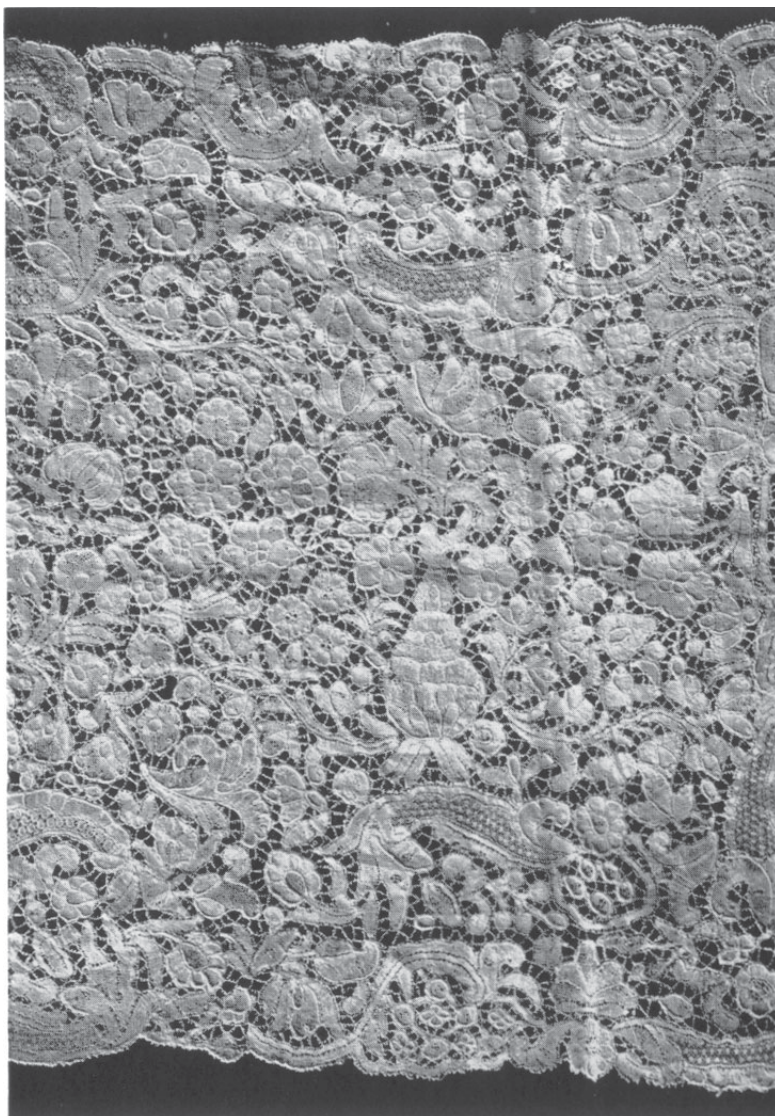


Angleterre is a "free lace" and the slightly raised edge or "cote" around the flowers and motifs is very characteristic, and gives a beautiful effect of relief.



*Illustration No. 35*  
"Point d'Angleterre." With brides. End of 17th century



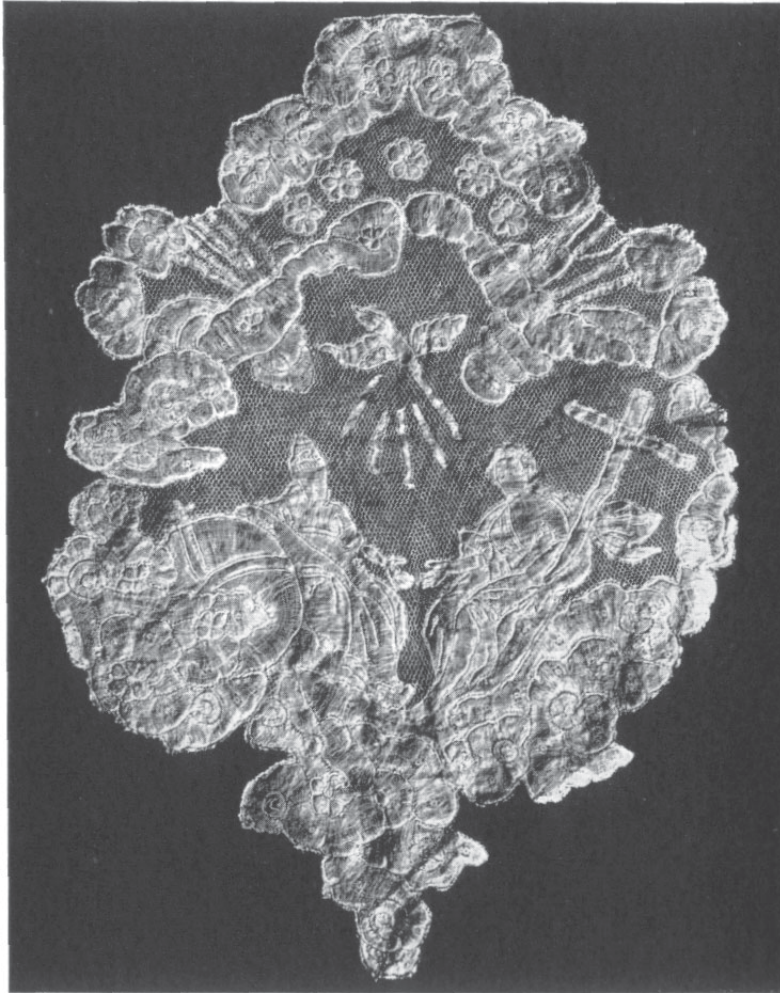
*Illustration No. 36*

"Point d'Angleterre." Louis XV; corner of square showing use of Chinese figures in design

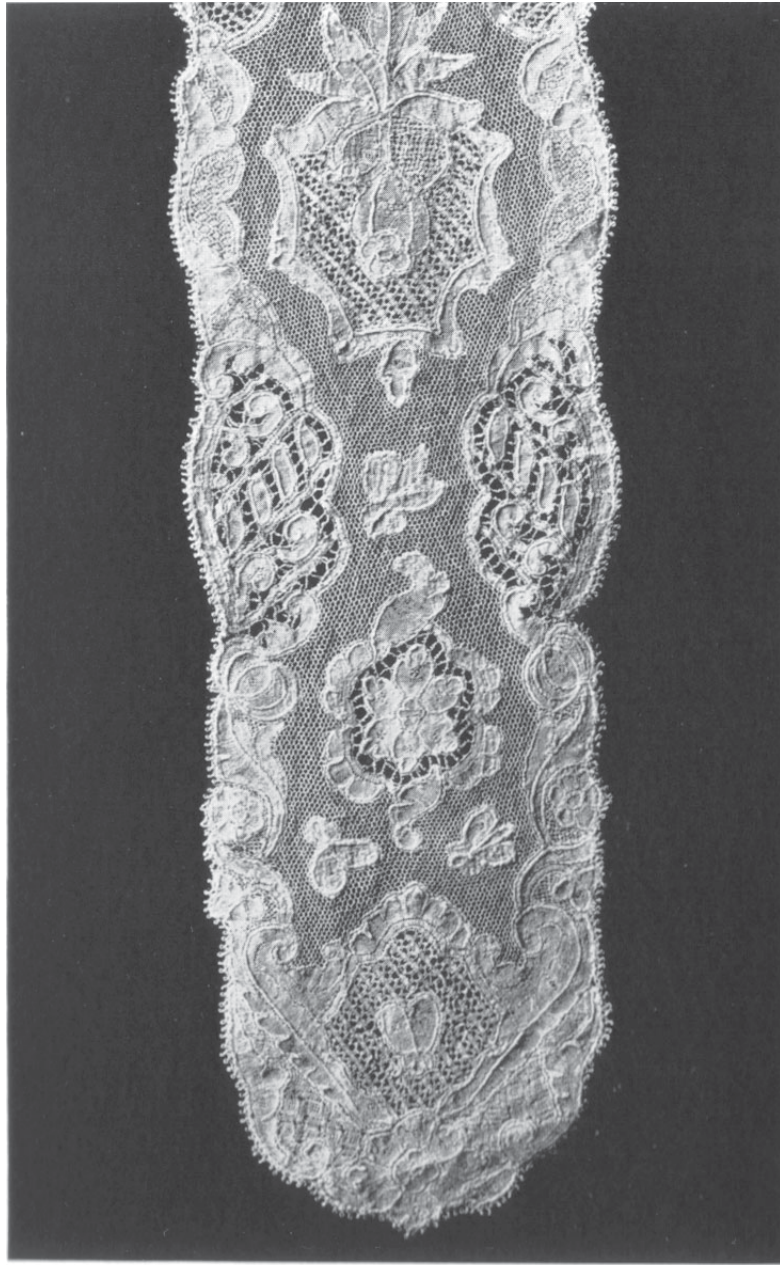
As is true of nearly all lace, there are many distinctly varying types of "Angleterre," influenced naturally by the designs of the period in which they were made as well as by the quality of workmanship.

The earlier type of about the seventeenth century was the conventional style of the period, which showed itself

in other laces, namely, large scrolls and motifs joined by "brides." Then came the net background which generally has the large bold flowers and rather open mesh left by the pattern in wide patches. This is probably the least attractive of the many types of Angleterre, as it seems to lack the daintiness and beauty of design so



*Illustration No. 37*  
"Point d'Angleterre." On mesh; 18th century; center of chalice veil



*Illustration No. 38*  
"Point d'Angleterre." On mesh; 18th century lappet

characteristic of this lace. Next came the finer workmanship and more graceful and elaborate designs of the eighteenth century, showing the fine sheer *réseau*, which was soon to attain a delicacy comparable only to a spider's web, and exquisite flowers and figures of the most delicate texture.

