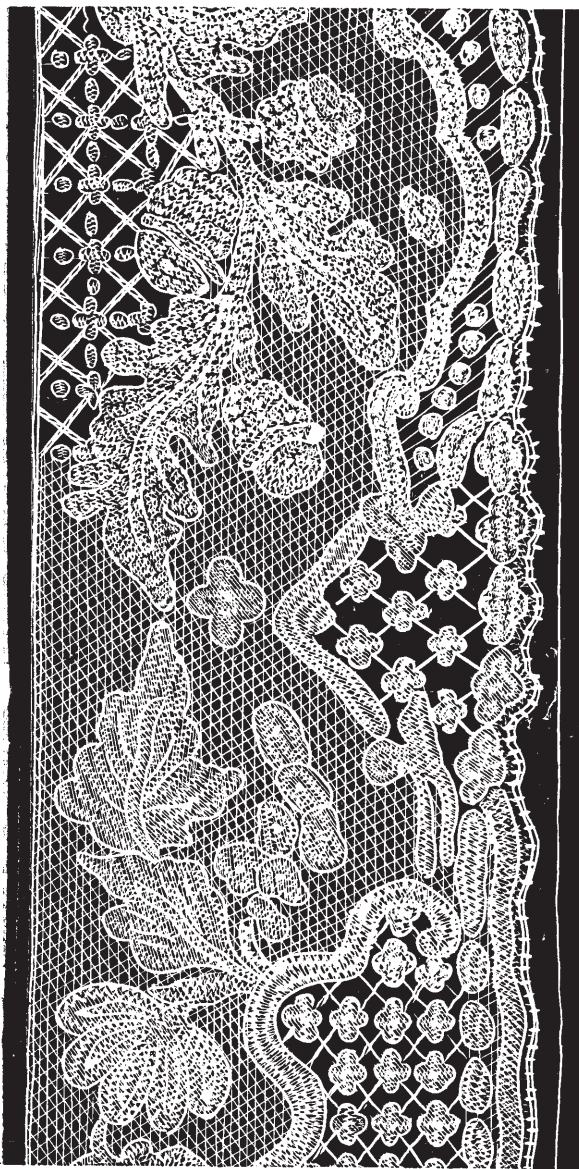
OLD BRUSSELS PLAIT.

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.

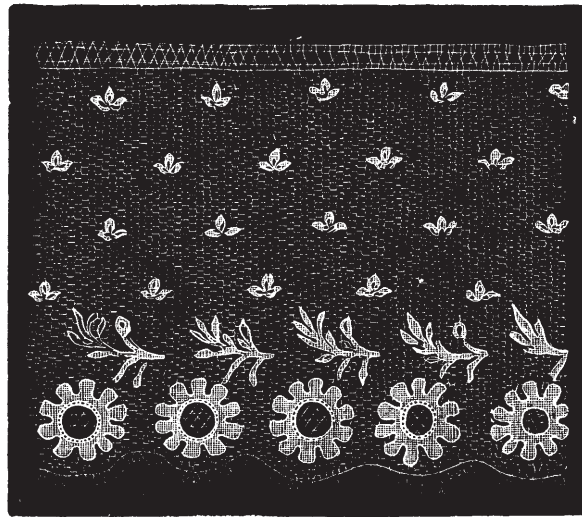
ALL the laces of Flanders, up to the time of Colbert's establishment of point de France, in 1665, were called Mechlin, except the old Brussels, then called Brussels point. Mechlin also went by the name of Malines lace, from the fact of its having originated there, and was sometimes called *broderie de 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.

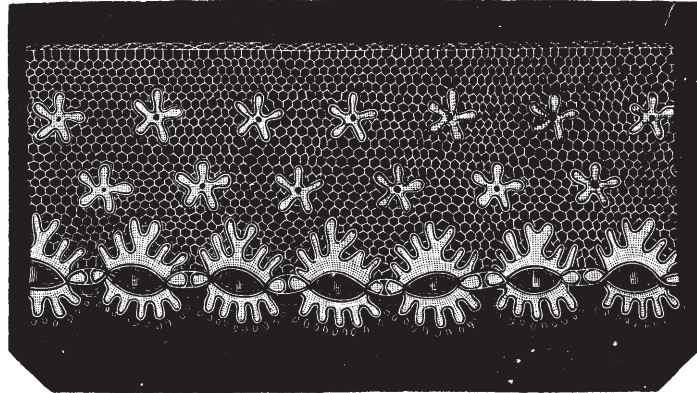
the lace manufacture. The lace industry of Lille was of far older date. It was greatly used in France and England, being smuggled into the latter country, though to a less extent than old Brussels or Mechlin. The picot was nearly straight at one time, but, later, it followed the styles in Mechlin.

