

OFFICIAL EDITION

ART AND HANDICRAFT IN THE WOMAN'S BUILDING



Published by GOUPIL & Co., (BOUSSOD, VALADON & Co., Succrs), PARIS and NEW YORK.

Art and Handicraft in the Woman's Building describes the magnificent work done to assemble the work of women all over the world into one elegantly-designed building at the World's Columbian Exposition in Chicago, USA, in 1893. A great number of prominent and generous women gave of their time and resources to make this possible. Their aim was to show that women can be artists, textile designers, sculptors, writers, musicians, and philanthropists among many other things, and can take their rightful place in the world alongside men who are in the same fields. They also wanted to show their concern for those who were less fortunate in many countries of the world and of course, always for the children.

The articles in this book are far-reaching, as will be seen upon reading the list of contents. I have included all the illustrations which show lace, as this limited edition is aimed at lacemakers, and I have only scanned three articles: from Belgium, Ireland, and Italy. It was only in these articles that lace and lacemaking were mentioned. All the rest focused on other aspects of women's lives and were too lengthy to include in this short review.

Tess Parrish
October, 2002

OFFICIAL EDITION

ART AND HANDICRAFT

IN THE

Woman's Building

OF THE

WORLD'S COLUMBIAN EXPOSITION

CHICAGO, 1893

EDITED BY

MAUD HOWE ELLIOTT

WITH SPECIAL ARTICLES BY

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AND

THE DUCHESS OF VERAGUA, THE PRINCESS M. SCHAHOVSKOY, THE COUNTESS OF ABERDEEN,
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Illustrated

GOUPIL & CO.

BOUSSOD, VALADON & Co., Successors

PARIS AND NEW YORK

1893

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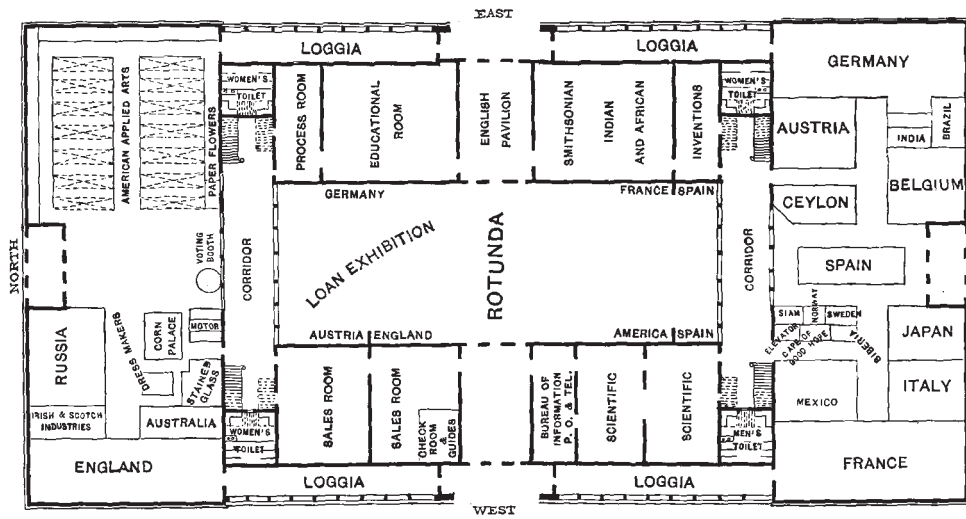
PUBLISHERS' PREFACE.

The World's Columbian Exposition has afforded woman an unprecedented opportunity to present to the world a justification of her claim to be placed on complete equality with man.

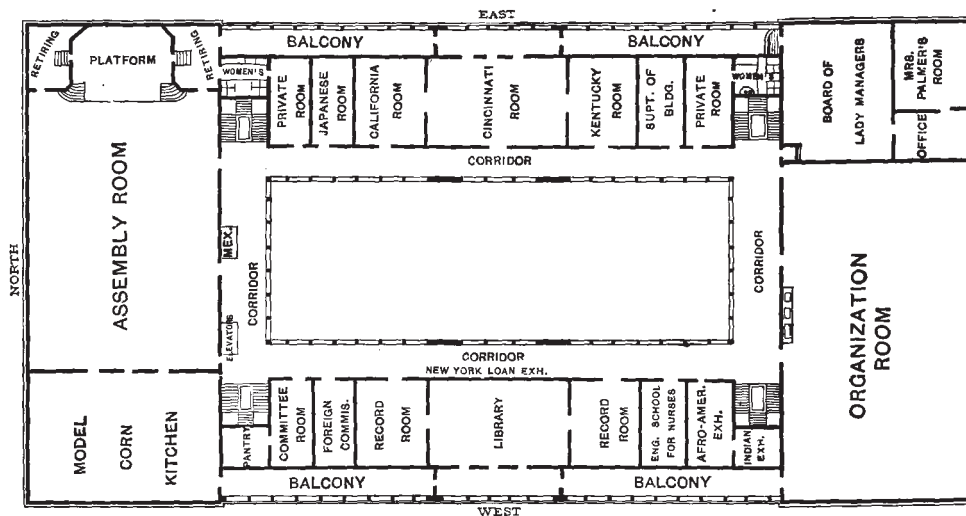
The broad fact that able and earnest women from all quarters of the globe organized for the purpose of gathering evidence and demanding a hearing by the court of assembled nations is generally known. The following pages—written by women eminent as pleaders in the cause—tell eloquently of the detail of their procedure and of the results so far attained.

That their labors will immediately eventuate in the full realization of their hopes can not with reason be expected, but that their efforts have revealed the possession of unsuspected powers, and will disperse the mists of ignorant prejudice that at present cloud the question, can not be doubted.

The publishers hail with pleasure the opportunity that the issuance of this volume affords them of adding to the light, and perhaps of hastening the coming of the day when woman will be emancipated from restraints imposed upon her by a worn-out conventionalism absurdly unsuited to our times and conditions.



GROUND PLAN WOMAN'S BUILDING.



GALLERY PLAN WOMAN'S BUILDING.

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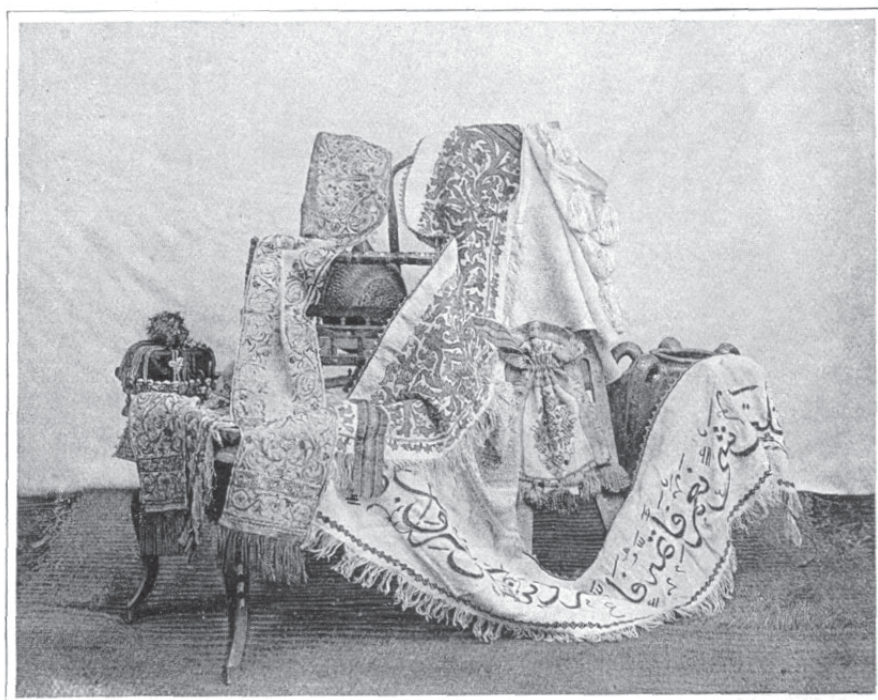
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BELGIUM.

THE exhibit made by Belgium in the Woman's Building was collected by a committee under the patronage of Her Majesty the Queen of the Belgians. The honorary president, the Countess of Flanders, is well known not only as a patron of the arts and industries of women, but as a painter herself. The



HANGINGS EMBROIDERED IN THE SCHOOL OF MME. LUCE BEN-ABEN.
MOORISH GIRLS AND WOMEN OF ALGIERS.

president, Mme. de Denterghen, is maid of honor to the Queen; the other officers and members of the committee are all women whose high positions have enabled them to gather together the very valuable collection which is installed in that section of the

Woman's Building devoted to Belgium. The arrangement of the space is very charming. Passing under some finely wrought hangings, the work and gift of Belgian working-women, the visitor finds himself in a salon, hung with good pictures, and filled with cases containing fine examples of china-painting, fan-painting and

mounting, miniatures, embroideries, and laces. The best known of the contemporaneous women painters, Mme. Ronner, is represented by one of her inimitable paintings of a group of cats, which hangs in the Hall of Honor. Other people have painted cats, but Mme. Ronner stands to-day as the most famous cat painter in the world. She has studied the habits and character of her favorite animal, and understands cat and kitten nature thoroughly. The standard of excellence of the painters represented is very high; out of the twenty artists who exhibit their work in the Woman's Building, eleven have taken honors at other important exhibitions. A group of

etchings by the Countess of Flanders has received much well-merited praise, while the single small piece of sculpture, a plow-horse, by the Comtesse d'Espiennes, makes the visitor wish to see more of her strong, sympathetic work. Some excellent examples of china-painting are exhibited by the School of the Rue de Marais



COPY OF BORDER OF ANCIENT NAPKIN.

(On which salt and bread were presented to the Sovereign on the day of a victory.)

ORIGINAL IN POSSESSION OF MME. SCHABELSKOI. RUSSIA.

at Brussels. The ecclesiastic embroideries of Mlle. Dennis are worthy of attention, and the white embroideries of Mme. de Kerchove de Naeyer are masterpieces of delicate stitchery.

The most important industry of the Belgian women is the lace-making, in which for so many years they have excelled. A good opportunity is offered to the connoisseur for the study of many rare and interesting examples of the rich laces for which Brussels, Ghent, Bruges, and so many other Flemish towns have long been famous. A dress of point d'Angleterre, lent by the Queen, is a triumph of the lace-maker's art. The coats of arms of the different Belgian provinces are wrought in the border. A veil of the Virgin, made in the last century, and lent by the Church of Saint Nicholas, has a very quaint and lovely Flemish design. Very remarkable pieces of the different styles of point lace of Malines, Valenciennes, Binche, Guipure, etc., may be studied here.

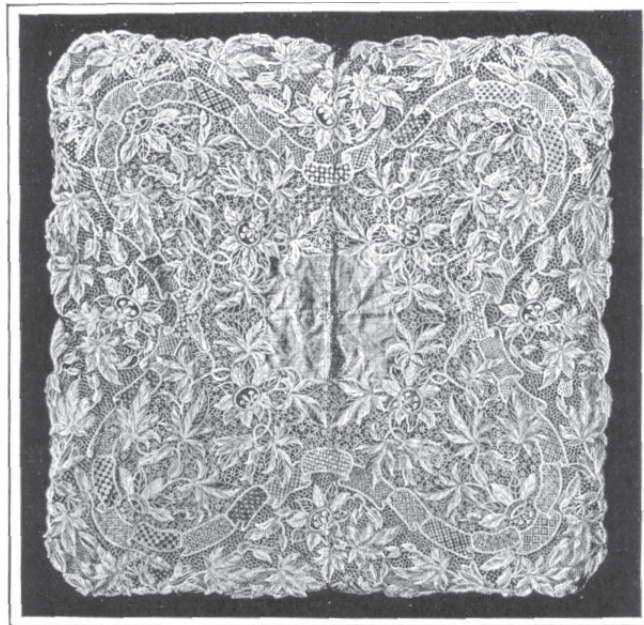
The great revival of lace-making all over Europe is very clearly illustrated at the World's Fair. We learn from the exhibits at the Woman's Building that in Ireland, Italy, France, and Russia a large amount of fine lace is being made. In Belgium the art, while it has never languished as in these other countries, has felt the same quickening impulse which in at least two countries of Europe has revived a practically extinct industry. The imitation or machine-made laces, which for some time threatened the existence of the real lace industries, have now been relegated to their proper sphere, and no more take the place of the real laces than the paste-jewel takes the place of the diamond.

Belgium is finely represented in the library, not only by her large and interesting collection of books, but by the reports and statistics, which have been compiled with great care, and which to the student of sociology reveal much that throws light upon the condition of the people.

THE EDITOR.

COTTAGE INDUSTRIES IN SCOTLAND AND
IRELAND.

THE exhibits of women's work from Scotland and Ireland have been collected respectively by the committees of the Scottish and Irish Home Industries associations, societies which have both been formed within the past two years with the object of promoting and developing home industries among the



CORPORAL VEIL, FLAT NEEDLE-POINT LACE.
PRESENTATION CONVENT INDUSTRY, YOUGHAL, COUNTY CORK. IRELAND.

