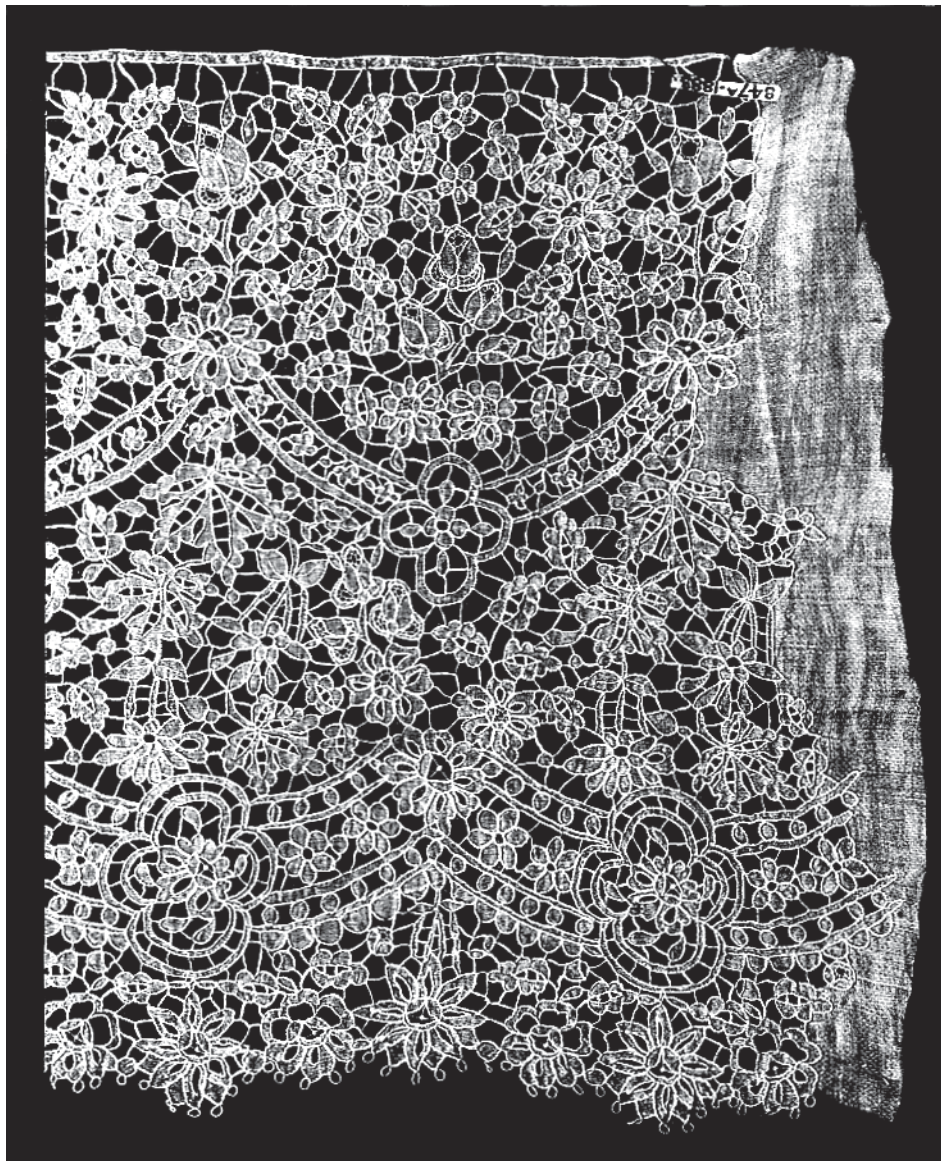


**Limerick Lace.**

This is now recovering its prestige, which was lost in the sixties through the emigration to America of many of the best lace-makers. The manufacture was commenced in 1829, when Charles Walker, a man who had been educated



Cut Cambric and Needle-work, called "Lace," made at Limerick, 10 inches wide; nineteenth century.

for the Church, married the daughter of a lace manufacturer in London, and went over to Ireland, taking with him twenty-four girls as teachers. They began the industry in Limerick. He employed travellers all over the United Kingdom, and many people of note gave great encouragement to the manufacture. The fabric, which is rather embroidery than lace, in the strict sense of the term, is of three varieties: *Tambour*, which is made by working upon machine-made net a design in chain stitch; *Run*, in which lines of a pattern are run with a coarser thread upon the net; and *Appliqué*, in which cambric or net is laid over net, the design being formed by overcasting the pattern, and the background being then cut away so that the foundation shows through and thickens the design.