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 *blonde 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-

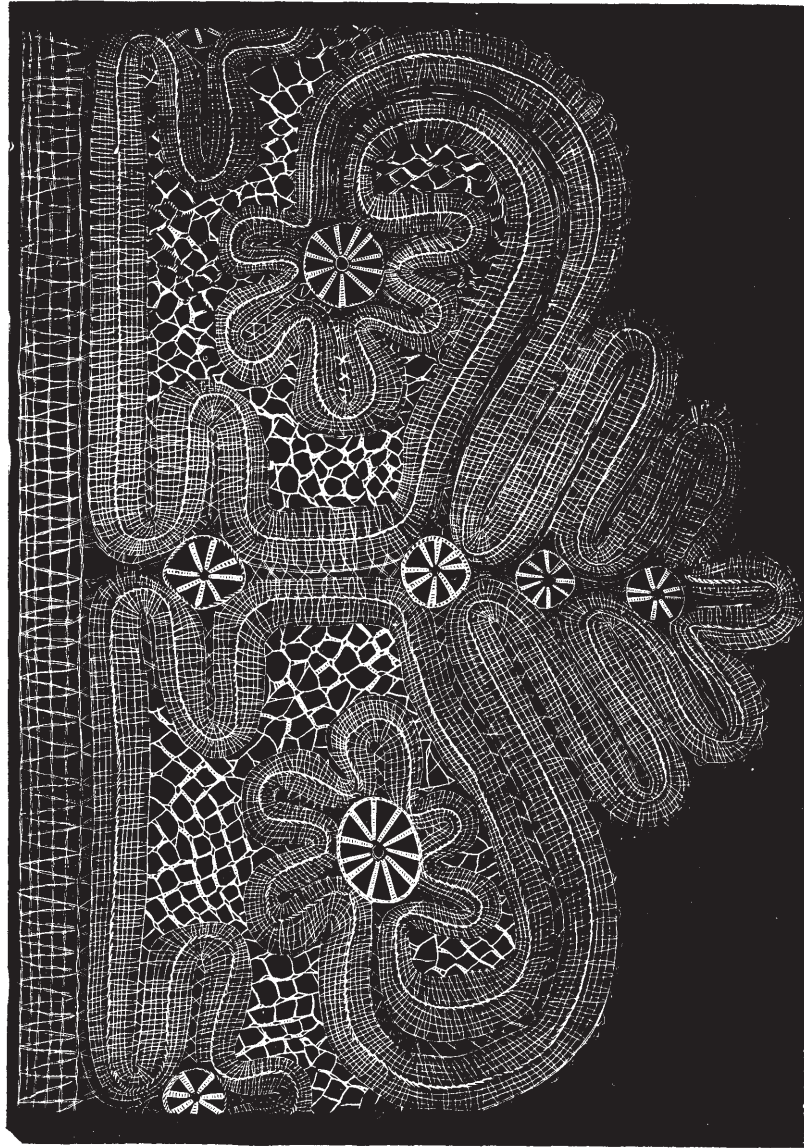
inghamshire point, the word point being used to denote clear ground, which especially distinguishes this lace.

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 matinéés 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

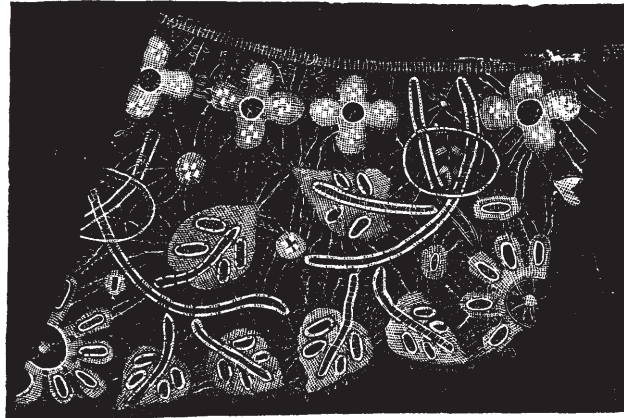
epitaph of a "bone lace seller," of Honiton, still exists upon a tombstone in the churchyard at Honiton, bearing date July, 1617.