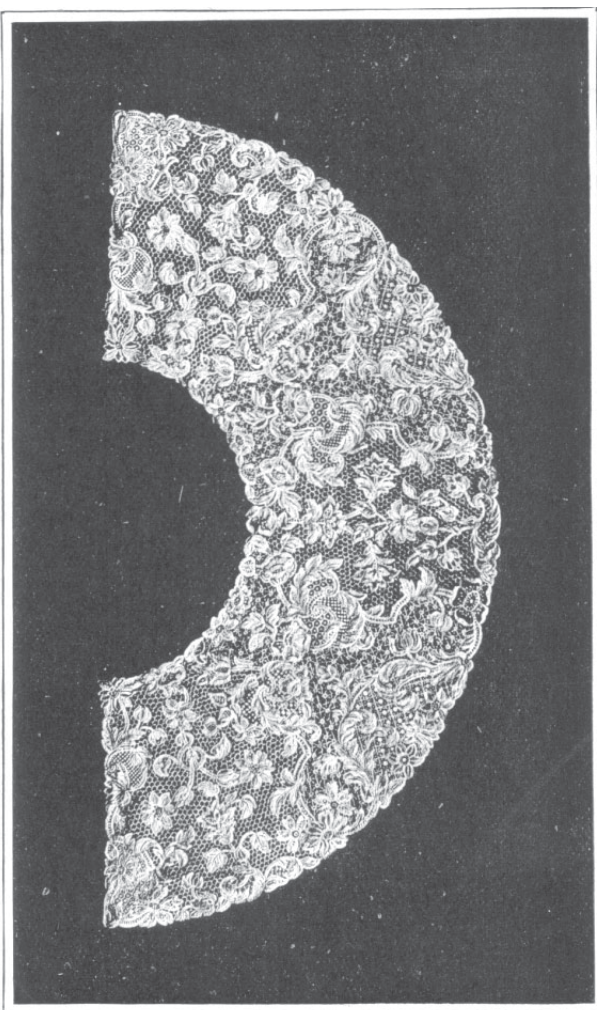
people, especially in outlying country districts, where the crofters and peasants find so much difficulty in earning their livelihood.

The homespuns made in the highlands and islands of Scotland have long enjoyed a well-deserved reputation, and specimens of these, along with the well-known hand-knitted stockings and gloves, are here on exhibition. A native of Harris has also brought over

her spinning-wheel, and shows how the soft pure wool from the highland sheep is prepared for the weaver. The far-famed fine Shetland knitted shawls are also represented, not only by specimens from which orders can be taken, but they can be seen in the course of production by a Shetland lassie who will explain the process to onlookers.

But Scotland sends not only specimens of these homely arts (which, however, it must be remembered, are the most permanent as supplying the needs of the many), but exhibits also dainty embroideries from the needles of her daughters in times past and present, for of late years several centers for embroidery-making have sprung up under the encouragement of wise and beneficent ladies.

FLAT NEEDLE-POINT LACE FAN COVER. PRESENTATION CONVENT, YOUGHAL, COUNTY CORK, IRELAND.



The Irish case of women's work will be regarded with special interest as showing the perfection to which even such fine work as is needed for ecclesiastical vestments and lace-making can be brought under wise supervision and training.

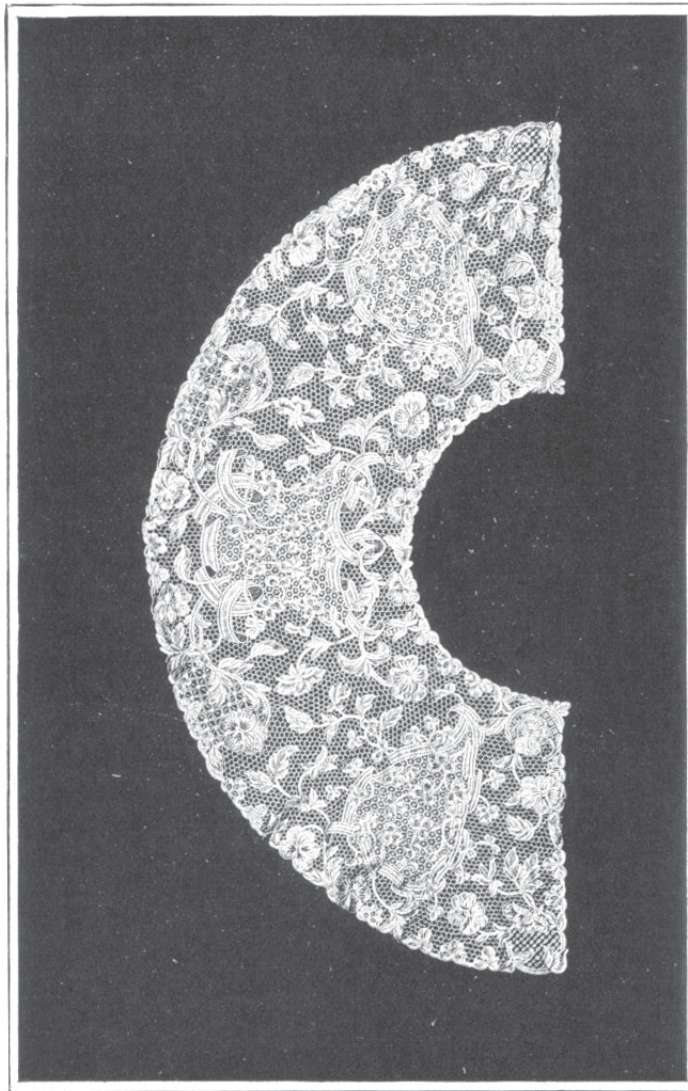
A great deal of the interest in America, as at home, seems to center round the lace-workers, and truly the history of the origin

of Irish lace-making, as well as its results, is well worthy of the attention of those interested in the revival of home industries. Most of the lace-making centers were started during the terrible famine times of 1847 by charitable ladies intent on finding some opening for work for the starving poor. Such was the origin of what became the wide-spread crochet industry in the South of Ireland, and round about Clones in the North, arising from the initiative of the good Ursuline Sisters at Blackrock in the one case, and in the other of Mrs. Hand, the rector's wife, at Clones. Mrs. Mary Ann Smith of the Presentation Convent at Youghal found an old piece of lace and mastered its art herself, and then set to work to teach it to the poor girls around, who were striving to earn a subsistence on a sort of muslin embroidery long out of date, and at which a moderately good worker could earn a penny per ten hours. From this effort has sprung the far-famed beautiful Irish point lace.

Many other instances might be quoted of lace industries arising out of famine times, but there are two laces which have different histories, the Carrickmacross and the Limerick. In the year 1820 Mrs. Grey Porter, the wife of the rector of Dunnamoyne, taught her servant to make lace from a specimen she had brought from Italy. The circumstance suggested the idea of teaching lace-making to the poor, to a Miss Reid of Radance, near Carrickmacross. Classes were started, and you can now find scores of cottage-workers in that district depending mainly on this industry for their living. It is scarcely possible to conceive how these beautiful laces come so clean and dainty for bridal array from such poor homes.

The Limerick lace is the one Irish lace which owes its birth to a spirit of commercial venture. Mr. Charles Walker brought over twenty-four teachers to Limerick, about 1829, to teach lace-making, and it became a flourishing business, employing some fifteen hundred hands. A short time ago I saw one of the original workers at the lace, an old lady of over eighty, who is proud to tell of how she is the one survivor of the four women who made Her Majesty's wedding-veil. Limerick lace is the least expensive of Irish laces, and when worked out well in a good design is very pretty, light, and effective. But it fell off in quality of late years, until Mrs. R. Vere O'Brien set to work to revive it by means of able supervision and good designs. We greatly hope that this lace will again come into popular favor, and that our friends in America will find it suitable for the Easter offerings they give their clergy, as well as in the embroidered vestments, of which we make so brave a show at Chicago.

I have quoted these instances of the rise of the lace manufactures, not so much because we wish to lay stress on the lace, but because they afford proof of what great benefits may accrue to a



FLAT NEEDLE-POINT LACE FAN COVER. PRESENTATION CONVENT, YOUGHAL, COUNTY CORK. IRELAND.

large number of workers from the humble beginning of one person who desires to help those around in the best way possible, namely, by teaching them to help themselves. The same lesson might be drawn from the experience of a brave and devoted lady, Miss

Sophy Sturge, who settled down at Letterfrack, in the wild west of Culare, single-handed and amidst many difficulties, to start a basket industry. She began with one pupil, but now has a most flourishing and attractive little industry. Or, take the results which have come to the village of Marlfield, near Clonmel, through the wise and devoted efforts of Mrs. Bagwell, who has the girls in the neighborhood taught every kind of plain needlework, and also embroidery, for which she obtains orders. She makes a condition of her employment of the workers that they should put a certain portion of their earnings in the savings-bank so that they may have a nice little sum put by for their start in life. A very brief visit to the homes of Marlfield, and to other districts where like training has been given, would suffice to prove what has been wrought by such efforts.

These few scattered notes concerning the home industries of Scotland and Ireland will give an idea of the condition of things with which we are striving to deal, and the class of workers whose goods we are bringing before the public. In the meantime we are obliged to provide some outlet into the market for work for which we have not yet found regular trade connections; and this is why we have depots in London (at 20 Motcomb Street, S. W.) and in Dublin (at 14 Suffolk Street), for our Irish work, and at 14 Lower Grosvenor Place, London, for our Scotch work, and why we have sales from time to time. By these means we are making the public acquainted with the excellence of our wares, and we are proud to think that customers who come to us from a charitable desire to help the Scottish and Irish poor, come back to us because they find our work of so good a quality and so moderate in price. A very considerable sum yearly is by these means sent to the homes of the workers, as much as \$25,000 having been forwarded last year to the Irish peasants alone. It is difficult to realize, but delightful to contemplate, what comfort and relief this has meant to many, many a home, and we fondly hope that we shall not appeal in vain to our American sisters to take an interest in this undertaking, and to do what in them lies to gain support for it and to help us carry it on and develop it.

ISHBEL ABERDEEN.

ITALY.

TO woman as a "ministering angel" a responsive world has rendered homage for centuries.

Of woman in her "hours of ease," of the dainty work that occupied her fingers and thoughts in the centuries prior to the invention of printing, little has been said or sung, if we except the famous Penelope, with her rather wearisome embroidery, and the equally renowned tapestry of the wife of William the Conqueror.

It is said that if all the portraits painted by Titian could be placed together, we should have an absolutely perfect historical collection of the great personages of his century.

Were it possible to make a complete collection of lace and embroidery, it would be an equally valuable pictorial history.

There exists in England a piece of lace made in the reign of Elizabeth which tells the story of the Spanish Armada; the angry waves are as billowy as lace can make them, and the discomfited galleys are historically interesting in outline.

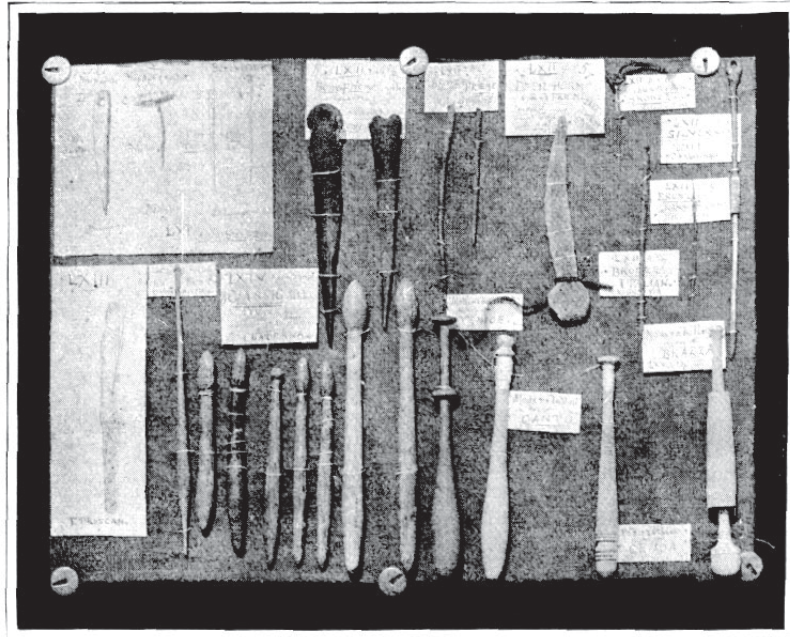
It is a pleasant thought that the art of lace-making, like the early pictures of Cimabue and Giotto, was called into being and encouraged by the religious spirit of the age. Pleasant, because the old masters were "teachers of men," and, before the invention of printing, sought to bring holy thoughts to men's minds by the power of their art; indeed the Italian peasant still calls lace "nuns' work."

Lace is, however, of far more ancient origin. Recent discoveries have proved beyond a doubt that the making of lace was practiced by the Lake Dwellers; fragments of drawn work have also been found in Etruscan tombs and wrapped about Egyptian mummies, and specimens come as well from the savage tribes of Africa; in fact, wherever woman has made a home the needle has told its story. The story may be woven in the costly meshes known as *Argentan* or *Alençon*, or in the less complicated "points" of *Brussels*, *Mechlin*, and *Venice*, but to the thoughtful, each piece of lace is the history of a portion of a woman's life.