Last, but not least, we now come to the very finest of all the Angleterre points. This is the type, which has neither the mesh ground or the connecting "brides," the motifs of the pattern coming directly together. It is only a close inspection of this lace which will show to the best advantage the marvelous skill of the fingers that plied their bobbins to produce the myriad stitches employed in fashioning the bouquets and other elaborate designs, such as vases, urns, "lilies of the annunciation," etc. The whole piece when finished has the appearance of a filmy bit of fabric, so close are the motifs and so sheer and fine the *toilé*. The "fond de neige," used to a great extent in this kind of Angleterre, has, as the name implies, the appearance of snowflakes, so round and fluffy are the tiny discs which are dotted together in small groups. There is another well-known "fond" common to these laces called "*œil de perdrix*," which so closely resembles the "fond de neige" that they are practically the same, with the exception of the small hole in the center of the mesh design.

### *Binche*

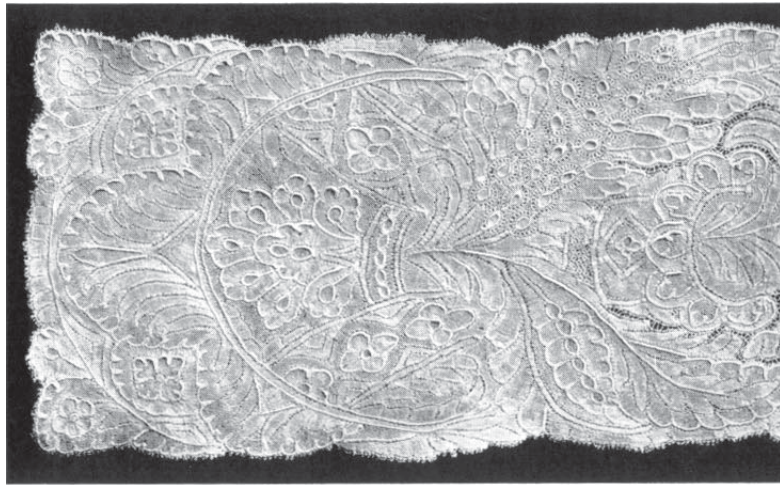
We now come to the third of the trio of beautiful Flemish laces, namely, Malines, Angleterre, and Binche.

Binche is quite unlike the other two in appearance as the *réseau* is much heavier and more solid in texture, having a somewhat honey-combed effect, obtained by plaiting the threads in such a manner as to form a small, rather solid square with five tiny holes, and called "*fond à la vierge*," or "*cinq trous*." This mesh is distinctly

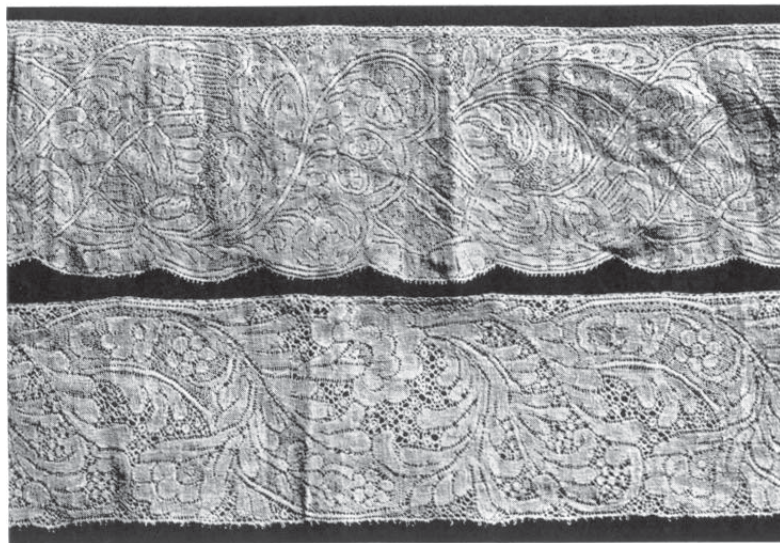


*Illustration No. 39*

"Point d'Angleterre." Eighteenth century barbe; no mesh;  
great variety of grounds



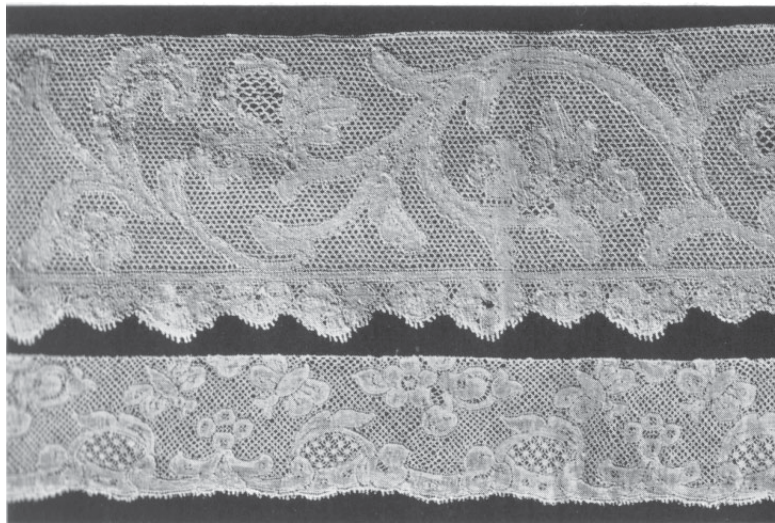
*Illustration No. 40*  
"Point d'Angleterre." Eighteenth century barbe; fine example of  
cote around motifs



*Illustration No. 41*  
Binche or Fausse Valenciennes. End of 17th century

characteristic as it is rarely or never found in any other lace.

The early Binche of the seventeenth century, so closely resembles the Valenciennes of the same period that it is often called "Fausse Valenciennes." This type has no réseau, is extremely light and delicate and has the filmy effect obtained by the very sheer toilé. The "fond de neige" which we have already mentioned in



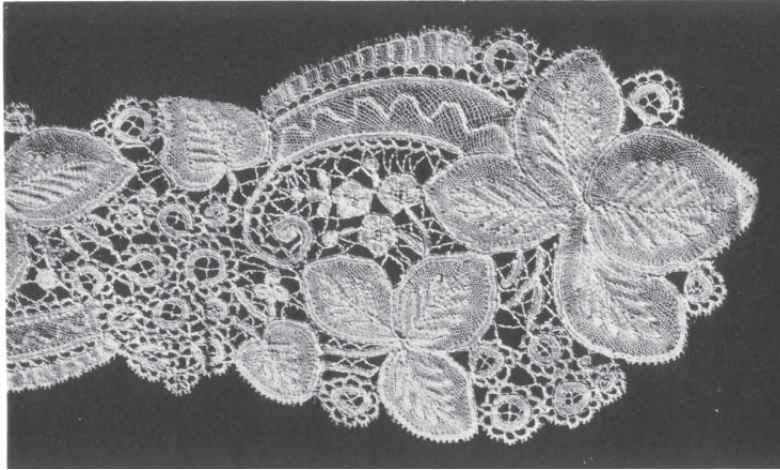
*Illustration No. 42*

Binche. With "cinq-trous fond"; 18th century

connection with Angleterre is used a great deal in Binche and is in fact one of the few stitches which distinguishes it from Valenciennes as the latter seldom has this particular "fond."

As time advanced Binche acquired a greater amount of réseau, which makes it familiar to us now and also the use of a thin thread outline somewhat resembling Mechlin, around the "motifs." This is the type that is imitated at the present time in such great quantities in machine-made lace.





*Illustration No. 43*  
Duchesse. End of 18th century

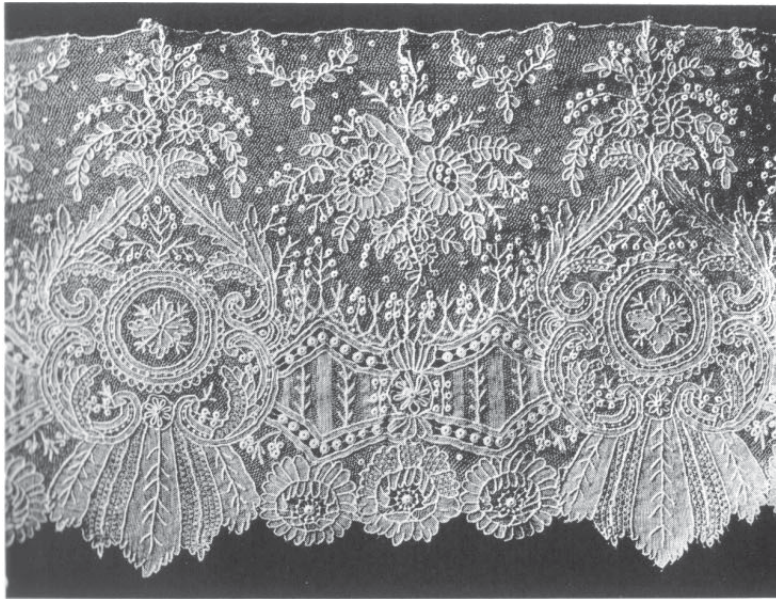
### *“Duchesse” or Bruges*

Duchesse, the least attractive of the Flemish laces, is really a combination of the “motifs” of several types of lace, and rather resembles the sprigs of Honiton joined by brides, or even Guipure de Flandre. The name Duchesse is a modern term for this type of Flemish bobbin lace, which in its early development was known as Guipure de Bruges.