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.

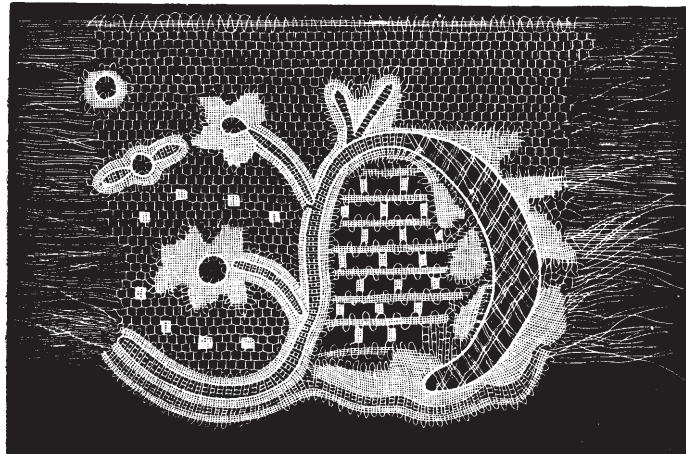
Queen Victoria has been a faithful patron of the Honiton lace industry. Not only has she ordered her own bridal laces and those of her daughters of her favorite Honiton, but she has encouraged lace schools and striven to aid the industry in every possible way. The laces produced to fill royal orders 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 incompletd 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.

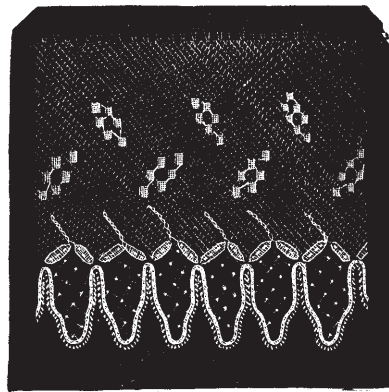
CARRICKMACROSS.

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 raving 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.

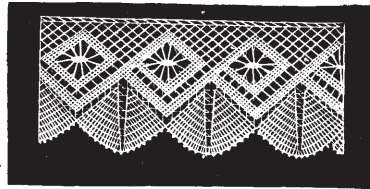
It is a French lace, though manufactured in Italy, Germany and other continental countries while it was in such extensive demand. There is a great difference in the coarse and fine productions, the coarse being inferior in pattern and general appearance, while the finer pieces were many of them beautiful.

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

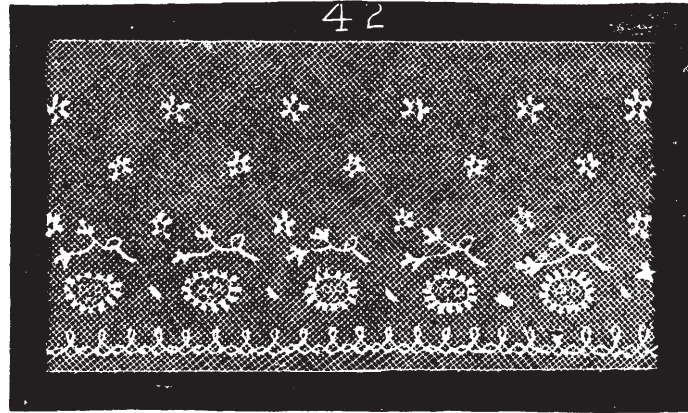
elaborate, though, upon the whole, the lace cannot be considered beautiful; and, only for the recent esteem in which the fashionable world has held it, would scarcely deserve mention among the many handsome pillow laces.

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 plait 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 Cahagnet. 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.