In Venice a sailor once brought his lady-love a sprig of coral

from distant seas, and she, sitting dreamily, in his absence, copied the delicate branches in lace, and thus produced one of the loveliest of Venetian designs.

Venetian lace resembles the foam of the Adriatic as the waves break on the Lido. Just as her famous glass has caught in its iridescent splendor the matchless delicacy of her sunsets over the lagoons, so her point laces express in their lightness and variety the unique charm of the place. Compare them, for instance, with the Flemish laces, dear stolid Antwerp with her "pot lace" that is



COLLECTION OF LACE NEEDLES AND BOBBINS.
EXHIBITED BY THE COMMITTEE OF ITALIAN LADIES.

so in request by old ladies for their caps! The flower-pot is all that is left of a once charming design of the annunciation; the graceful figures of the Virgin and of the angel Gabriel have disappeared, but the lily in its pot on the window-sill has survived.

In the splendor-loving days of France, girls with little baskets of lace went about the streets of Paris selling dainty jabots and collars, as flower-girls sell their wares nowadays.

The prejudices against this most feminine industry are happily dissipating before the well-authenticated statistics concerning the physical and moral well-being of the lace-workers of this

century. (I give precedence to the word physical, considering the moral largely dependent upon it.)

In the Woman's Building at the Columbian Exposition the history of lace, from prehistoric times to the most perfect specimens of the modern school of Burano, is illustrated in a collection of great interest, including the priceless antique laces graciously lent by Her Majesty the Queen of Italy.

There is a complete set of antique bobbins of bone, terra cotta, bronze, and ivory, and the figure of a woman with her pillow of unfinished lace to illustrate the process.

The revival of the lace industry has resulted all over Italy in the greatest benefit to the peasantry, the success of which is greatly owing to the indefatigable energy of an American, Cora Slocomb, Countess di Brazzá, whose untiring example has inspired many others.

It is customary to think of Italy as a country that has had her day. No mistake is greater. Bologna, the quaint old university town, with her leaning towers, her picturesque arcaded streets, and medieval palaces, is still mentally alive, and has kept awake during the long sleep of centuries in which some of the nations lay unconscious.

There are at present fifteen women students in the university, the most learned of whom is a Signorina Catani of Imola, twenty-eight years of age, who has been a student there for nine years, and is now assistant to Professor Tizzoni in "general pathology." She is a worthy successor to the famous Bolognese women of the past who occupied the chairs of philosophy, jurisprudence, and medicine.

Among these, as early as the twelfth century, the famous Novella lectured upon philosophy. Her beauty equaled her learning, so that she was obliged to lecture behind a veil in order not to endanger the peace of mind of the sterner sex!

In the thirteenth century Bettisia Gozzadini was a "reader of law" in the university. Her portrait is in Bologna, a truly lovely head, an ideal Portia!

Laura Bassi, wife of Professor Verati, was professor of philosophy, and equally learned in mathematics and physics. She was a member of the Academy of Bologna, and devoted her leisure to writing poetry.

The pride of Bologna, the woman whom the university justly delights to honor, is Anna Manzolini, who, 115 years ago, filled the chair of anatomy at the university. Her wonderful anatomical reproductions in wax, as well as the portrait busts of herself and her husband which she modeled, are still to be seen there. She was made an honorary member of all the scientific and literary

academies of Europe, and offered professorships in Milan, London, and St. Petersburg, but she never left Bologna.

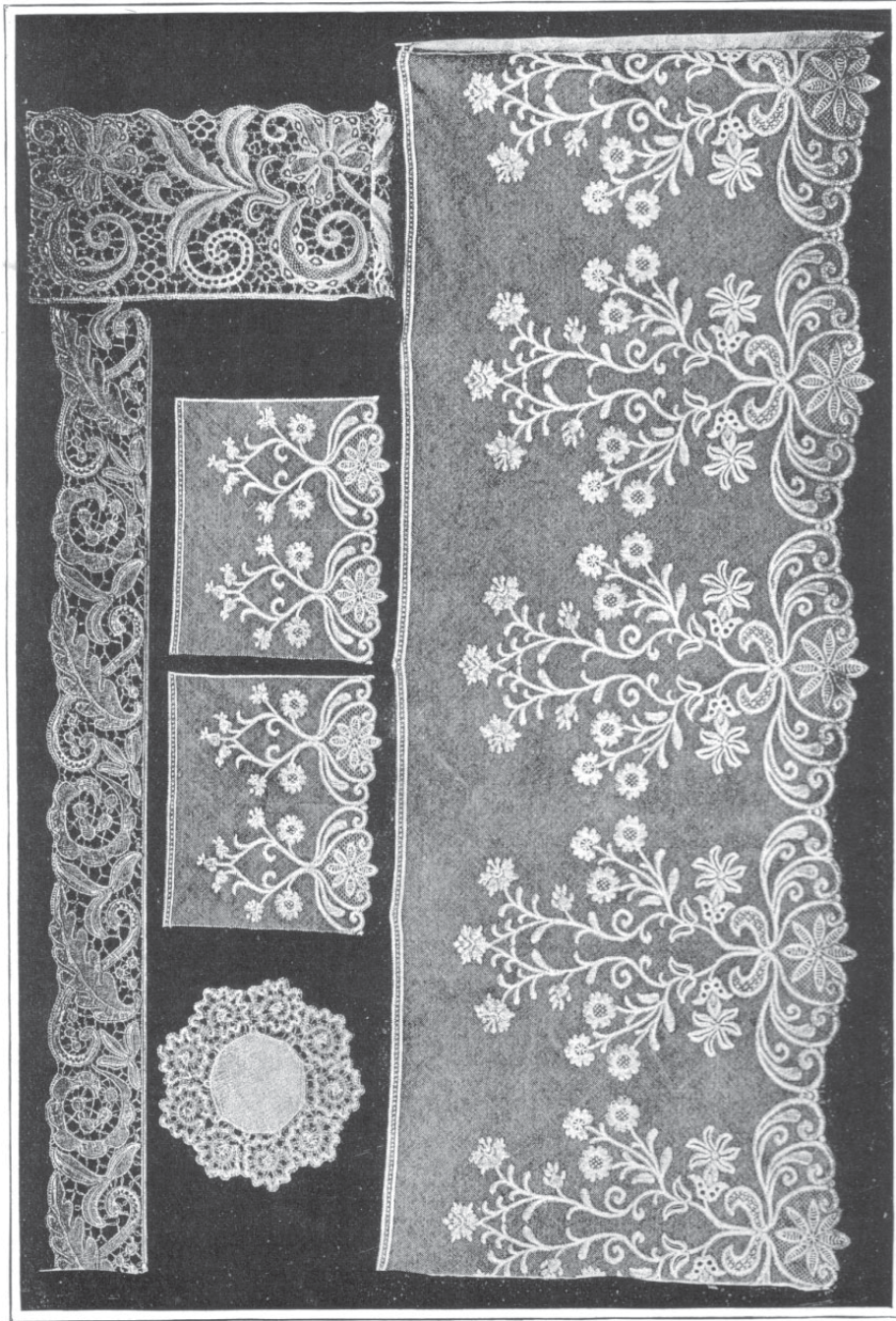
The famous Clotilde Tambroni filled the Greek professorship at the university at the beginning of this century, and is naïvely described by her Italian biographer as "singularly modest in voice,



BRUSSELS LACE SHAWL. MADE BY B. MARELLI, ITALY.

gestures, and dress, *even at the height of her glory.*" The future of Italy is as full of hope as her past is rich in example, and under the stimulating influence of Margherita di Savoia, not merely "Queen of Italy," but intellectually the highest lady in the land, the future of woman grows daily brighter.

EVA MARIOTTI.



OLD ITALIAN ECRU THREAD LACE; OLD ITALIAN GUIPURE. MANUFACTURED BY B. MARELLI.
DOILY MADE AT THE DI BRAZZA SCHOOL, FOUNDED IN 1890; TRIMMING FOR PRIESTS' VESTMENTS, LILLE POINT.
EXHIBITED BY FELICE FAPPIANO. ITALY.



WATER COLOR PORTRAIT OF HER MAJESTY THE EMPRESS OF RUSSIA.
MLLE. KRANESKOI.



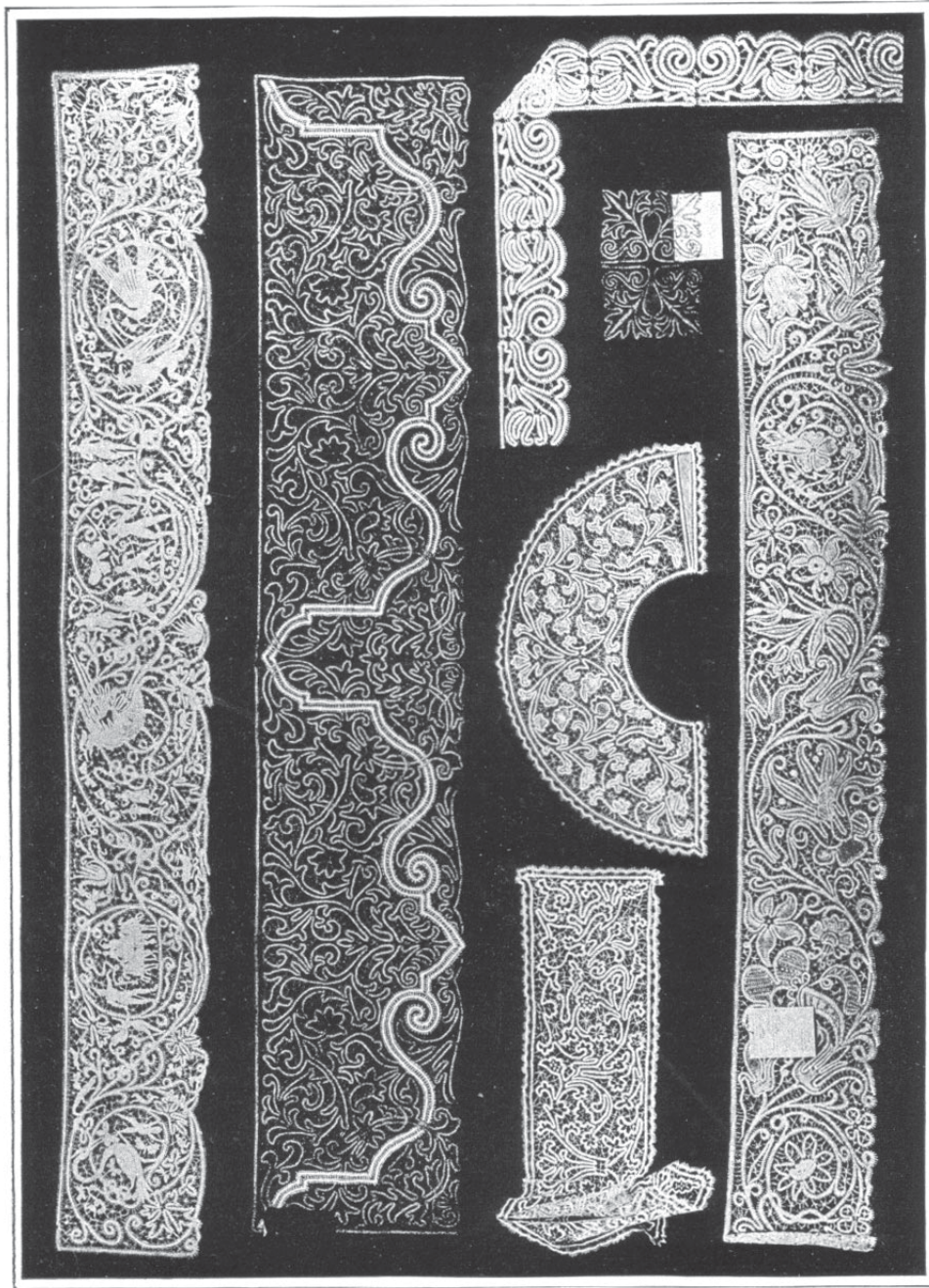
MACRAMÉ TOWELS.
Modern and Ancient Designs. The Evolution of Macramé from Simple Knots to Fine Lace. ITALY.



BAPTISMAL VEIL OF QUEEN CAROLINE OF NAPLES.
EXHIBITED BY MARCHIONESS MAZZECORATI.
RED SATIN EMBROIDERED COVER, VENICE, XV CENTURY.
EXHIBITED BY COUNTESS DI BRAZZA.
JABOT OF JEROME BONAPARTE. KING OF WESTPHALIA.
FLOUNCE OF THE QUEEN OF WESTPHALIA. EXHIBITED BY COUNTESS DI PAPADOPOLI.
ITALY.