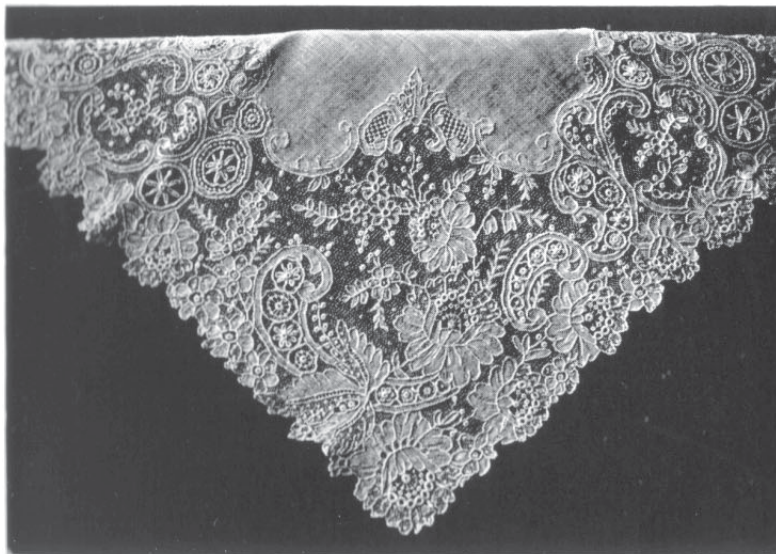
### *Brussels Point à l’Aiguille or Point de Gaze*

We now come down to the most modern of the Flemish laces known as Brussels “Point à l’Aiguille,” or “Point de Gaze.”

Its particular interest lies not merely in the fact that it is the only needle-point lace of Flanders to attain fame; but also because of its great popularity in all countries, during the nineteenth century, right up to the present time. Due to its adaptability to personal adornment, in the way of wedding veils, scarfs and dress trimming of all kinds, it was made in great quan-



*Illustration No. 44*  
Brussels "Point à l'Aiguille" or "Point de Gaze"; 19th century



*Illustration No. 45*  
Brussels "Point à l'Aiguille" or "Point de Gaze" Handkerchief.  
Nineteenth century

tities and attained a perfection of workmanship that places it among the most elaborate as well as skilful examples of needle-point lace. The frequent appearance of the rose in the design is responsible for the term "Rose Point," so often used today.

Point de Gaze is made on the finest of needle meshes, the magnificent bouquets and floral designs reflecting the ornate taste of the nineteenth century. These sprigs are made at the same time as the mesh and joined by fine stitches which are concealed by leaves and sprays. Unlike the needle laces of Alençon and Argentan there is no raised buttonhole, only a thread outline around the motifs. A curious and attractive effect of shading the flowers is obtained by part of the toilé being made of a solid stitch and part of an open stitch.

## *Laces of France*

Although the Italian wife of Henry II, Catharine de Medici, in 1545 introduced lace-making into France, the industry in both Italy and Flanders was well established before France entered the field as a rival. It was through the untiring efforts of Louis XIV's clever and ambitious Minister Colbert that in 1665 the first school of lace was opened in France.

It was to the little town of Alençon that he brought Italy's most skilled lace makers, paying them lavishly to teach his countrywomen their perfected art, in order that France, too, might produce lace which would equal in beauty those that she was buying in such great quantities from both Italy and Flanders.

The time was most propitious for such a venture, the reign of "Le Roi Soleil," patron of all the arts, was limitless in its extravagance. Men and women of the court as well as prelates of the Church, adorned themselves with the most luxuriant laces. It was a natural sequence that the industry should quickly establish itself, not only having the protection of the powerful minister but being also greatly favored by the fashion of the day. Well-known artists vied with each other in making designs to be executed by both needle and bobbin, so that France in a few short years was able to equal, and in some cases excel, her rivals.

It was quite to be expected that France with her great creative genius, so well exemplified in all her artistic achievements, should produce a lace that would become world-famous for its beauty of design and workmanship.

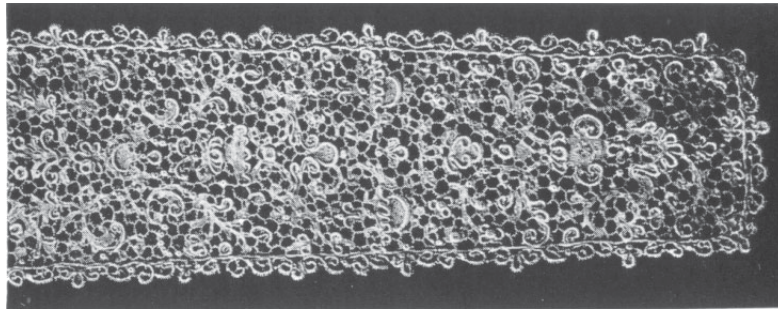
### *Point de France*

In bringing over the Italian workers it was natural that the earliest type of lace produced by the French schools should have been an exact reproduction of the

laces of Italy. Owing to the enormous popularity of the beautiful Venetian points their first efforts were turned toward copying these laces, and so well did they do it that to this day there is difficulty in distinguishing them.

The heavy Guipure or Venetian Gros Point was made first and renamed in France "Point Colbert," in honor of its patron. In fact, as soon as the industry acquired a footing, a royal edict demanded that all needle lace made in France should be known as "Point de France."

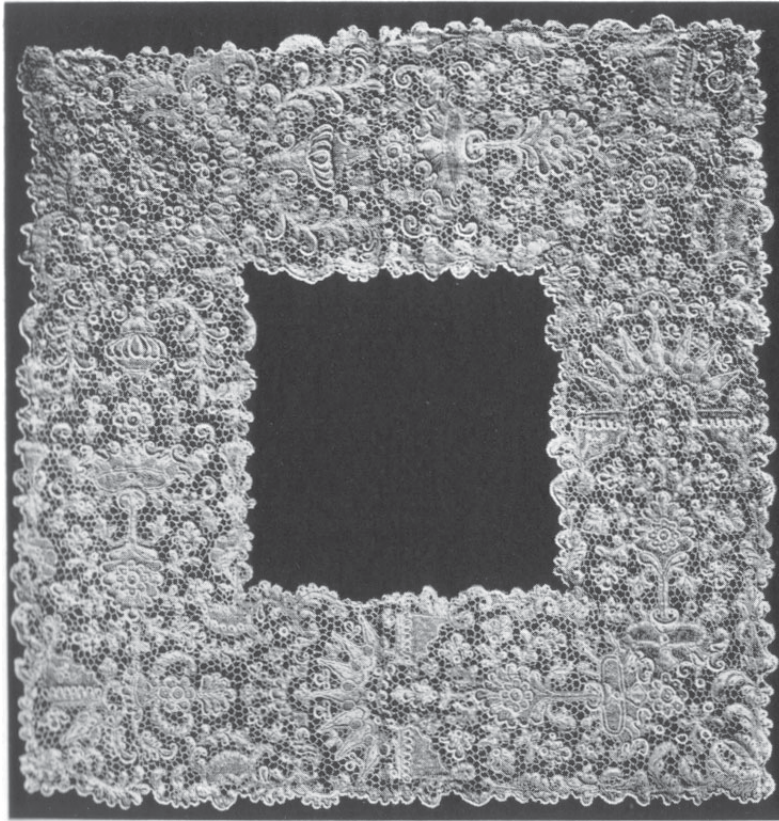
This, of course, has caused much discussion in later years as to the real origin of many laces. Needless to



*Illustration No. 46*

"Point de France" or "Point de Venise." Seventeenth century lappet

say, the quantities of needle point lace turned out in the style and quality of the Venetian points has necessitated marking many pieces of lace seen in museums and collections: "Point de Venise" or "Point de France." This is true mainly of the lace produced in the reign of Louis XIV, for already with the beginning of Louis XV the creative spirit of the French designers had improved on their models, embellishing them with many extra touches, birds, animals, fountains and Chinese figures, not to be found in the more classical designs of the Italian points. Thus, the trained eye of the connoisseur can readily attribute these laces to



*Illustration No. 47*  
"Point de France" Chalice Veil. Eighteenth century;  
showing elaborate design

France, although in texture and execution they are identical with those made in Italy.

### *Alençon*

Although we have just mentioned that it was in the town of Alençon that Point de France had its origin, the name, today, typifies quite a different lace. The lessons they learnt from the Italian lace makers taught the women of Alençon to become very skilful with their needles, and they soon began to imitate the Venetian patterns. The result was a needle point lace whose

delicacy of design as well as washable and durable qualities have given it an enviable place amongst the beautiful laces of the world.

Alençon is made on a fine needle point réseau, made by twisting several threads together and giving the mesh a hexagonal shape. The patterns are usually bouquets or single flowers like carnations and roses, besides the undulating ribbon of the Louis XV period. During the period of Louis XVI the ground was often dotted or "semé" with tiny flowers, pods, or dots and even, under Napoleon, with bees, still retaining the rather elaborate border effect of the earlier laces. These flowers are made with the use of a cordonnet outline obtained by placing a horse hair around all the flowers and motifs, and buttonholing over them, often adding tiny "picots" besides.