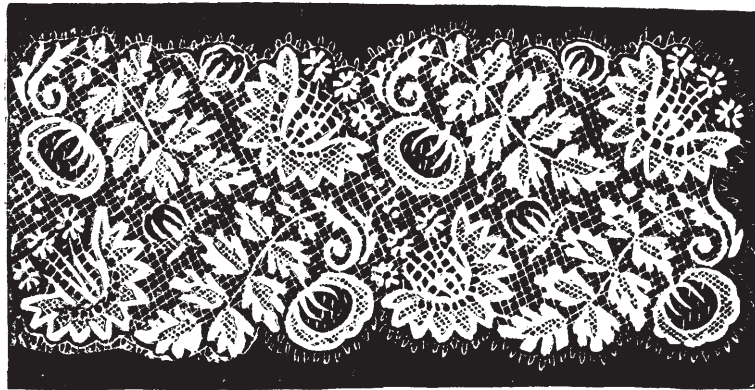
Next to Chantilly the blondes are the most important among the silk laces, and to a certain extent they are more so, for they are less expensive; in consequence, they are worn by a greater number of persons, and therefore are more widely known.

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.

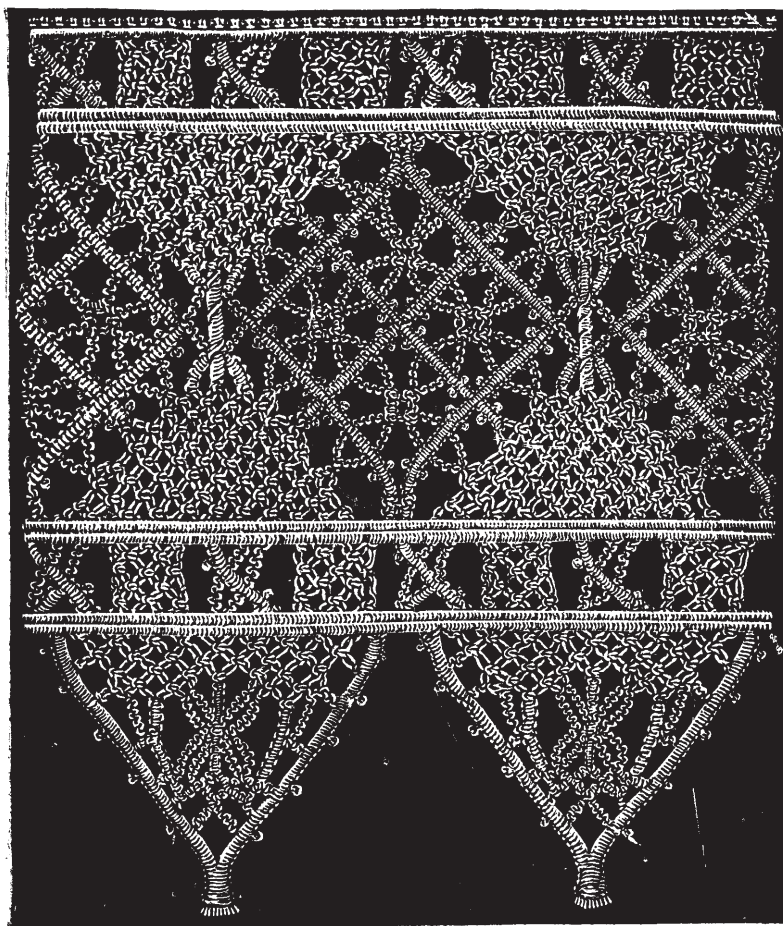
Darned netting, also used for window drapery, tidies and similar purposes, is another primitive lace which has been revived by lace-workers. This, however, is made by darning the pattern on net, and does not come under the head of pillow lace.

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 écreu 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 grupo*. 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

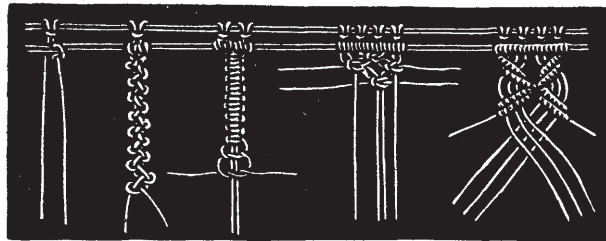


MACRAME.