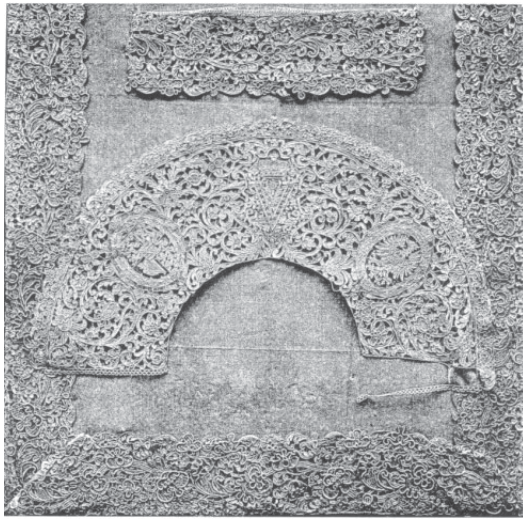
PRIEST'S VESTMENT. EXHIBITED BY ANGELA BAFFICO. ITALY.



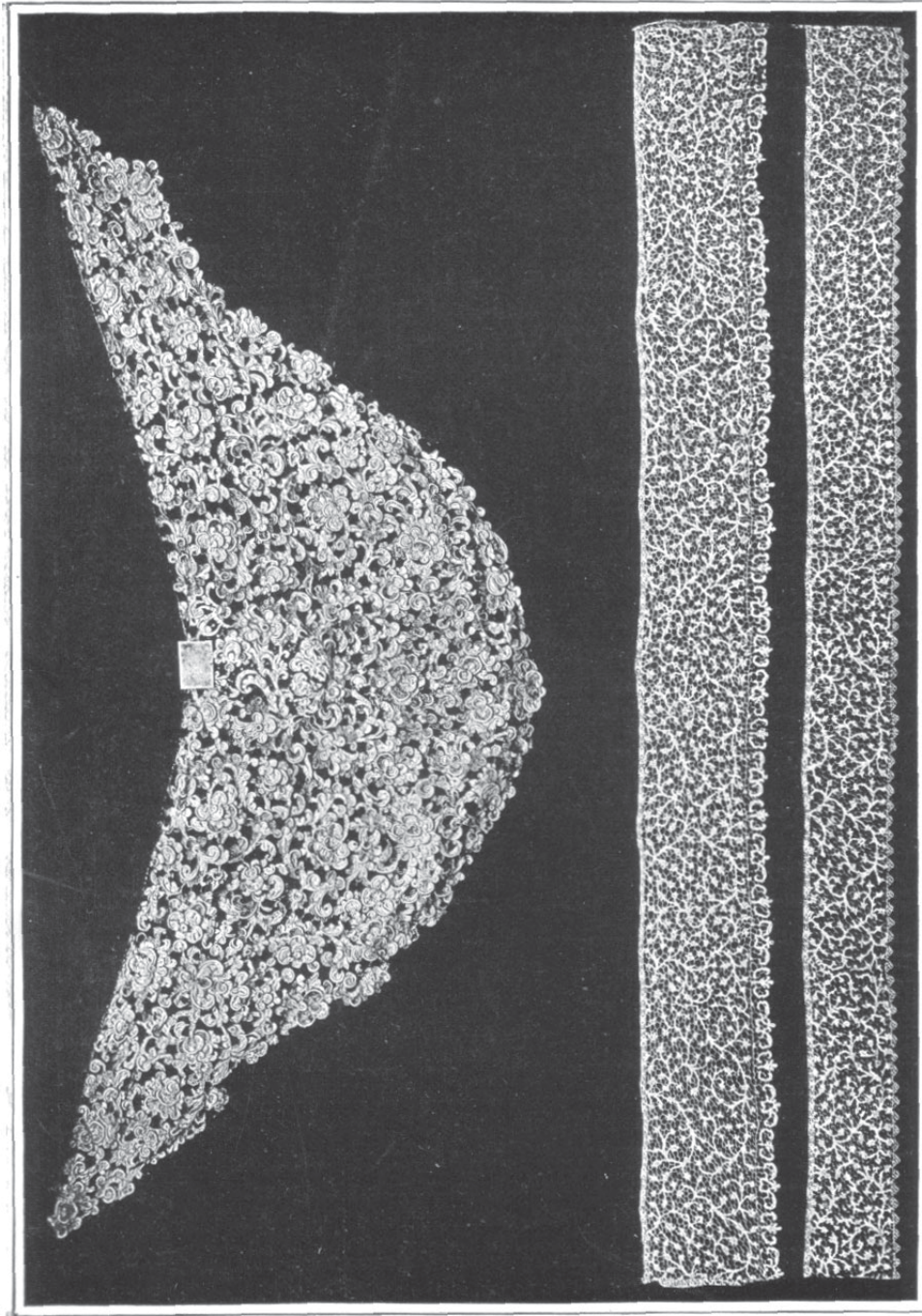
GENOESE LACE; OLD GOLD AND SILVER LACE; FAN, LIGURIAN POINT; FINE GENOESE TUGIO; GENOESE POINT WITH
THREAD; GOLD EMBROIDERED POCKET-BOOK. EXHIBITED BY E. CARRARA, ZANOTTI. ITALY.



EMBROIDERY.
PUPILS OF THE HOUSE OF THE LEGION OF HONOR.
FRANCE.



PART OF LACE DRESS. EX-EMPRESS FREDERICK.
GERMANY.



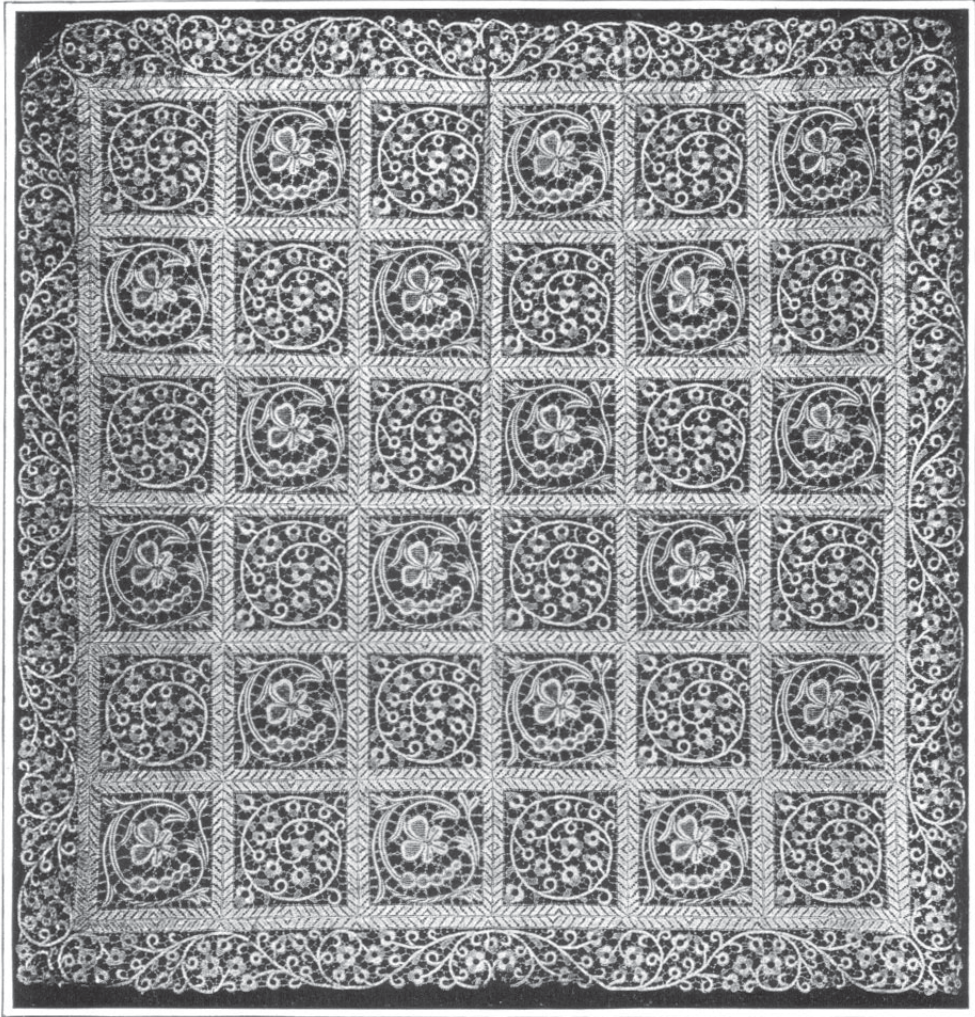
ANTIQUE RAISED VENETIAN POINT LACE. EXHIBITED BY THE COUNTESS TELFENER,
FLOUNCE VENETIAN POINT XVII CENTURY. EXHIBITED BY THE
COUNTESS DI BRAZZA, ITALY.



FRENCH COLBERT POINT LACE FLOUNCE.
EXHIBITED BY LEFEBURE. FRANCE.



VESTMENT OF CLEMENT XII. R. BROWNING, MANUFACTURER. ITALY.



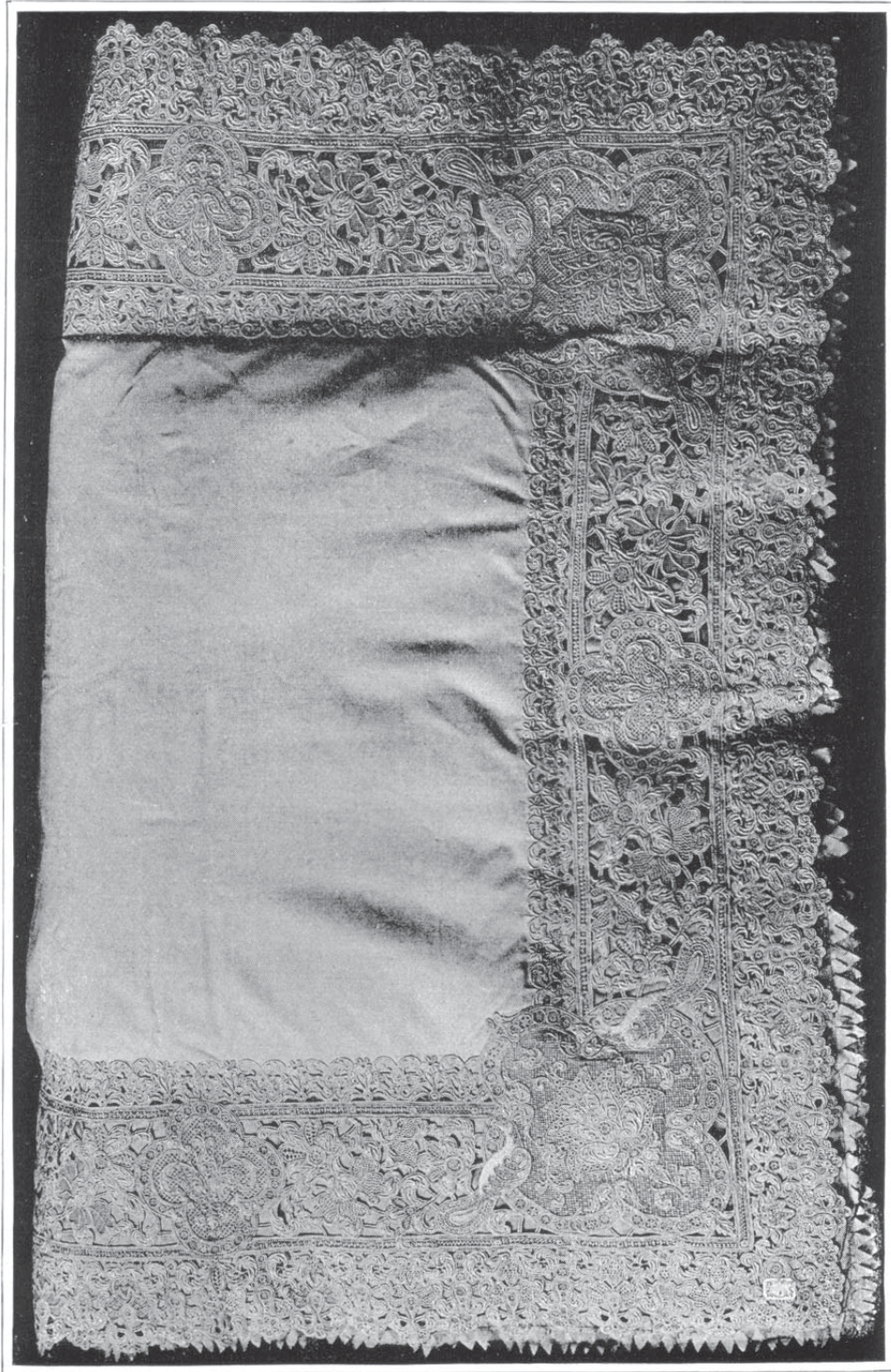
ROCOCCO TABLE CLOTH. MANUFACTURED BY A. MARONI. ITALY.



MOSES' CRADLE. MLE. SUSSE. ANCIENNE MAISON MARINDAZ. FRANCE.