We are told that, with the exception of Argentan, this is the only lace in which the use of horse hair may



*Illustration No. 48*

Alençon. Eighteenth century; with carnation pattern and elaborate needle point stitches



*Illustration No. 49*

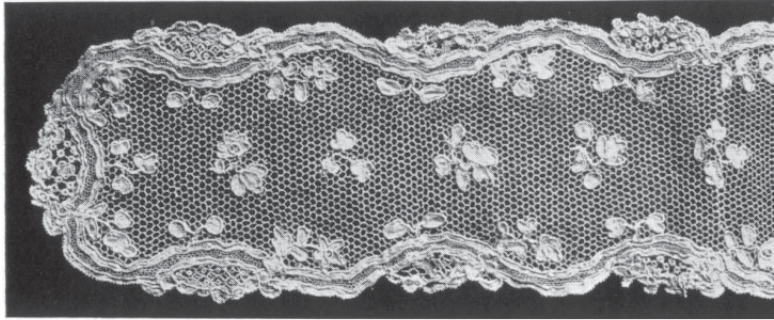
Alençon, Louis XVI

*A*—Veil with mesh semé with tiny pods

*B*—Border showing combination of heavy and fine mesh



be found, and it is to this that the pattern owes its decided effect of relief. A variety of intricate needle stitches are also used in the pattern and it was the



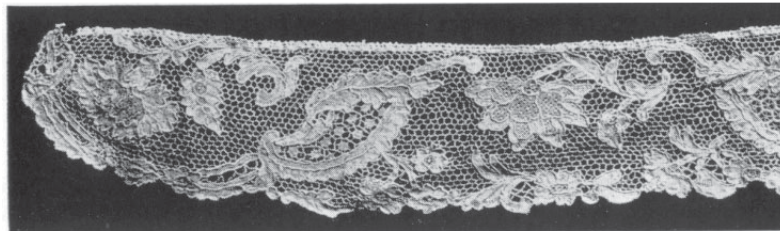
*Illustration No. 50*

Argentan. Eighteenth century lappet; hexagonal button-holed mesh

readiness with which Alençon lent itself to the ruffles, jabots and “fontanges” of the day that it became a favorite with the ladies of the court.

### *Argentan*

The neighboring town of Argentan produced at the same time a lace so identical with Alençon as to be prac-



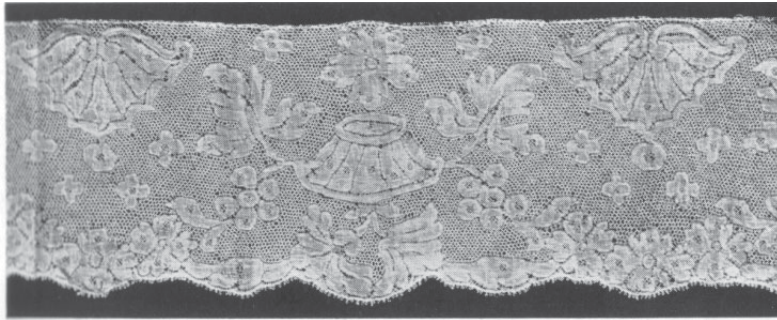
*Illustration No. 51*

Argentan. Eighteenth century

tically indistinguishable. The quality and texture of the needle point was alike, and the same designs were copied in both towns. One way, however, to distinguish them

is to closely examine the mesh. The réseau in Argentan is hexagonal in shape like the Alençon, but was *button-holed* instead of *twisted*. Naturally this may be quickly detected in the large flounces or on pieces of less good quality where both mesh and pattern are coarser, but, in the fine light laces with the réseau of minute workmanship, it is difficult to see.

We now leave the needle point laces of France, and while they are only three in number—Point de France, Alençon, and Argentan—they play a very important part in the beautiful laces of the world, both in quality



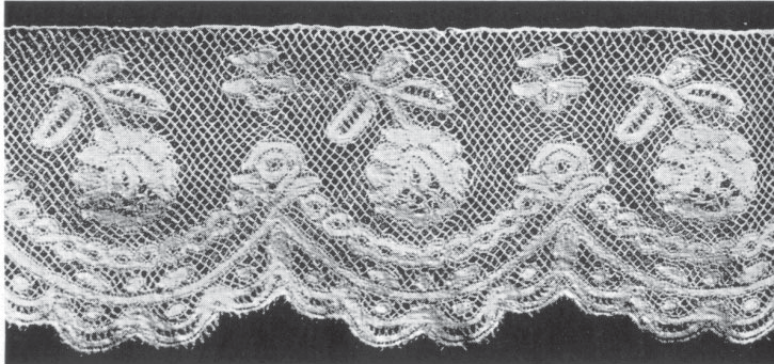
*Illustration No. 52*

Valenciennes. Seventeenth century; resembling Binche

and quantity, owing to the fact that the enormous demand was caused by the style of dress of the period, both for men and women. The paintings of the eighteenth century, in their minute detail of dress and furnishings, give us ample proof of the many uses these laces were put to, during the reigns of Louis XV and Louis XVI.

### *Valenciennes*

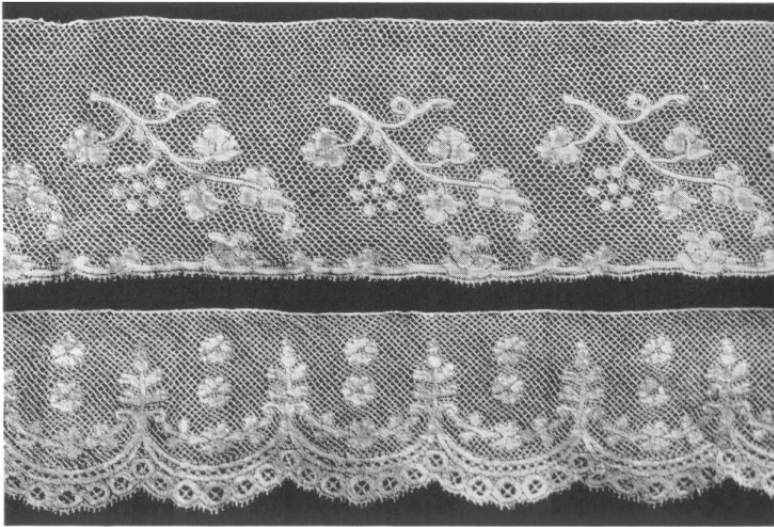
Valenciennes is a small town in the north, almost as much Flemish as French, so much so, in fact, that the lace of this name is as often claimed by Flanders as by



*Illustration No. 53*  
Valenciennes. Eighteenth century

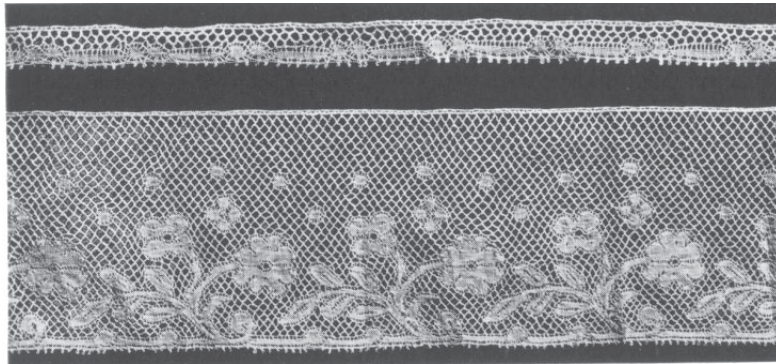
France. This bobbin-made lace was to become probably the most popular and well known of all laces.

The Valenciennes of the seventeenth century was quite different from the lace of that name we know today. In speaking of Binche we referred to the fact that the early lace of that type was so often confused with the Valen-



*Illustration No. 54*  
Valenciennes. Eighteenth century

ciennes that the lace not actually made in the town of Valenciennes became known as "Fausse Valenciennes," or Binche. Some authorities claim that there is a slight distinction, namely that the free use of the "fond de neige" is typical of Binche, while rarely appearing in Valenciennes, otherwise the pattern and execution of the two laces are identical, and there are even conflicting opinions on this minor detail. From this came the well-known "Val," so famous today, that is, the type with a great deal of réseau and a scattered floral design. Valenciennes is a "straight" lace, the work all being made in one piece, generally in narrow widths, for deep

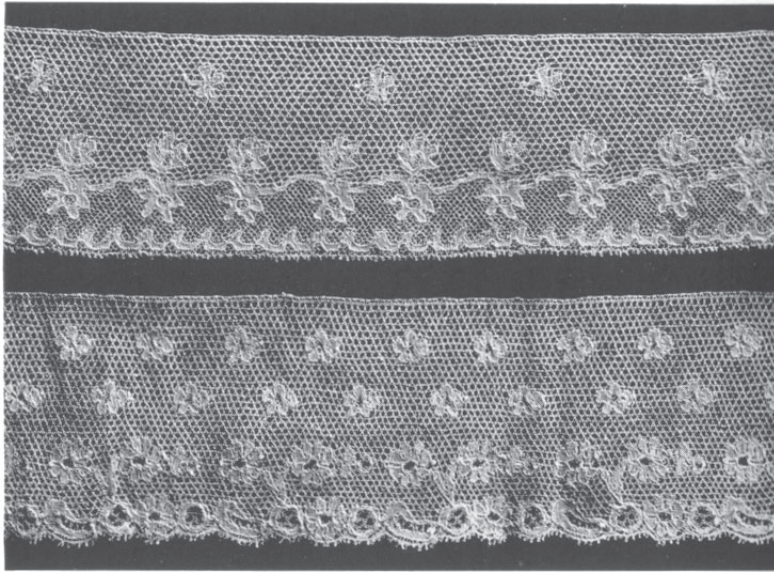


*Illustration No. 55*

*A—Ave Maria edge*

*B—"Point de Dieppe"; resembling Valenciennes*

flounces of this lace are seldom seen, as it was rarely used in trimming of church vestments. The réseau or ground is made in several different ways, the earlier having the small round mesh, heavily plaited, not much in use at present. Later, a square or diamond mesh of the same type took its place. Valenciennes is said to be the most difficult of all laces to make, notwithstanding its apparent simplicity. This is due, not only to the many ways of making the ground but also to the texture and fineness of the toilé. The designs are more or less



*Illustration No. 56*

"Point de Paris." Nineteenth century; showing six-pointed star mesh

conventional, with a great deal of plain réseau and the motifs of carefully drawn flowers, such as roses, tulips, leaves, etc., appearing near the edge of the lace.