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 écri 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.

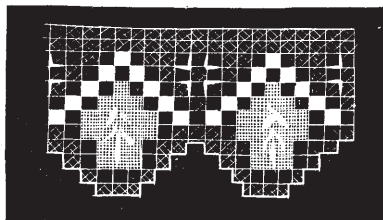
This is also called guipure netting, and is known to the trade as antique lace. It comes in what are called antique squares, antique edging and antique insertion. The larger squares are used for tidies; they are quite expensive, particularly the finer grades, but being of a strong unbleached flax thread, 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.

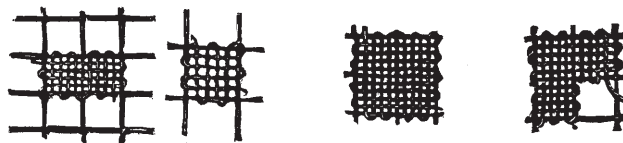
Some of the squares have straight edges, and others angular scallops, like the lower edge of lace in the



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.

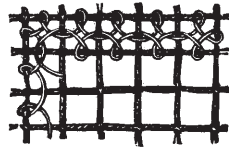


TRELLIS WORK, OR POINT DE TOILE STITCHES.

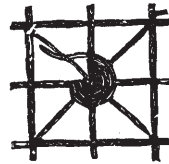
Trellis-work stitch, or *point de toile*, is similar to the darning stitch, only it is not so close, a space being left between each thread.

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.



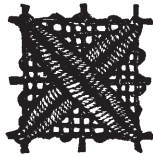
FESTOON STITCH.



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.



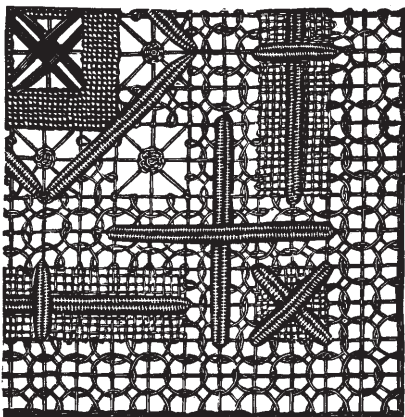
GUIPURE RELIEF.



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.

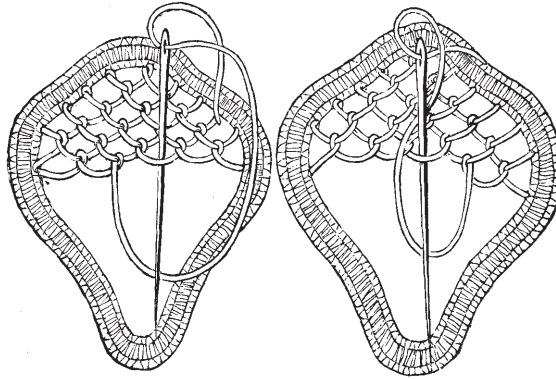
By the use of lace braids of various sorts, which are carefully woven in fine designs to imitate the thick portions of the patterns in ancient point and pillow laces, very fine imitations of these laces are produced. Unlike the loom imitations, they possess a certain value, from the fact of being in 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

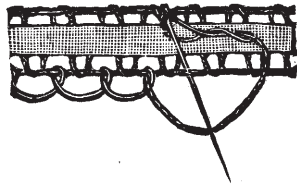
forms the picot. The thread is usually called the linen lace thread, and is put up in spools or balls.

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.

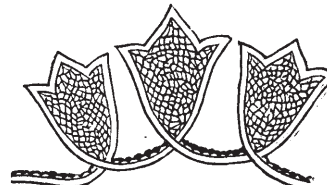


POINT DE BRUXELLES.

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.

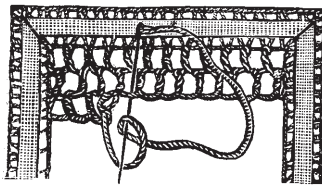


BORDER IN POINT DE BRUXELLES.

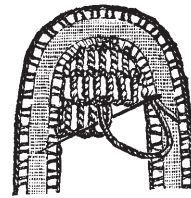


BRUSSELS NEEDLE-GROUND.

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.