#### **Limoges Lace.**

A guipure made at Limoges. Guipure Lace is described under that heading.

#### **Luneville Lace.**

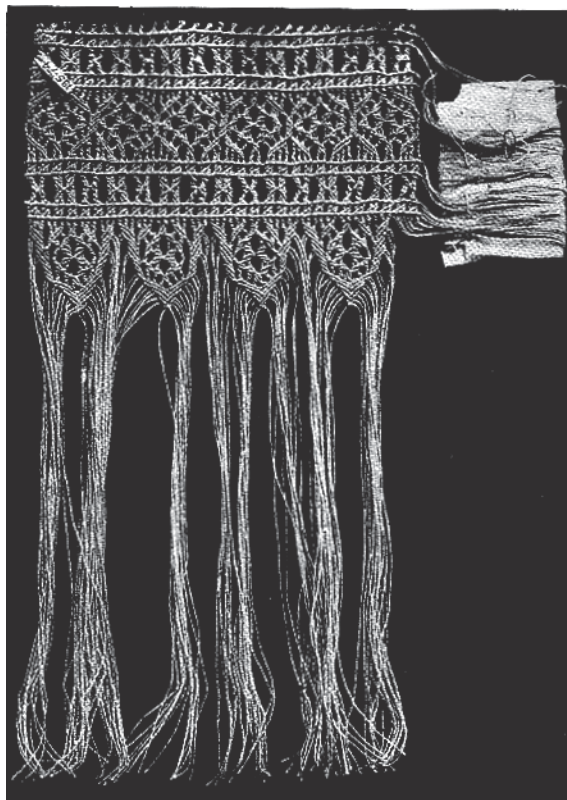
This bobbin-made lace, well-known in the seventeenth century, was, together with Mirecourt and other laces, made in Lorraine. Its manufacture formed almost the sole occupation of the female population; it was made with hempen thread, which was spun at Châlet-sur-Moselle. At this stage of its development the lace—a coarse guipure—was called a *passemant*. In the latter half of the seventeenth century this coarse fabric was laid aside and a more delicate lace produced—a kind of *Mignonette* with double ground. Lorraine laces are sometimes known as the *Saint Michel* laces, from the town of that name, where much of it is made. A pattern called *Point de Flandre* is still a favourite, and laces similar to those of Lille and Arras are also produced. Application flowers like those of Brussels and Honiton are made, and the Lorraine lace has great advantage over the former kind in that the sprigs come clean and white from the hands of the workers, and no bleaching with lead is required. Luneville and other laces made in Lorraine are largely exported to America, England, and the East Indies at the present time. There were factories where lace of the same kind was made at Dijon, Auxerre, Lyons, St. Etienne, Ile de France, Rheims, and Sedan; others in the neighbourhood of Paris, such as St. Denis, Montmorency, Villier-le-Bel, and Groslait.

#### **Lyme Regis Lace.**

The point and pillow laces of Lyme Regis, in Dorsetshire, were at one time as celebrated as those of Honiton and Blandford. The fabrics of this watering-place, which was most fashionable in the eighteenth century, were bought by the ladies and gallants who frequented the Spa. Broad Street, the principal thoroughfare, was inhabited by lace-makers, and the gossips entertained their patrons with stories of the valiant deeds of Lyme men in Monmouth's time, and by talk and raffles accelerated the sale of their points. When Queen Charlotte first entered England she wore "a head and lappets of Dorset lace," and later, a splendid lace dress was made for her at Lyme, which gave great satisfaction at Court. So quick was the decline of the industry, however, that when a worker was invited from Lyme Regis to assist in carrying out the order for the marriage lace of Queen Victoria, not one was to be found in the town. (Further description will be found under Dorsetshire Lace.)

**Macramé Lace.**

This pillow lace is made in many of the convents of the Riviera, and is taught by the nuns to the cottagers, the children of either sex beginning their training in this handicraft very young.



Fringed border of Knotted White Thread, Punto a Groppo, or Macramé work, of Genoa,  $8\frac{3}{4}$  inches wide; nineteenth century.