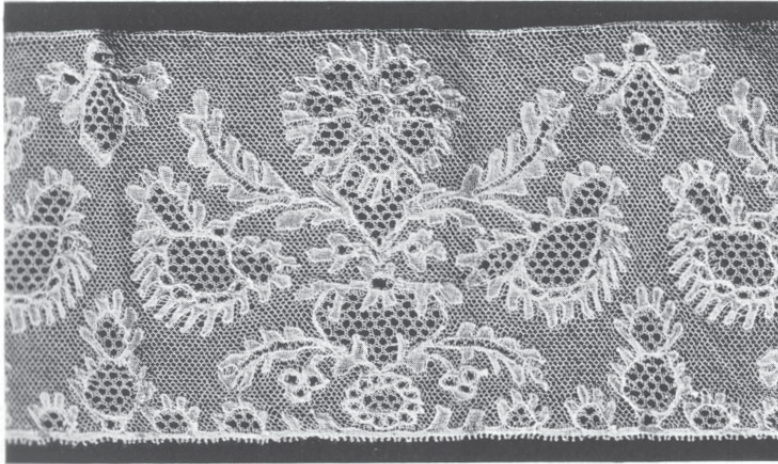
There are two narrow unimportant laces often called Valenciennes, which are in reality "Point de Dieppe" and "Ave Maria." Both were made in the town of Dieppe, where Valenciennes of an inferior quality is also made in great quantities today.

### *Point de Paris*

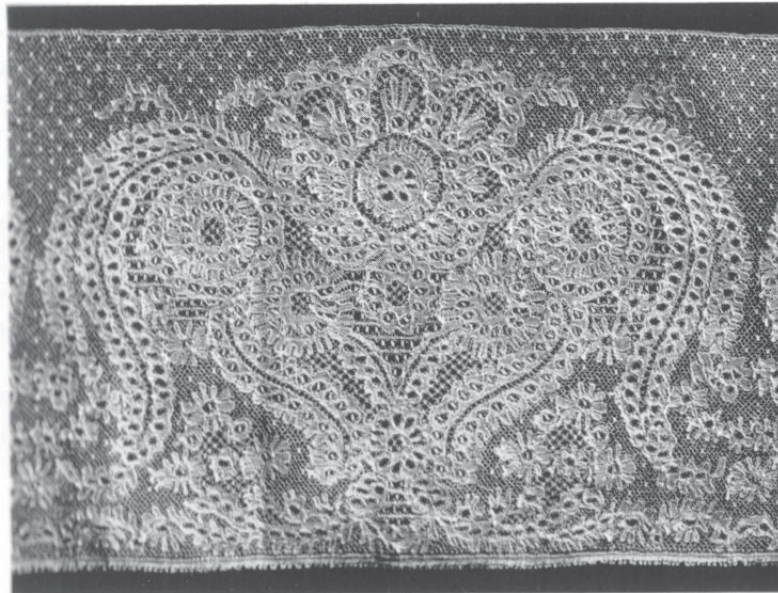
Point de Paris is a light bobbin lace made with the famous "fond chant," or six-pointed star, mesh. It is similar to Valenciennes in design, but having a thread outline around the pattern.

### *Lille*

The northern town of Lille, which, like Valenciennes, was claimed equally by France and Flanders, produced a great deal of lace, both black and white. Lille is a

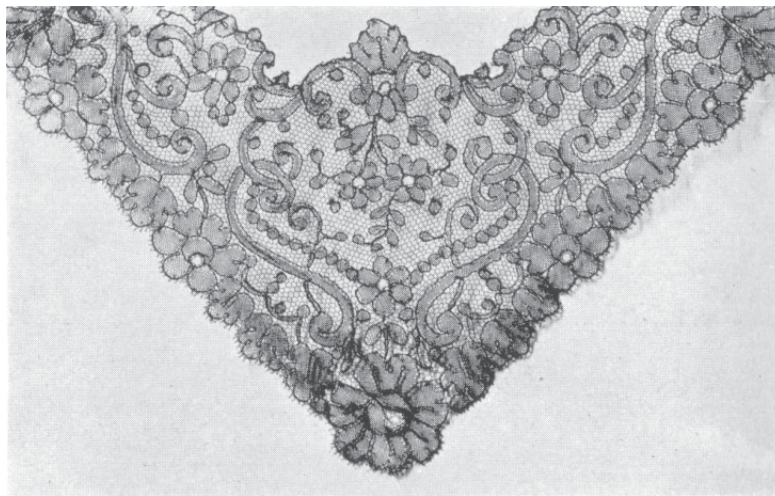


*Illustration No. 57*  
Lille. Eighteenth century; showing "fond simple"



*Illustration No. 58*  
Lille. Nineteenth century; with "point d'esprit"

“straight” lace, having a very simple réseau known as the “fond clair” or “fond simple,” and, being the lightest and most transparent of the bobbin-made grounds, the motifs are outlined with a silky thread, resembling Malines. The earlier patterns are stiff and the edges straight, while the later designs are more ornate and the “point d’esprit” on the mesh is frequently introduced. This lace is also made in large quantities today and is copied to a great extent in machine-made laces.



*Illustration No. 59*  
Chantilly Handkerchief. Eighteenth century

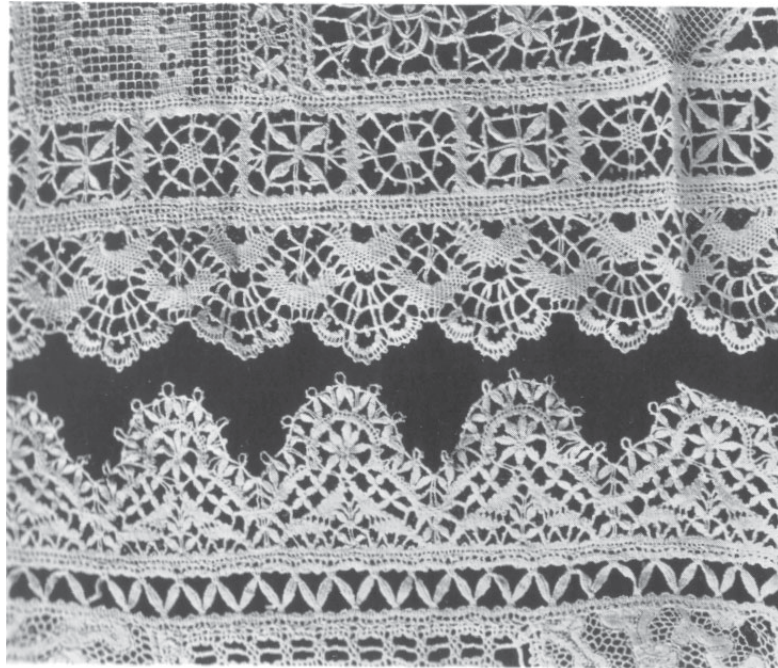
### *Chantilly*

Chantilly, which gives its name to a beautiful lace, was a wide center of lace-making—some hundred towns, all following the same industry. Chantilly was not made as early as some of the other laces and came into vogue only during the reign of Louis XVI, reaching the height of its popularity about 1830.

While lace known as Spanish Blonde was also made at Chantilly, it is for the black silk lace that the name is justly famed. The flowers and ground are of the same

silk, the cordonnet being a thicker thread, flat and untwisted. The stitches used in the motifs of Chantilly were made up of the earlier mesh grounds such as "cinq-trous," "fond de mariage," etc. The black Chantilly lace, which has the appearance of thread, is really made of a grenadine silk, which, owing to its lack of luster, is often mistaken for thread. The distinguishing feature is the "fond chant," or six-pointed star, mesh, of the earlier Chantilly, the lace of the last century often having the hexagonal ground of the Alençon. It was made up into scarfs, mantillas and parasols of the period, and the elaborateness of the floral designs made it very popular for export to Spain and her American colonies.

There were countless little towns in France that made



*Illustration No. 60*

*A—Cluny*

*B—Torchon*



lace that bore their names, but it is needless to enumerate them here as they varied but little and can readily come under the head of those laces that we have already named.

### *Cluny and Torchon*

These laces, made with a very coarse thread, are produced in great quantities today in France for the trimming of household linens.

We trust now, to have touched on all the laces of importance belonging to the three countries that have played so great a part in the lace-making of the world. Italy, Flanders, and France have given us the priceless examples of needle and bobbin laces, which by their unexcelled workmanship have reflected the talent, fashion and luxury of three centuries.

## *Laces of Spain*

Early lace-making in Spain was contemporaneous with Italy and Flanders. She copied the needle points of Italy and the bobbin laces of Flanders, but her greatest achievement was the production of the gold and silver as well as colored thread lace, worn so much by the Spanish grandees, and imported into France under Louis XIV, and which attained international fame under the name of "Point d'Espagne."