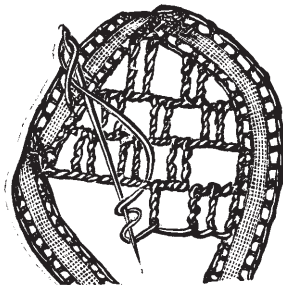


POINT D'ESPAGNE.

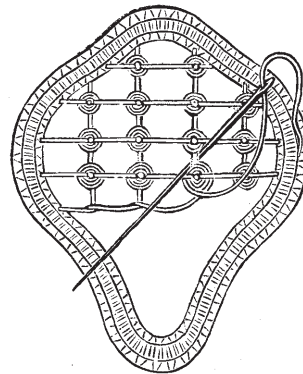


POINT D'ESPAGNE, CLOSE.

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



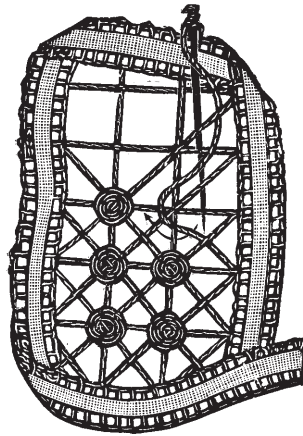
POINT D'ESPAGNE, DOUBLE.



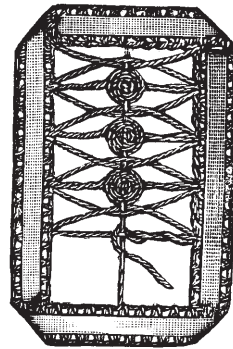
POINT D'ANGLETERRE.

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.

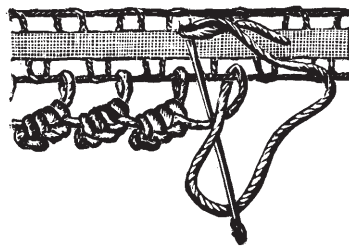


POINT D'ANGLETERRE.

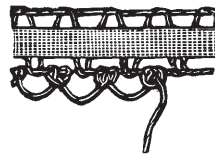


POINT D'ANGLETERRE.

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



POINT DE VENISE.

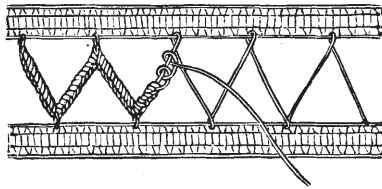


POINT DE SORRENT.

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.

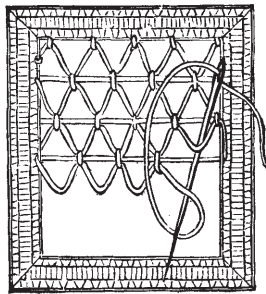
Point d'Alençon stitch is used to fill in narrow spaces where a light effect is needed.



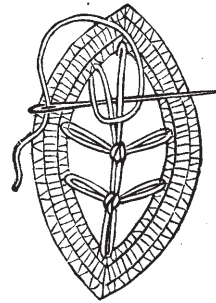
POINT D'ALENÇON.

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.

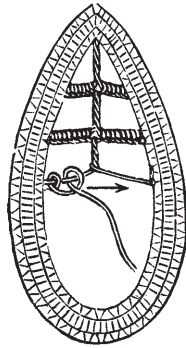


POINT GRECQUE.

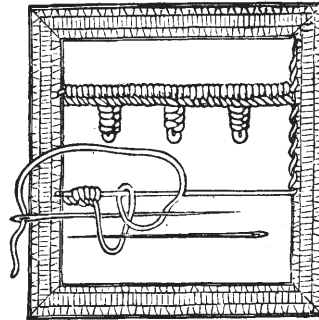
Point Grecque is simple stitch which the diagram sufficiently explains.

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

Aside from these stitches a number of bars are used.

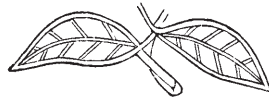


VENETIAN BARS.

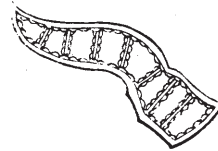


DOTTED VENETIAN BARS.

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.