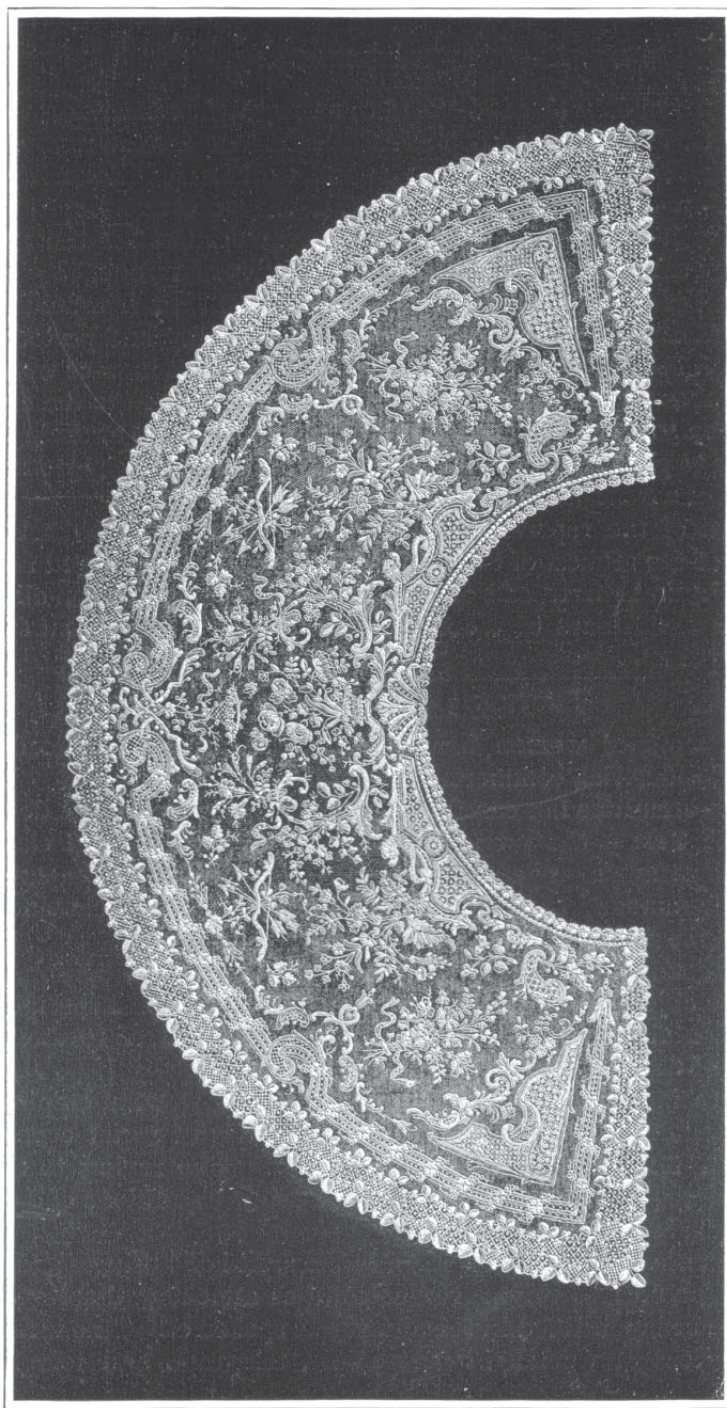
CRADLE. WITH APPLIQUE OF MIRECOURT LACE. HAND-MADE. FRANCE.



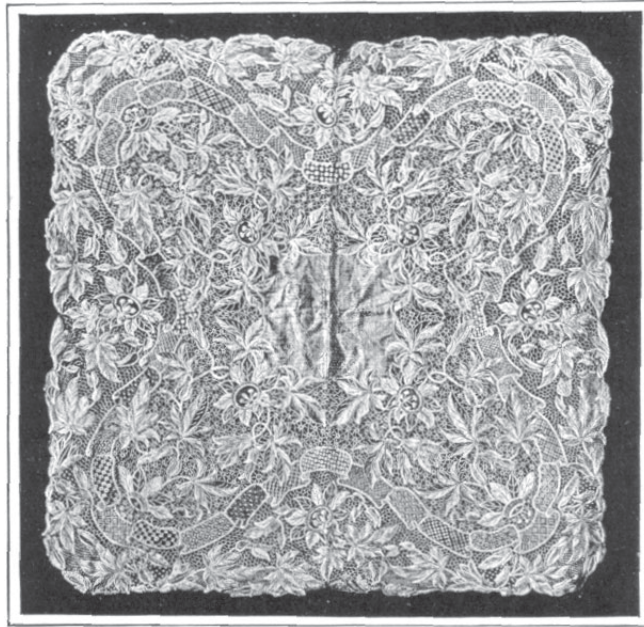
PILLOW SHAM. MME. CROUVEZIER. FRANCE.



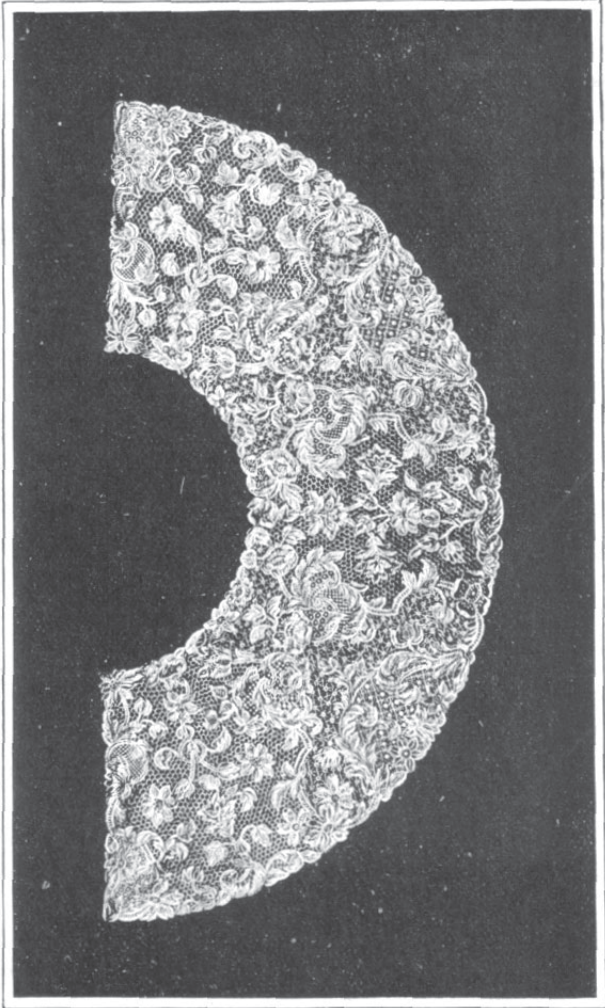
FANS. EXHIBITED BY E. BUISSOT. FRANCE.



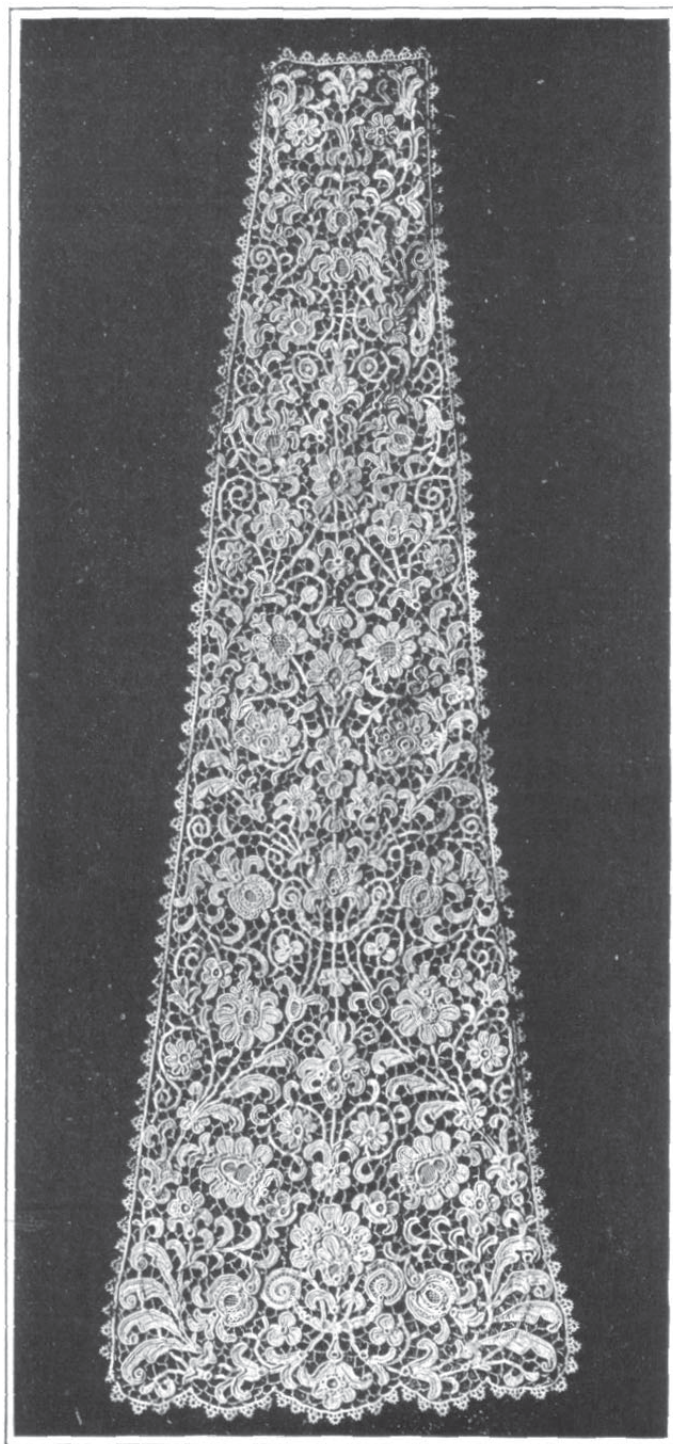
FRENCH ALENÇON POINT LACE FAN. EXHIBITED BY LEFEBURE. FRANCE.



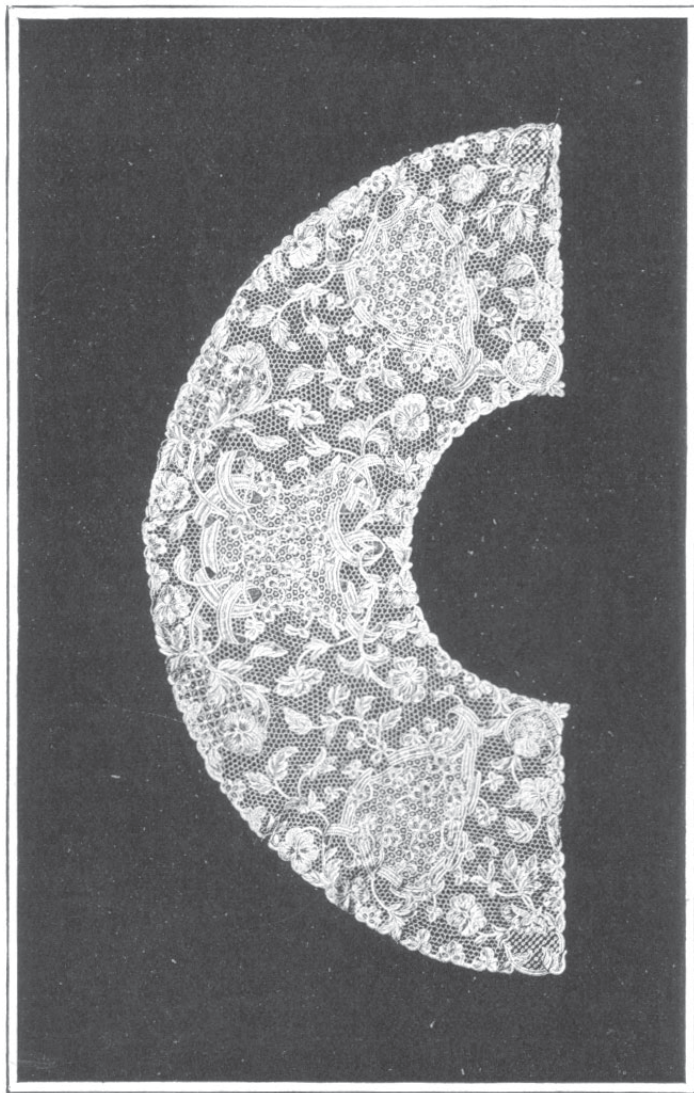
CORPORAL VEIL, FLAT NEEDLE-POINT LACE.
PRESENTATION CONVENT INDUSTRY, YOUGHAL, COUNTY CORK. IRELAND.