It is a survival of the Knotted Point lace, which was much used in Spain and Italy during the fifteenth, sixteenth, and seventeenth centuries, for the ornamentation of Church vestments, and other ecclesiastical purposes, and is still worn by the peasants in the neighbourhood of Rome. The name Macramé is of Arabic origin; in the great picture of the supper in the house of Simon the Canaanite, by Paul Veronese, the ends of the tablecloth are ornamented with Macramé lace. House linen richly ornamented with Macramé forms an important item in the *trousseau* of a Genoese lady. It was not until 1843 that the Macramé made on the Riviera was executed in any but the simplest designs; then a piece of old Macramé or knotted lace was brought by Baroness d'Asti to the Albergo de Poveri from Rome. Marie Picchetti, one of the workers, carefully

unpicked and examined the complicated knots, and managed to discover the art of producing the intricate effects. Since then many fresh patterns have been designed, and the results are excellent. (Under Genoa Lace other particulars will be found.)

**Madagascar Lace.**

A twisted thread lace made by the natives of the island from which it takes its name. It possesses no artistic value.

**Madeira Laces.**

Bobbin laces, imitating Maltese, Torchon, and Mechlin, are made in Madeira, but there is no native lace belonging to this place; the manufactory has existed for about sixty years.

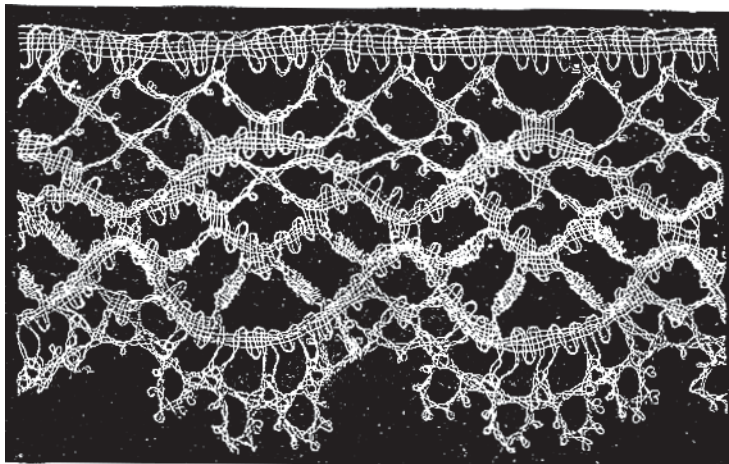


**Madras Lace.**

Bobbin lace, imitating the designs and methods of Maltese black and white silk guipure, is made in Madras. The school for making the fabric is of recent foundation.

**Maltese Lace.**

A bobbin-made lace, which has been made in Malta ever since the commencement of the sixteenth century. The character of the design, which was at that time

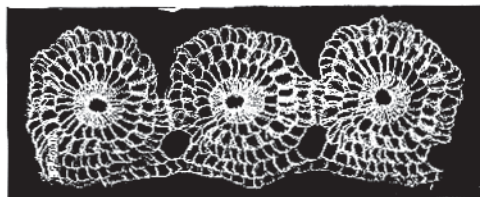


Maltese Lace, a bobbin-made fabric, usually executed in black, white, or éceru silk; nineteenth century.

like the Mechlin or Valenciennes without the fine ground, has since altered, and the lace now resembles Greek guipures. It is now made both in thread and in black and white silk, known as Barcelona silk, such as is used in Spain and France for the Chantilly blonde laces. Occasionally some raised stitches are worked, but usually the patterns are simple and geometric in character. Maltese lace is also manufactured in Auvergne, Le Puy, Ireland, Buckinghamshire, and Bedfordshire. In Ceylon the natives work a kind of Maltese, and in Madras also this make is worked.

**Manillese Lace.**

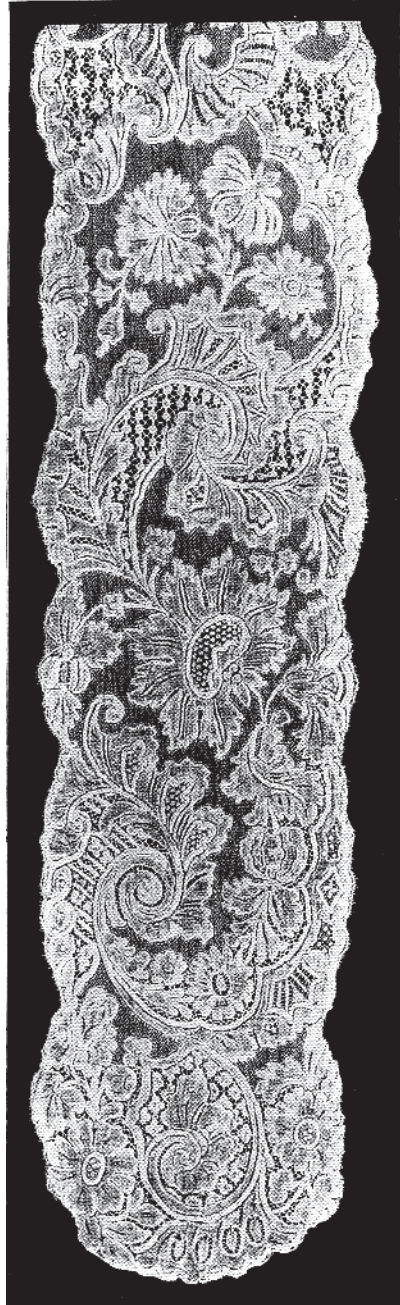
This work is executed in the Philippine Isles with Manilla grass; it is a kind of drawn thread work, combined with embroidery, and does not resemble lace to a great extent. Sometimes the fibre is tatted or twisted in loops.