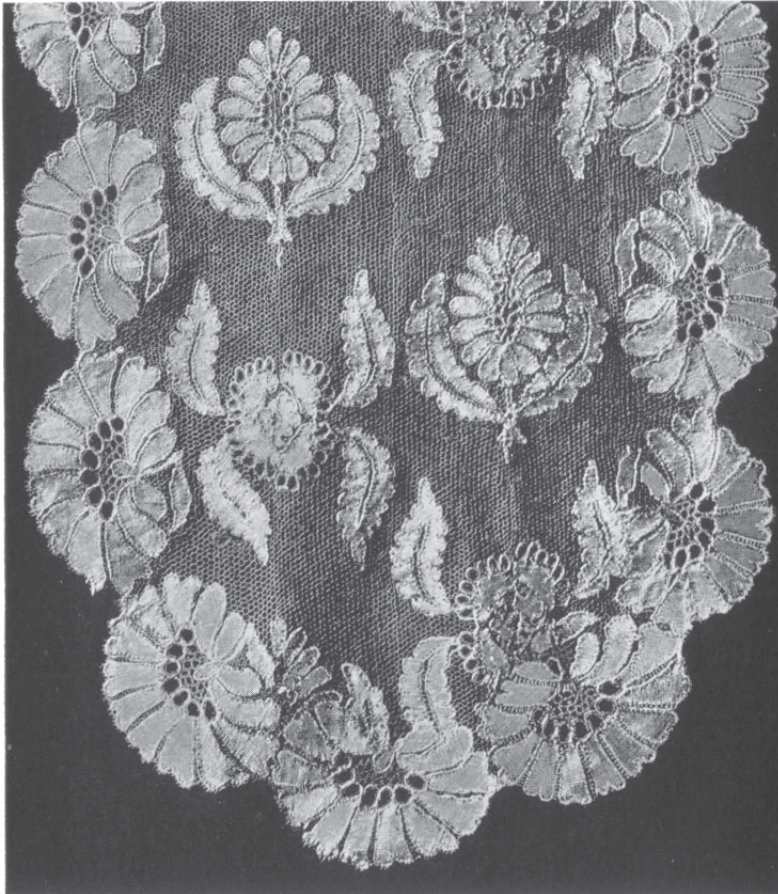
The national mantilla was, of course, a large product of their bobbins and a great variety of qualities and styles were produced. Many of the bobbin laces of Spain are characterized by the use of the lily and pomegranate, symbols of the cities of Seville and Granada as well as the moresque designs copied from the work of the Moors and distinguished by the lack of any save geometrical patterns, the use of figures, animals, etc., being forbidden by the Mohammedan religion.

### *Spanish Blonde*

The lace principally associated with Spain today is what is known as "Blonde," although as we have just said, she made great quantities of bobbin lace in imitation of the coarser types of Flemish and Italian.

The Blonde is used mainly for the mantillas and scarfs worn by the women of Spain, and, strange to say, it seems to be among the few styles that have remained unchanged through the varying fashions of other countries. We always picture the Spanish woman in her mantilla of black or white Blonde, often accompanied by an over-skirt of fine Chantilly.

The Blonde lace, either white or black, is generally made of silk, in the large floral designs so distinctly Spanish. A great deal of this lace is made today on a machine net, the bobbin flowers worked in and outlined with a heavy silk thread run in with a needle. On the



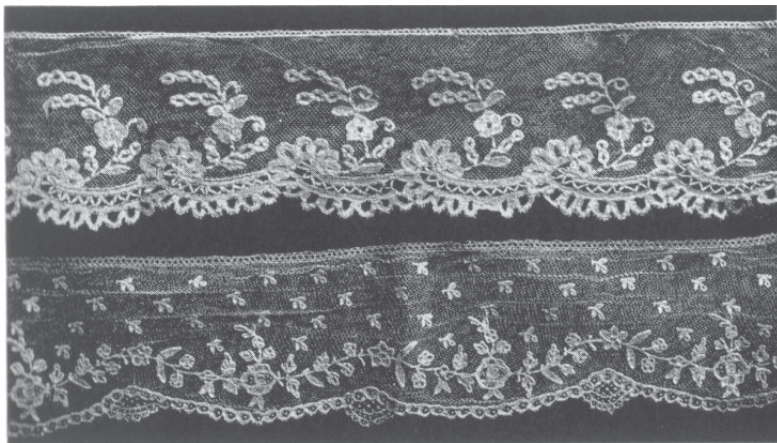
*Illustration No. 61*  
Spanish Blonde. Eighteenth century

other hand, however, when the machine net is not used, it is a "straight lace," réseau and motifs being made at the same time. The white lace is seen in several tones, the creamy being the familiar Blonde, while that having a silvery sheen is known as "Silver Blonde."

### *Appliqué*

We are taking this opportunity to mention the Appliqué or Applied lace. It belongs more to modern times,

as it was only after the machine net came into use, less than a hundred years ago, that it was made to any extent. The wide machine mesh lent itself readily to the making of wedding veils and wide flounces and even entire dresses upon which were applied both needle and bobbin-made motifs. We come across some examples of the "Vrai Réseau" among the old laces of Flanders, France and England, but as is readily understood, there



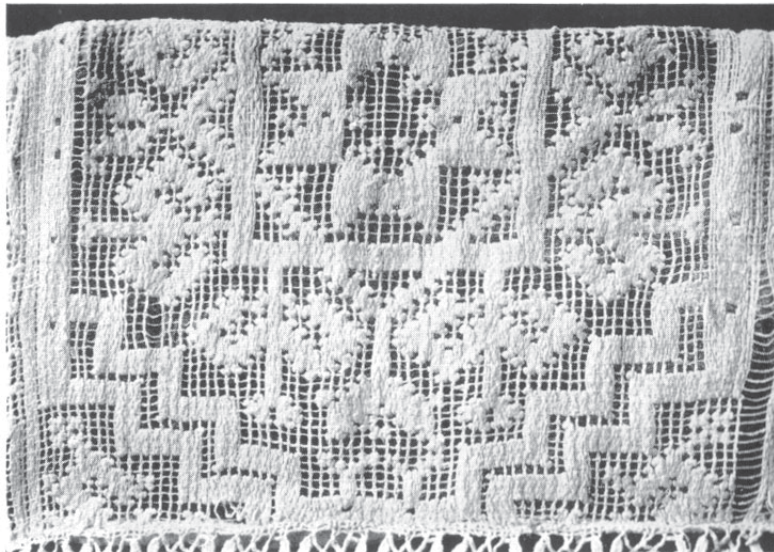
*Illustration No. 62*  
Appliqué. Nineteenth century

was no real advantage in applying the flowers to a hand-made réseau, it being just as easy to make both mesh and motif together as in any "straight" lace. The advantage of Appliqué lay in the saving of time and expense by making great quantities of net on the machine and then sewing on the hand-made flowers which could be made in detached sprays of either flowers or leaves by various workers and then assembled for final application in the main work-room.

It seems barely necessary to say that to distinguish Appliqué, all one need do is to look on the wrong side of the lace to see that the motifs are sewn or applied to the



*Illustration No. 63*  
Appliqué Scarf. Eighteenth century; on "vrai réseau" showing lines  
where mesh was joined



*Illustration No. 64*  
Filet. Buratto. Sixteenth century; mesh made with two threads  
down and one across

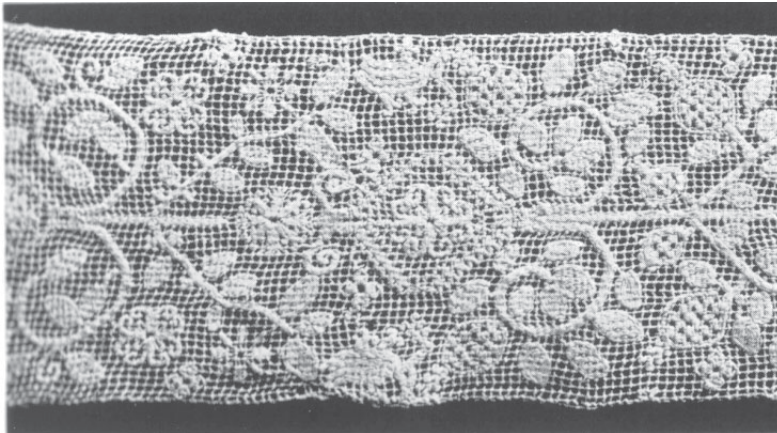
mesh, the net in most cases being left on the back of the pattern.

### *Filet*

The making of Filet, or Lacis, as it is often called, was contemporaneous with the early drawn work and it continued in its original type down through the centuries to the present day. It was the favorite pastime of queens and ladies of the court, and vast quantities in squares and strips were produced in the sixteenth and seventeenth centuries. Legend tells us that Catherine de Medici alone had more than five hundred of these squares of her own making, in her lace chests. Filet was comparatively easy to make and most effective as a trimming for altar cloths and household linens.

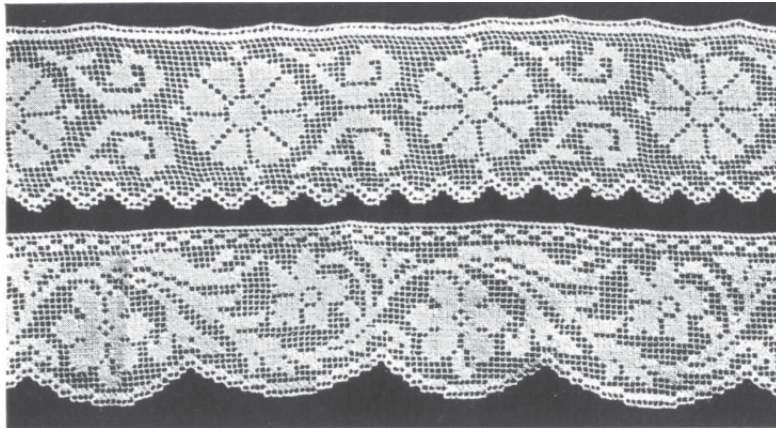
The famous pattern books of the fifteenth and sixteenth centuries, such as those of Parasole and Vinciolo, were designed, to a great extent, for the Filet or Lacis, and strange to say, the patterns seen and made today vary little from these original designs.