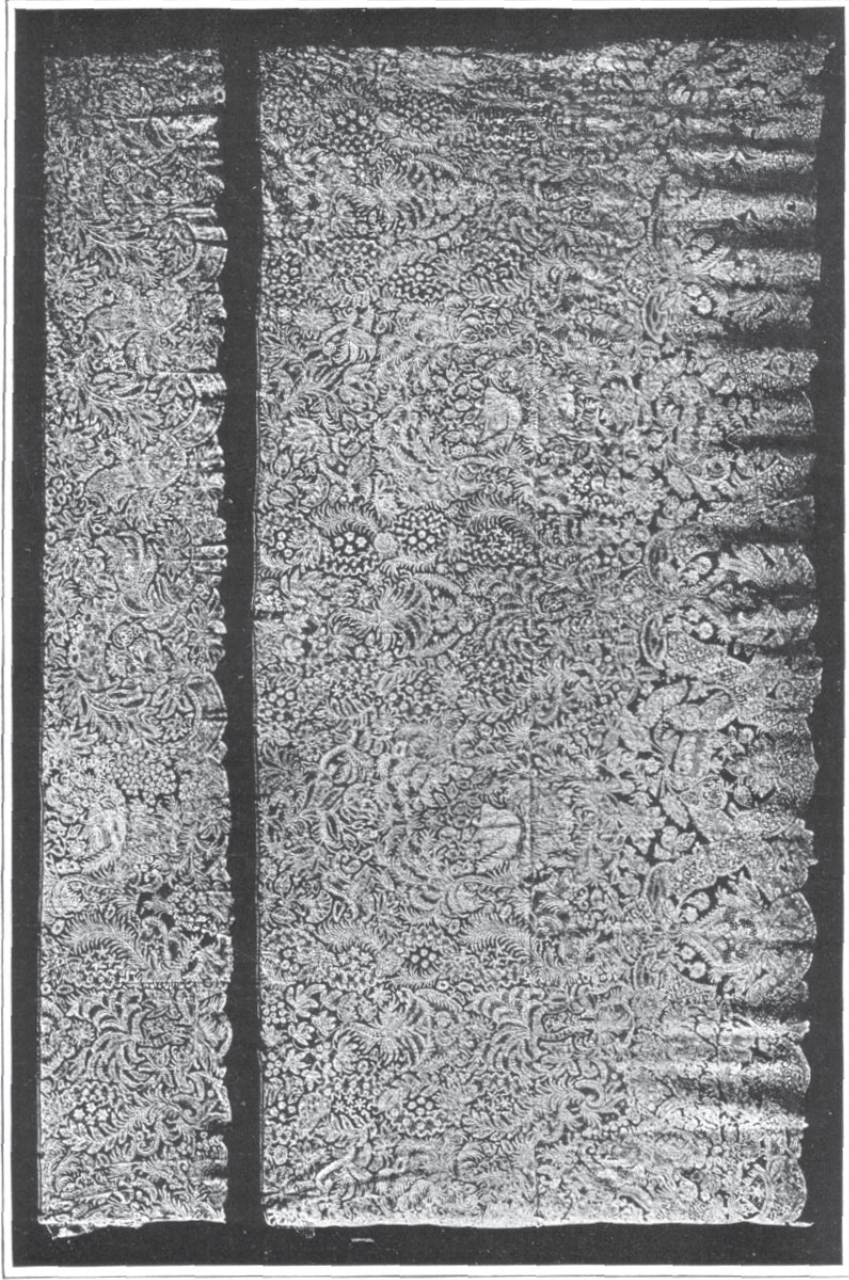
FLAT NEEDLE-POINT LACE FAN COVER. PRESENTATION CONVENT, YOUGHAL, COUNTY CORR. IRELAND.



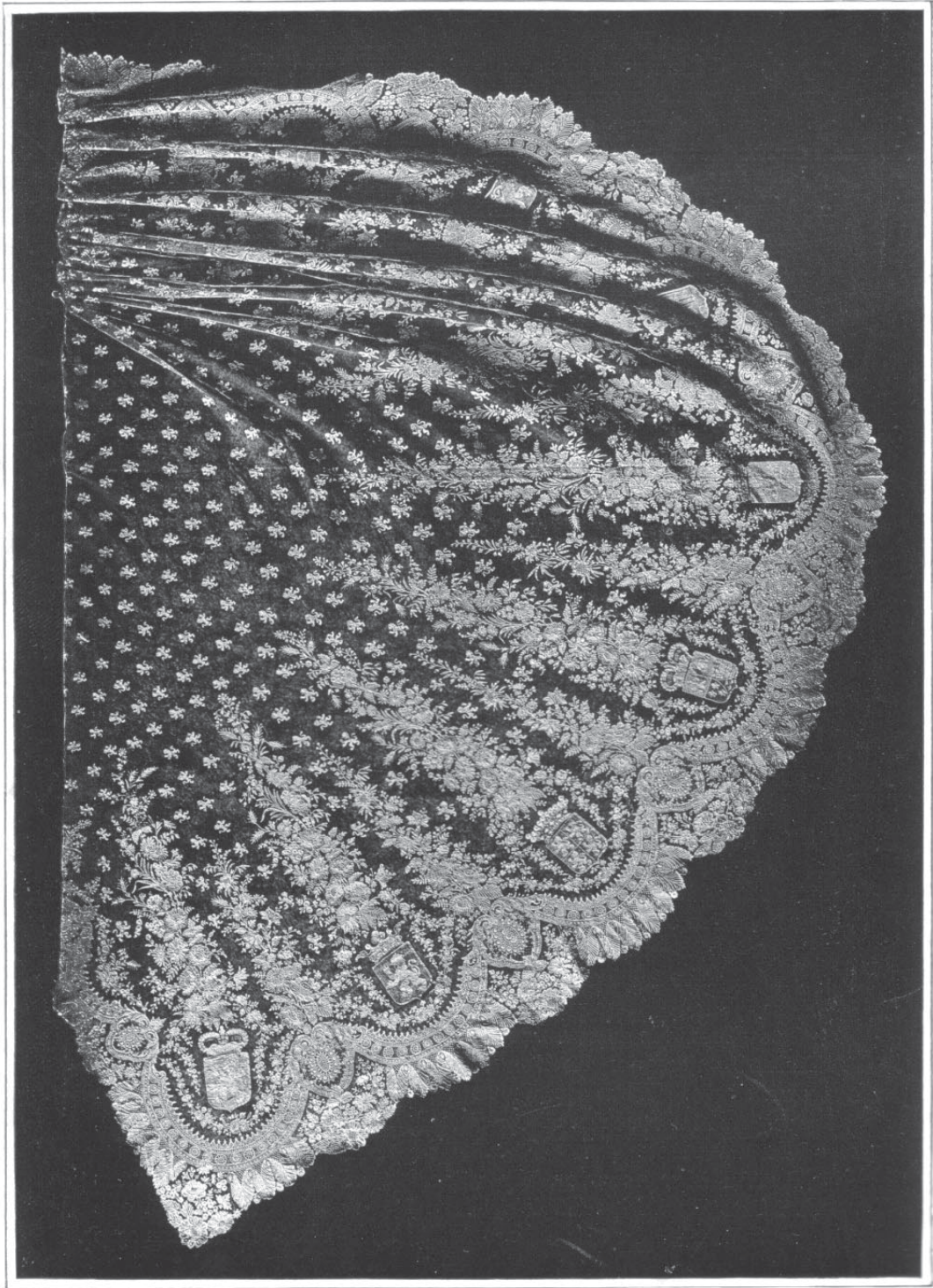
DRESS PANEL IN CROCHET—JESUIT POINT.
CAMELITE CONVENT, NEW ROSS, COUNTY WEXFORD. IRELAND.



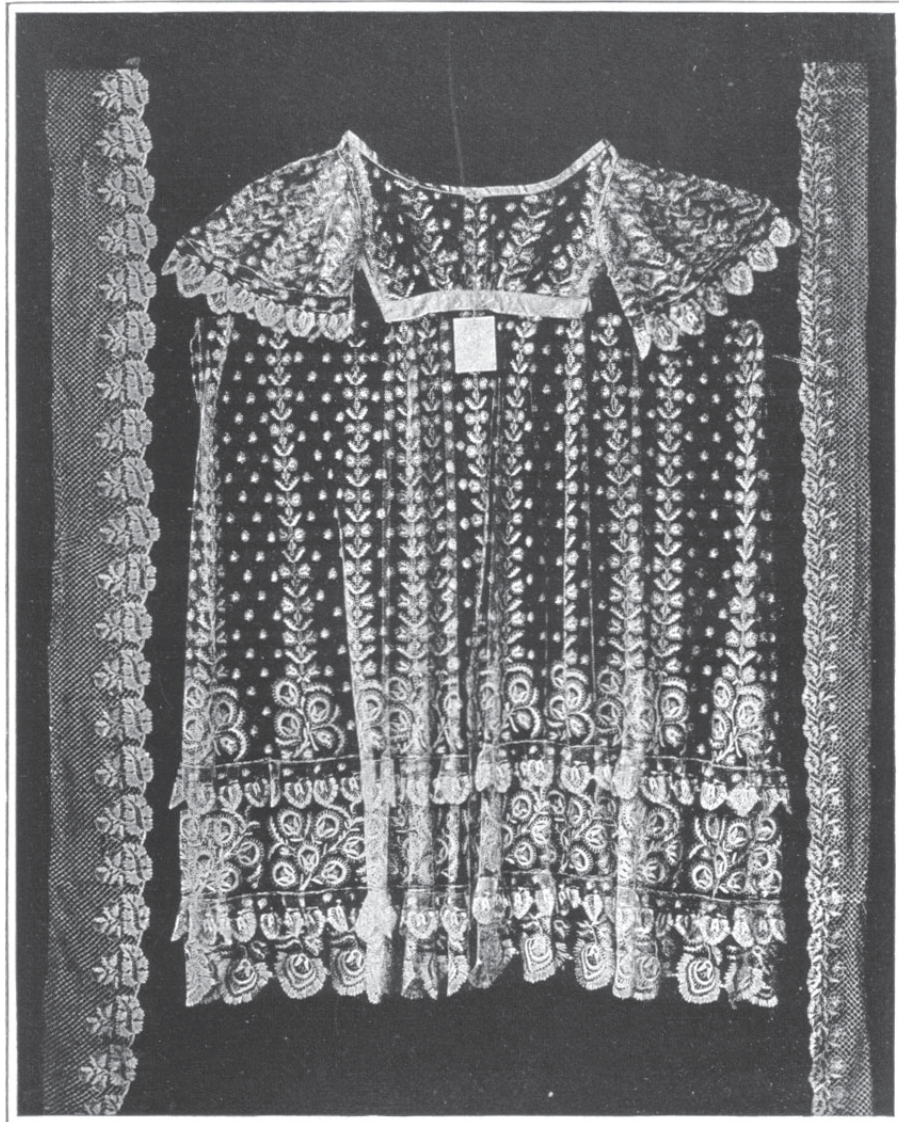
FLAT NEEDLE-POINT LACE FAN COVER. PRESENTATION CONVENT, YOUGHAL, COUNTY CORK. IRELAND.



NARROW FLOUNCE POINT DE FLANDERS; WIDE FLOUNCE POINT D'ANGLETERRE.
EXHIBITED BY THE COUNTESS DI BRAZZA. ITALY.



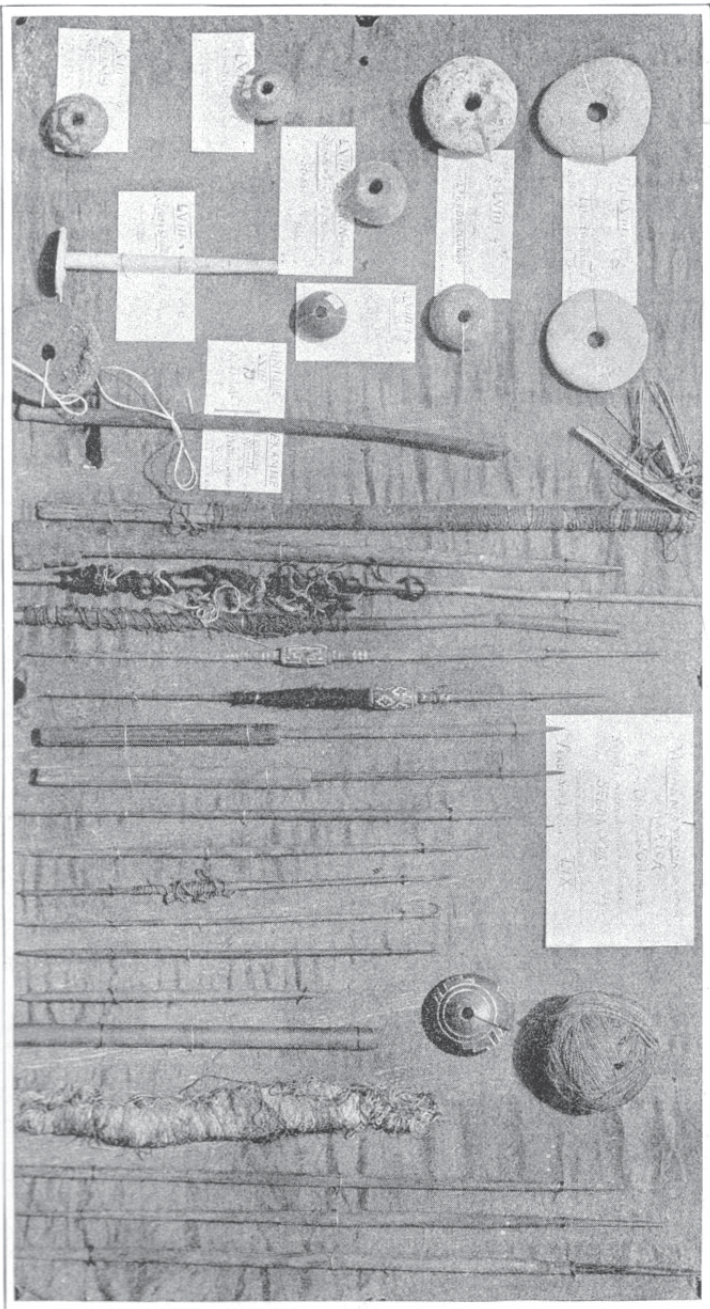
BRUSSELS DRESS, APPLIQUÉ ON REAL NET. PROPERTY OF HER MAJESTY THE QUEEN OF THE BELGIANS.