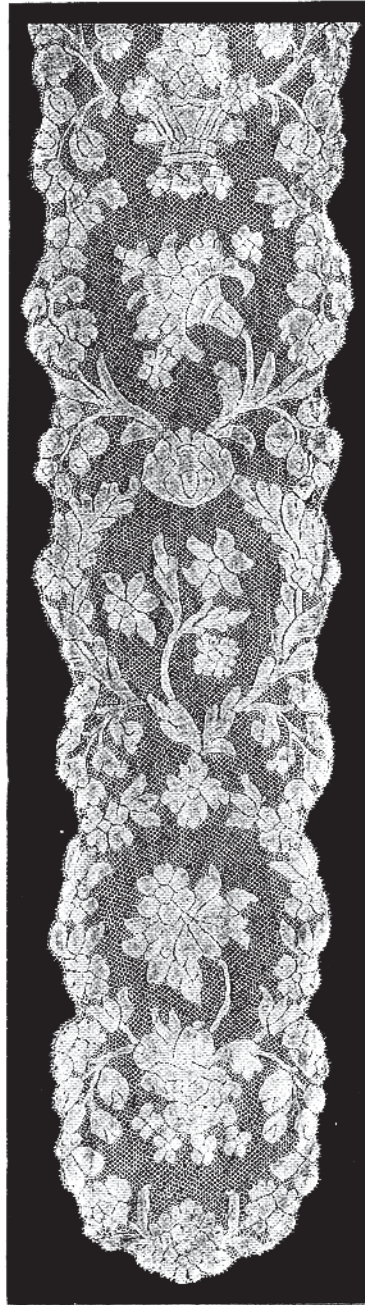
Lace-like border, 2½ inches wide, from Manilla, Philippine Islands; nineteenth century.

**Mantilla Lace.**

The national head-dress of the women is the principal form of lace manufactured in Spain. There are three kinds. (1) White, which is the colour *de rigueur* for the Spanish lady on state occasions, such as birthdays, bull-fights, and Easter festivals. (2) The second is the black blonde lace mantilla. (3) The third mantilla, or head-dress for ordinary wear, is frequently made of silk and trimmed with black velvet and lace. The silk for these mantillas is



1



2

- (1) Lappet of eighteenth-century Mechlin Bobbin Lace,  $4\frac{1}{2}$  inches wide. The main ground of the compartments is of small meshes; here and there the intervening groups of ornament are lightened by the insertion of fancy open bars.
- (2) Lappet (one of a pair) of Valenciennes Bobbin Lace,  $3\frac{1}{2}$  inches wide. French, eighteenth century.



specially woven near Barcelona for the purpose, and it is used for the blonde laces throughout the country. A Spanish woman's mantilla is held sacred by law, and cannot be seized for debt.

**Margherita Lace.**

A lace-like fabric made by embroidering on machine-made net; it is an invention of the nineteenth century, named after the present Queen of Italy, and is made in Venice in large quantities at the present day.

**Mechlin Lace.**

Before 1665, nearly all lace made in Flanders was called Malines. The pillow laces of Ypres, Bruges, Dunkirk, and Courtrai were so named in Paris. In 1681, a visitor to Flanders notes that "The common people here, as throughout all Flanders, occupy themselves in making the white lace known as Malines."

Mechlin lace became fashionable in England at the end of the seventeenth century, and Queen Anne purchased it largely, paying, in 1713, £247 6s. 9d. for eighty-three yards. It was the favourite lace of Queen Charlotte; and Napoleon, when he first saw the exquisite tracery of the Cathedral spire of Antwerp, exclaimed,



Border of Mechlin Bobbin-made Lace,  $3\frac{1}{4}$  inches wide; end of the eighteenth century.