There are two different types of Filet, one where the mesh is plain and the pattern worked in with a linen



*Illustration No. 65*

Filet. Lacis. Seventeenth century; knotted mesh and darning stitch



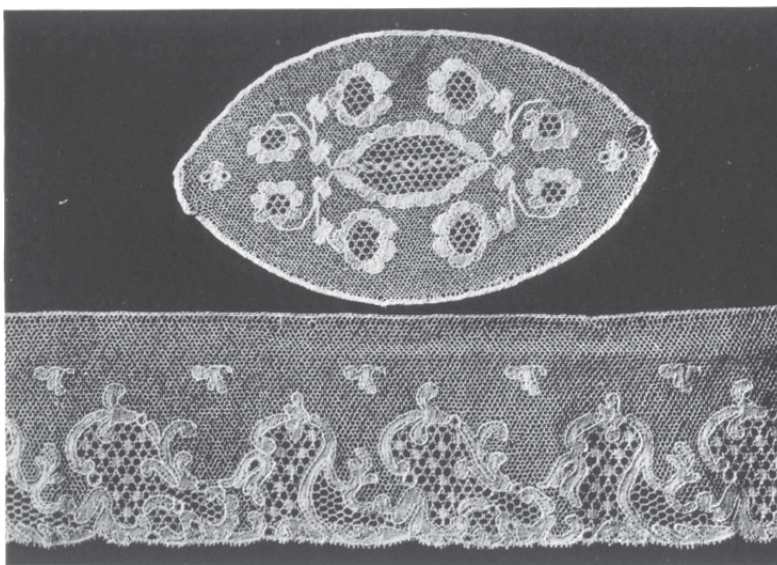
*Illustration No. 66*  
Filet. Modern type

stitch, giving an almost woven appearance to the design and known as Buratto. The other, where the mesh is knotted and the design worked in with a regular darning stitch, or Point de Reprise, is called Lacis. This lace was generally made in rather wide flounces and strips as well as the squares mentioned before, and with a coarse thread, as it was so often used in conjunction with heavy linen; it is only today that it is made in narrow edges and insertions, with a finer linen thread. The Filet of the present day comes more under the head of lace than the original work so called, for it was really, up to the middle of the nineteenth century, more of an embroidery than a lace.

## *Laces of England*

In England as in other countries lace-making has a very hazy origin. Records show us that lace or something very much like it was made about the same time as elsewhere, but it was really not until the reign of Henry VIII that it attained national interest under the patronage of Katharine of Aragon, who possibly brought from her native country, Spain, a greater fondness for lace than had been previously displayed by any of the English queens. All things pertaining to fashion or wearing apparel can be easily brought to the fore if favored by royalty, and it was no doubt the fashion of the large ruffs that were in vogue then and worn both by men and women that called for more and more lace.

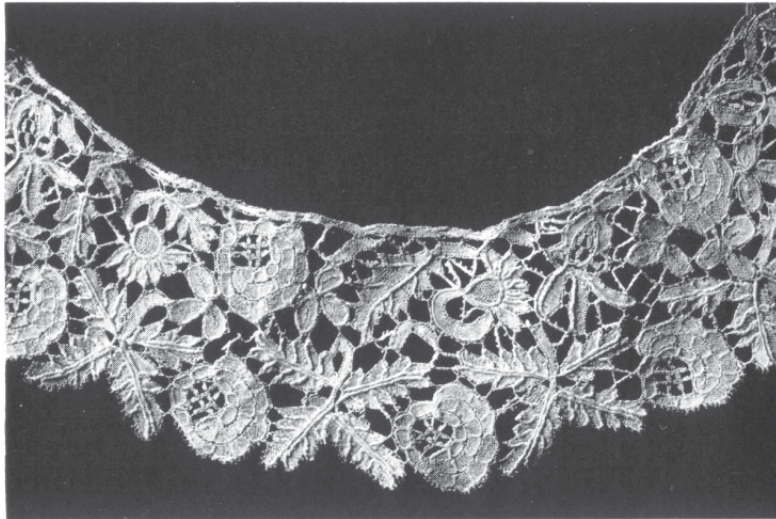
We said, at the beginning, that we would touch but lightly on English laces, for while the industry was very



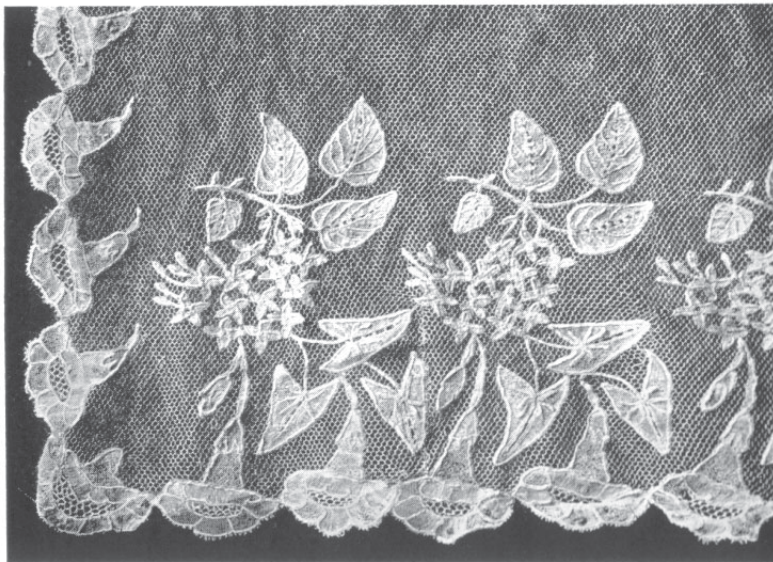
*Illustration No. 67*

Buckinghamshire. *A*—Back of lady's cap; eighteenth century  
*B*—Nineteenth century edge; like Lille





*Illustration No. 68*  
Honiton Guipure. Collar; 19th century



*Illustration No. 69*  
Honiton. Applied to hand-made mesh

much developed and great quantities of lace produced, the creative spirit was wanting and the lace made in England lacked the individuality of that made in other countries. In other words, all kinds were made in England, but none of them were typically English as were the Venetians and Milans typical of Italy, Alençon and Point de France of France and Flemish Points of Flanders.

She produced in later times laces more on the style of Brussels or Flemish and those of northern France, such as Lille, etc., which are called Devonshire, Buckinghamshire, etc. The accompanying illustrations will readily show their characteristics better than any word description.

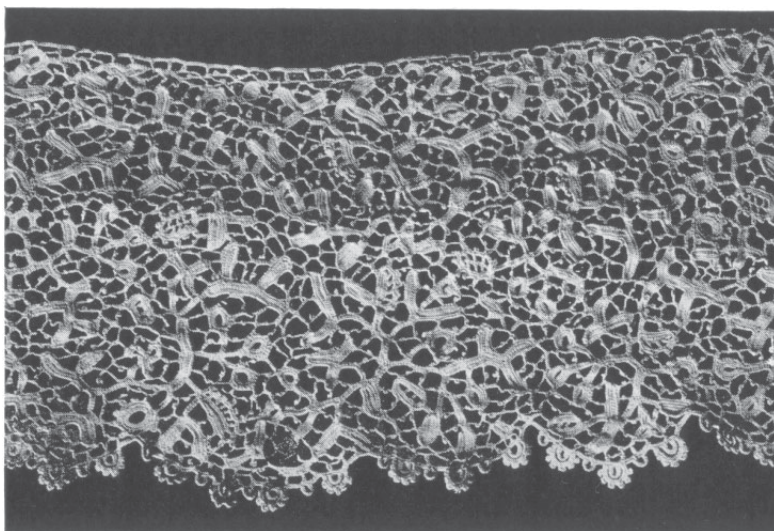
These laces are so well copied by the machine that it is often difficult to tell them apart.

Honiton is a much used lace today, and is probably more typically English than any of the others, and as it was generally made in Devonshire, it is also known by that name.

## *Laces of Ireland*

Ireland, too, had her laces, and they need no introduction, for they are probably the one type familiar to all.

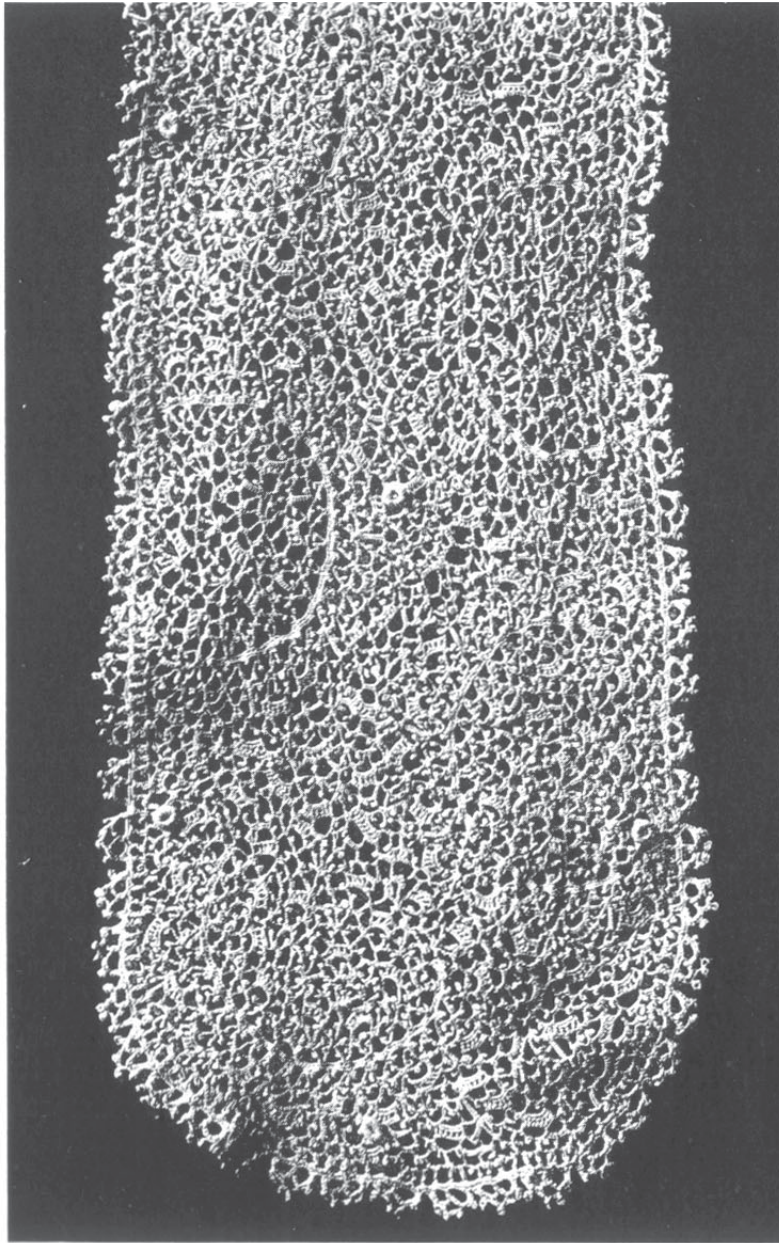
The laces that we have hitherto described belong either to bobbin or needle, but Irish lace established a new class and shows us what beautiful effects may be obtained by the use of the crochet hook. When crochet