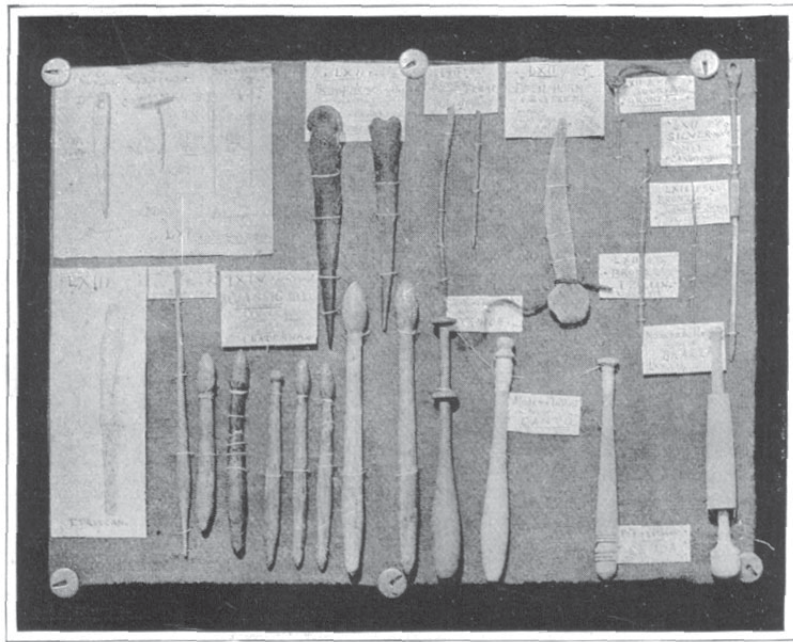
DRESS OF EMPIRE BLONDE, NARROW AND WIDE FLOUNCES OF BLONDE,
WITH SQUARE GROUND. EXHIBITED BY CESARIA ANGIOLINI, ITALY.



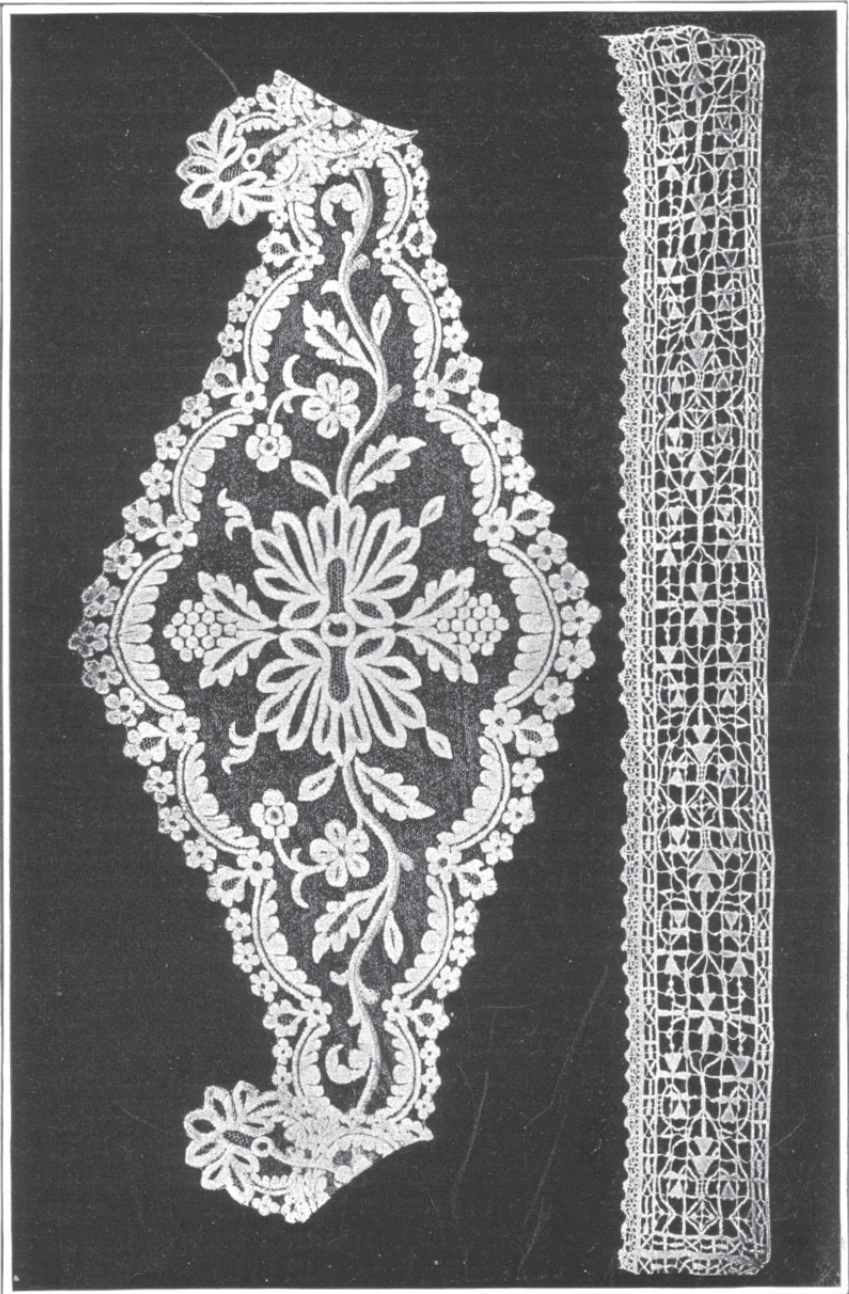
CLOAK OF THE VIRGIN. BRUSSELS, XVIII CENTURY.
PROPERTY OF TREASURY OF ST. NICHOLAS CHURCH. BELGIUM.



COLLECTION OF LACE NEEDLES AND BOBBINS, EXHIBITED BY THE COMMITTEE OF ITALIAN LADIES, ITALY.



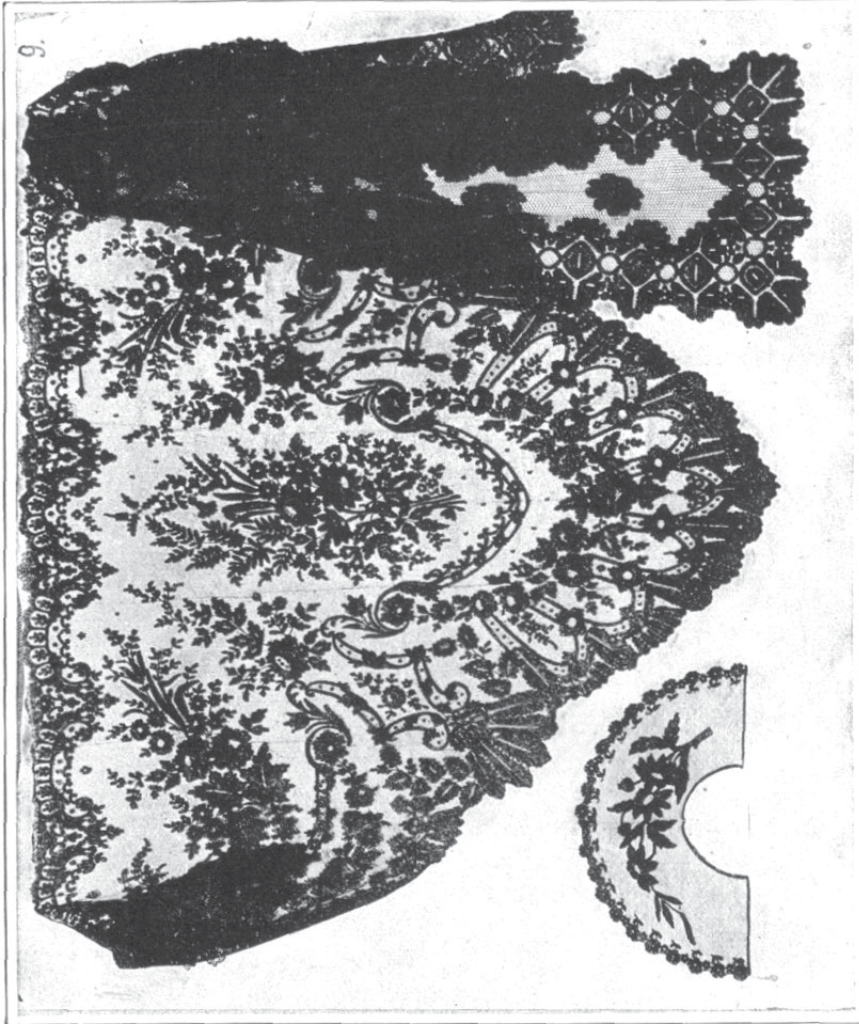
COLLECTION OF LACE NEEDLES AND BOBBINS.
EXHIBITED BY THE COMMITTEE OF ITALIAN LADIES.



RETICELLA, SPANISH, VI CENTURY. EXHIBITED BY MRS. BRONSON, ITALY.
WHITE SILK PICHU. B. MARELLI, MANUFACTURER, ITALY.



SPANISH LACE WITH THE ARMS OF CHARLES V. EXHIBITED BY LADY LAVARIA, ITALY.

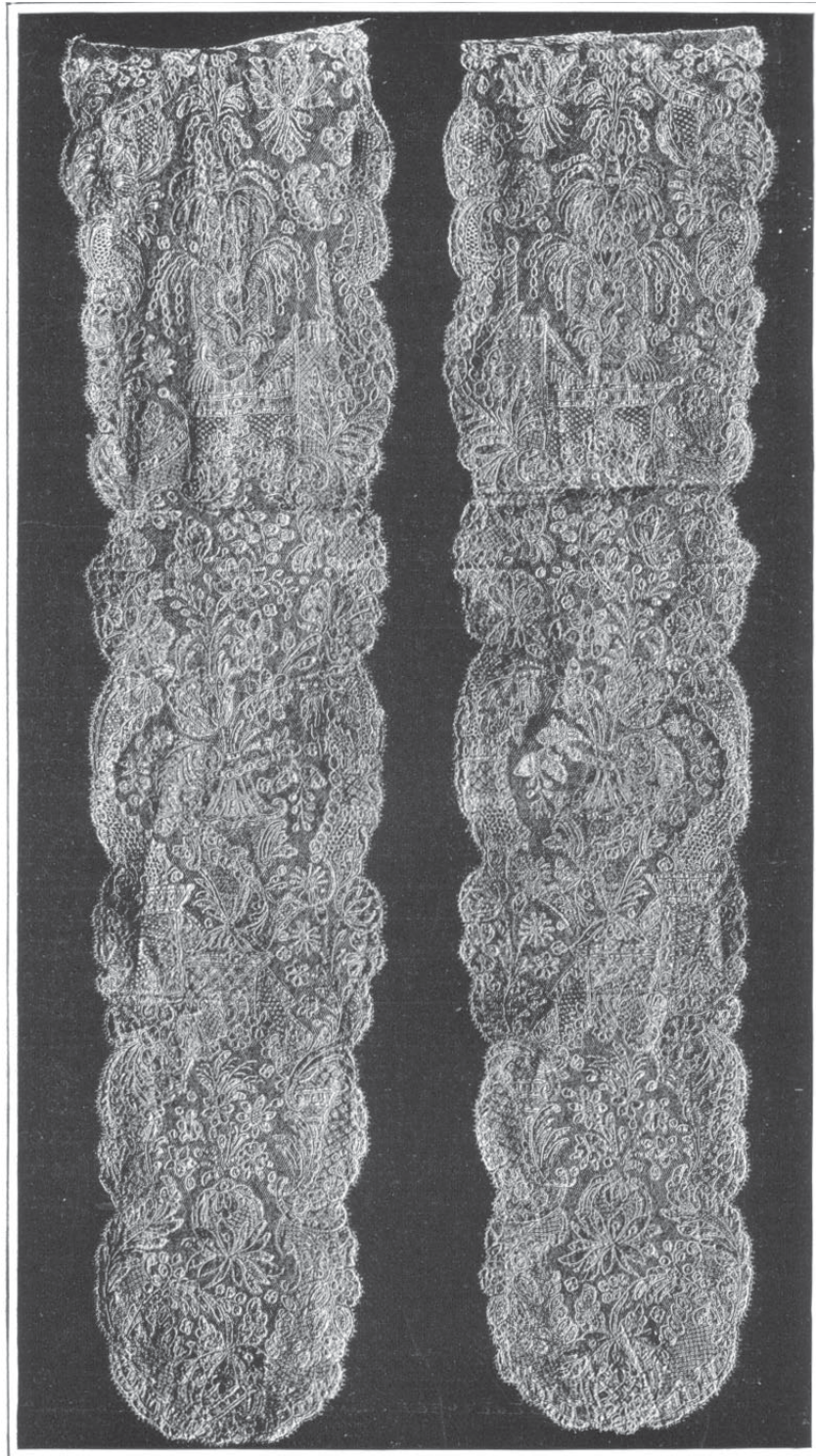


BRUSSELS LACE SHAWL. MADE BY B. MARELLI. ITALY.