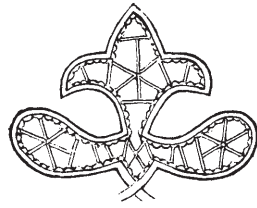


DOTTED VENETIAN BARS.

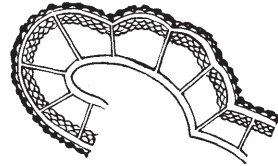
These illustrations show how the bars are applied to fill up the designs.

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

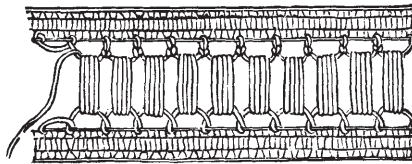


SORRENTO BARS.



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.

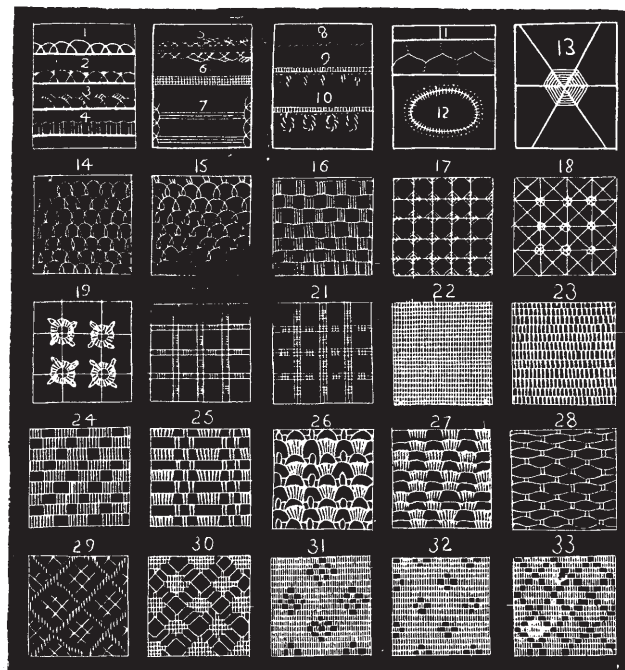
No. 2 is little Venetian point, one Brussels stitch, and a tight button-hole stitch in the loose one.

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.

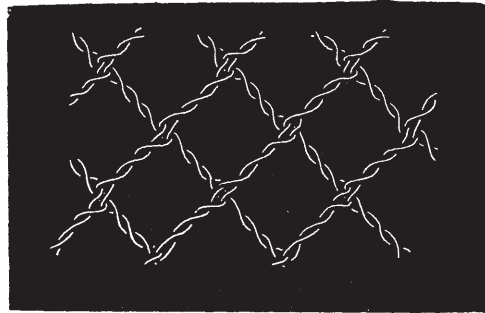


MODERN RAISED POINT.

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.



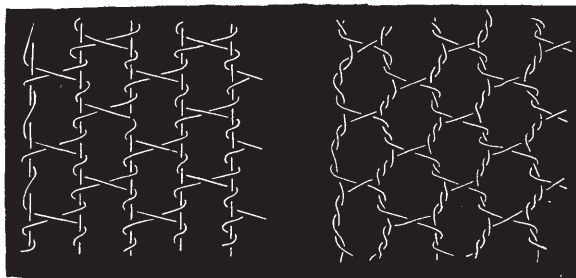
SQUARE NET.

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.

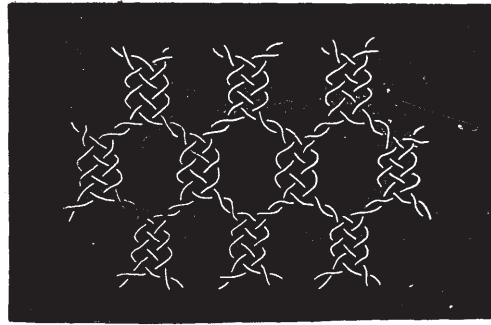
In common weaving the warp threads lie horizontally, but in bobbinet vertically, ascending from a beam in the lower part of the machine to the upper part. The bobbins go backward and forward among the warp threads, like so many clock pendulums, and are guided through the spaces in the warp threads by 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.