*Illustration No. 70*

Irish Crochet. Imitating Venetian needle point; 19th century

lace-making first started, about 1850, in the convents of Ireland, the nuns turned their first efforts to copying, as closely as the crochet stitch permitted, the Venetian needle point. This accounts for the remarkable similarity of some of the fine, earlier pieces of Irish to the Point de Venise. The nuns soon began to perfect their own designs, however, and produced the patterns which have become known the world over as Irish crochet.



*Illustration No. 71*

Irish Crochet. Nineteenth century; barbe; rare specimen of fine old crochet



*Illustration No. 72*

Irish Crochet. Modern type of fine and heavy stitch

It seems barely necessary to describe this lace, as its great popularity, during the last half of the nineteenth century has made it famous.

Irish lace is copied today in many countries, all of whom turn out a very good imitation of this crochet; but owing to a certain quality and color of her thread as well as the dexterity of workmanship and a method of starching, Ireland still holds supremacy in the making of real Irish crochet. It may be of interest to add that the making of this lace is today part of the education of the children in convents and schools, and the industry forms quite a monetary asset to the Emerald Isle.

### *Limerick*

Several other laces besides crochet are made in Ireland, among which the Limerick or Tambour lace is well known. This lace, which derives its name from

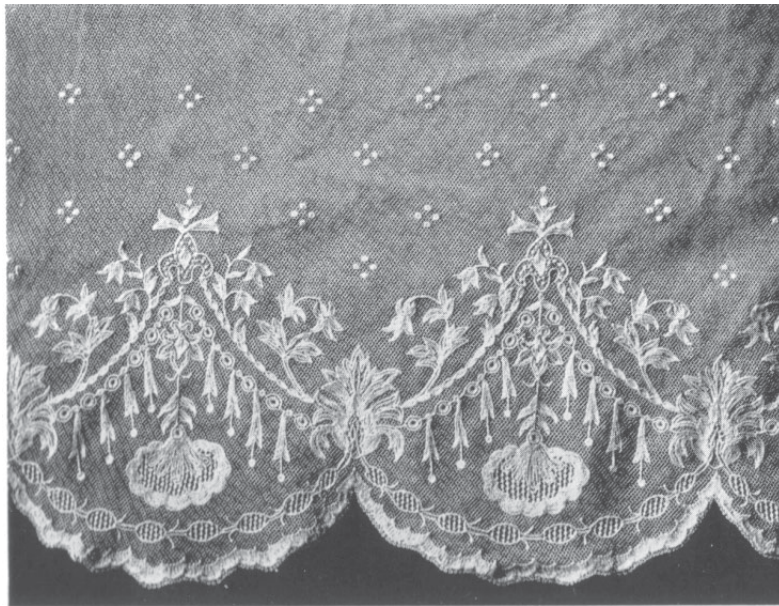
the tambourine-shaped frame on which the net is stretched, is made by drawing the thread through the mesh with a hooked needle to form the design.

Needle run lace is of a similar type, the thread, however, being finer and run in with a needle instead of drawn in with a tambour. These laces are very machine-like in appearance.

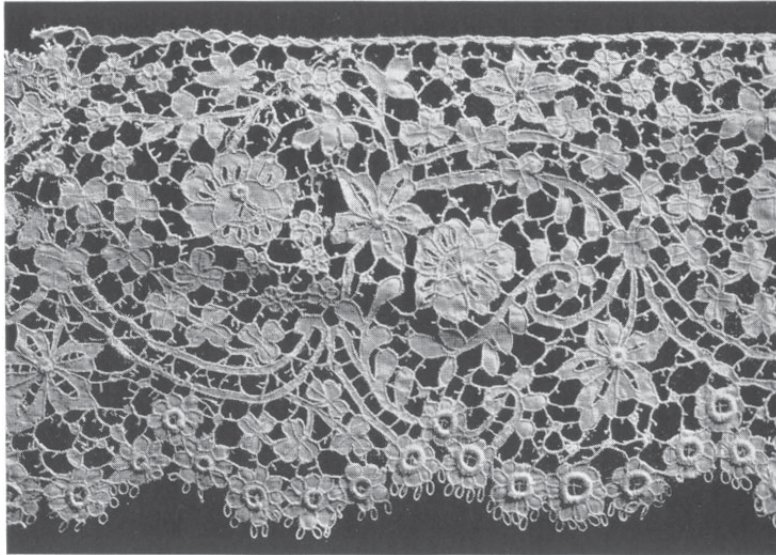
### *Carrickmacross*

Carrickmacross, the making of which was started about 1820, and was the earliest Irish lace industry, is really made by a design cut out of a thin white cambric, appliquéd on to a net with point stitches and outlined with a thread. Another type of this lace is composed of the cambric motifs joined by "brides" where no net ground is used and is called Carrickmacross Guipure.

In bringing this little book to a close, I am fully aware that there are countless laces left unmentioned, and I



*Illustration No. 73*  
Limerick. Needle-run lace; 19th century



*Illustration No. 74*

Carrickmacross Guipure. Nineteenth century; showing cambric flowers cut out and stitched around

mean no slight to their beauty or interest, but they are not of sufficient prominence to be mentioned here, for they are little known outside of the locality in which they are made, save by collectors or students of lace.

We have passed lightly through three centuries of lace, which have produced exquisite examples of handiwork that can never be made again. For although lace-making is not a lost art, the marvelous creations that have been handed down to us will not, save in rare instances, be reproduced.

The hurried life of modern man, or rather modern woman, leaves little or no time for the patient clicking of bobbins or plying of needles for months and even years in the execution of a single masterpiece. While the scientific progress of the age has brought us many wonders, the machine has robbed the artistic world of the objects that only the patience and skill of the hand can accomplish. Real lace will continue to be made in

ever increasing quantities and of undoubted merit, but the marvels demanded by kings and queens will not be repeated. For the same religious fervor that inspired man to build his glorious cathedrals, and woman to lavish the perfection of her handiwork on the vestments of the church, has passed with the centuries that have left us these memories.

“The love of beauty is taste—the creation of beauty is art.”





## Glossary

|                                 |                                   |
|---------------------------------|-----------------------------------|
| <i>Brides</i> . . . . .         | Bars, connecting links.           |
| <i>Cote</i> . . . . .           | Thread edge on Angleterre motifs. |
| <i>Cordonnet</i> . . . . .      | Raised outline.                   |
| <i>Foliated</i> . . . . .       | Leaf design.                      |
| <i>Fond</i> . . . . .           | Ground or mesh.                   |
| <i>Fontanges</i> . . . . .      | Head-dress. Period of Louis XIV.  |
| <i>Hexagonal</i> . . . . .      | Six-sided.                        |
| <i>Motifs</i> . . . . .         | Separate designs.                 |
| <i>Picot</i> . . . . .          | Looped thread.                    |
| <i>Punto Tirato</i> . . . . .   | Drawn-work.                       |
| <i>Punto Tagliato</i> . . . . . | Cut-work.                         |
| <i>Réseau</i> . . . . .         | Ground or mesh.                   |
| <i>Relief</i> . . . . .         | Raised part of design.            |
| <i>Toilé</i> . . . . .          | Solid part of lace.               |

## Grounds

|  |                                       |
|--|---------------------------------------|
| <i>Fond Chant</i> . . . . .            | Six-pointed star—Point de Paris.      |
| <i>Fond Clair</i> . . . . .            | Light plain mesh—Lille.               |
| <i>Fond Simple</i> . . . . .           | Light plain mesh—Lille.               |
| <i>Fond à la Vierge</i> . . . . .      | Heavy five-hole—Binche.               |
| <i>Fond Cinq Trous</i> . . . . .       | Heavy five-hole—Binche.               |
| <i>Fond de Neige</i> . . . . .         | Dotted disc ground—Binche and Val.    |
| <i>Fond Œil de Perdrix</i> . . . . .   | Dotted disc ground—Binche and Val. ✓  |
| <i>Hexagonal twisted</i> . . . . .     | Six-sided needle mesh—Alençon.        |
| <i>Hexagonal buttonholed</i> . . . . . | Six-sided needle mesh—Argentan.       |
| <i>Hexagonal plaited</i> . . . . .     | Bobbin mesh—Malines.                  |
| <i>Hexagonal plaited</i> . . . . .     | Lozenge-shaped bobbin mesh—Angleterre |
| <i>Réseau-Rosacé</i> . . . . .         | Diapered ground.                      |

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