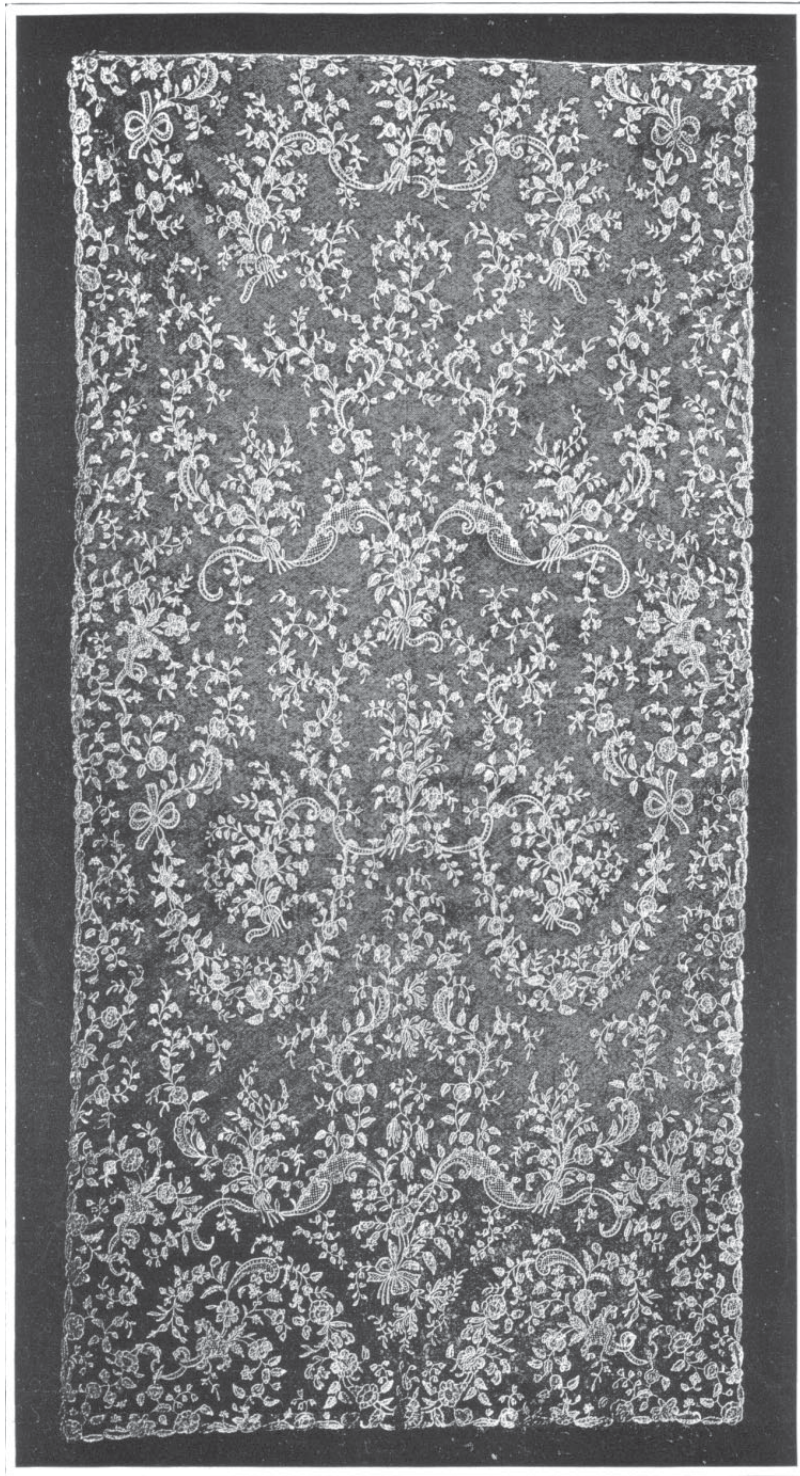


CUSHION AND WORKCASE.

Formerly Given by a Lover to His Betrothed; from the Island of Amager.
EXHIBITED BY MME. HOLMBLAD, NEE SCHACK. DENMARK.

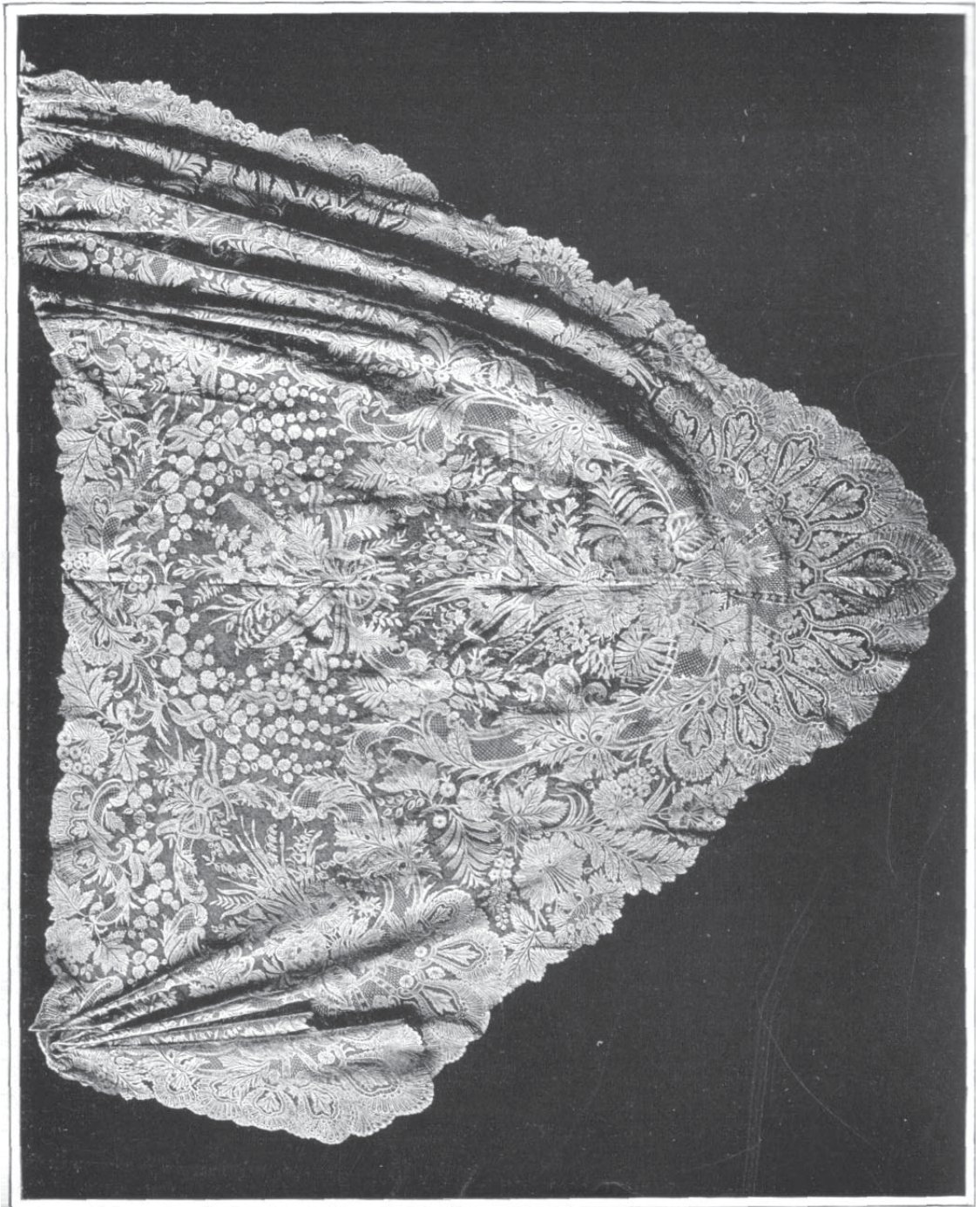


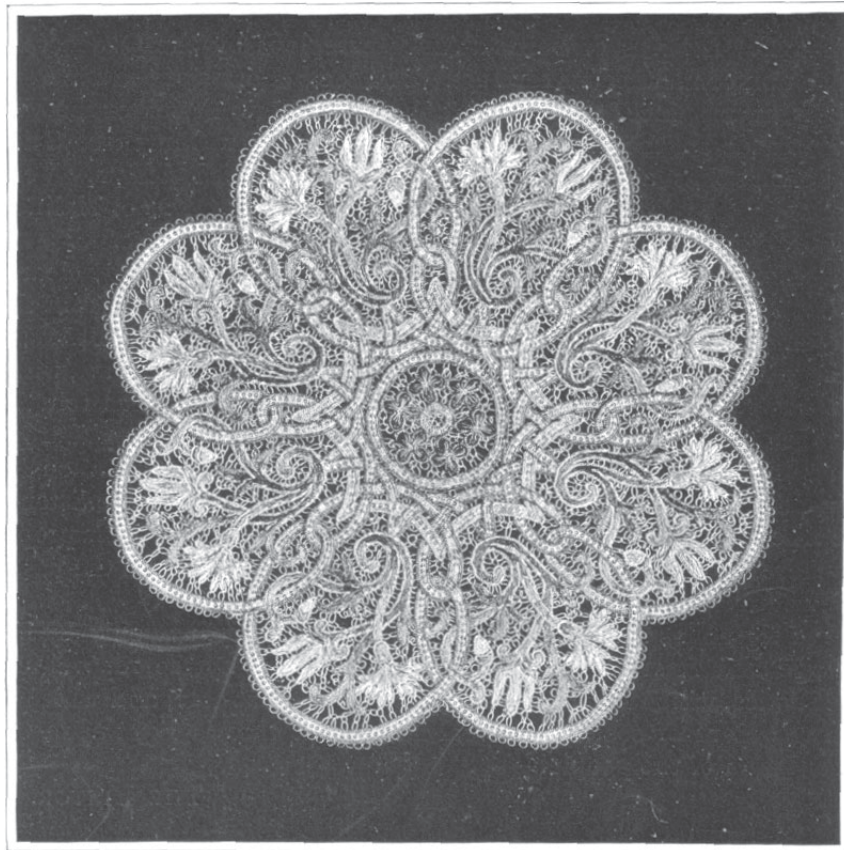
"BARBE BINCHE," LOUIS XV. PROPERTY OF M. PAIGE. BELGIUM.



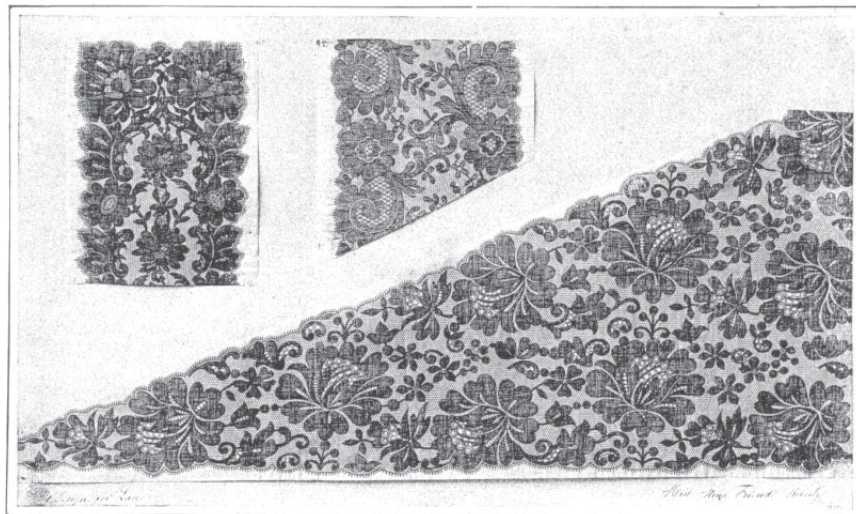
BRUSSELS SASH, REAL NET. BELGIUM.

BRUGES SHAWL, SQUARE NET. PROPERTY OF THE DUCHESS OF AREMBERG. BELGIUM.





GENUINE SPANISH LACE. HERMINE AND ANNA MARKL. AUSTRIA.



DESIGNS FOR LACE. NINA FRENCH. UNITED STATES.