"C'est comme de la dentelle de Malines." This lace was much used at the India muslin period, at the end of the eighteenth century, to edge that fabric, its lightness making it specially useful for the purpose. Early examples of a lace made at Mechlin are found with brides lighting the closer ground near the pattern.

The old Mechlin laces are sometimes called Broderie de Malines. The lace is extremely costly, being made with the finest Antwerp thread. It is made

in one piece upon the pillow with bobbins, the ground being formed with the pattern; much skill is required in its manufacture. A shiny plait or cordonnet usually surrounds the sprigs and dots which form the designs on the réseau ground. There are two kinds of Mechlin grounds used by the lace-workers: circular and hexagonal shaped mesh. (Under Flanders Lace further particulars will be found.)

**Mediæval Guipure.**

A name given to Knotted Laces and Macramé (which are described under their headings).

**Menin Lace.**

Bobbin lace of the Valenciennes lace type, made at Menin. (It is described under Valenciennes Lace.)

**Mermaid's Lace.**

A name sometimes given to Venetian points on account of the legend of the invention of bobbin lace by a fisher girl, whose lover caught a piece of white coralline in his net, the graceful stuff being imitated by the girl as she twisted the ends and weights of the net as bobbins are twisted.

**Mignonette Lace.**

A pattern of light, fine bobbin lace; also called Blonde de Fil and Point de Tulle. It was one of the early forms of lace, and was much used before the middle of the sixteenth century, when Colbert established the Points de France. The thread was bleached and spun at Antwerp, and was similar to that used for Lille lace. Mignonette was a narrow lace, never exceeding two or three inches. It was made in Paris, Lorraine, Auvergne, Normandy, Arras, and Switzerland. Much of it was exported. It was the favourite trimming for head-dresses, on account of its lightness and delicacy. Mignonette pattern is still largely made.

**Milan Point.**

This point lace was justly celebrated in the seventeenth century. Lace was, however, known and made in Milan at a much earlier date. The earliest record of Italian lace known belongs to Milan, being the document setting forth the division of personal property between the sisters Angela and Heppolita Sforza Visconti in 1493.

Henry VIII. of England is mentioned as wearing an edging of lace of purple silk and gold worked at Milan. In a wardrobe account of the wife of James I. (1606) is noted—"One suit, with cannons there unto, of silver lace, shadowed with silk Milan lace." Lace now made at Milan is of the Torchon variety, but reproductions of the fine old Points de Milan are produced in Venice at the present day.

**Mirecourt Lace.**

This bobbin-made lace resembles that of Lille, but during the last thirty years has far surpassed the latter in make. Lace has been made in the neighbourhood of Mirecourt since the seventeenth century, and the town has formed the headquarters of the district. About seventy years ago flowers and sprigs imitating the Brussels patterns were attempted with great success at Mirecourt; these

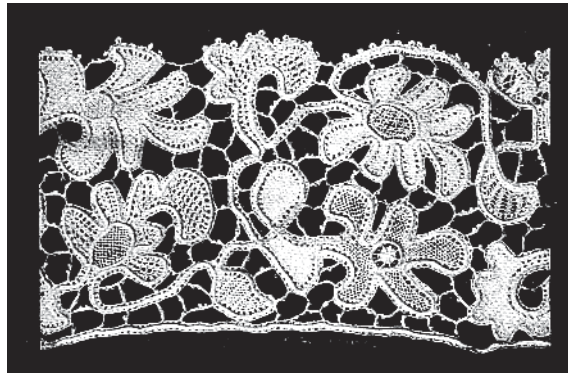
sprigs are mounted upon a machine-made ground, as in the modern Honiton appliqué.

**Mixed Lace.**

The name sometimes applied to lace partly made with the needle and partly with bobbins, such as the Honiton sprays, or to needle-point or bobbin sprigs mounted on machine-made net.

**Modern Point Lace.**

In the middle of the nineteenth century a desire to imitate the Renaissance laces of Spain, Venice, and Genoa, began to show itself, and the designs were faithfully copied and worked with the needle in the old stitches. This revival of the old work has been carried to the highest perfection amongst the upper-middle classes in France, and is known there as *Dentelle Renaissance* and *Dentelle Irlandaise*, but being made by the leisured classes for their own use, has never been known as an article of commerce. Modern needle-point lace has been made with great commercial and artistic success at the royal lace factory in the Island of Burano, near Venice, since 1872. All the finest needle-point laces are now made there, such as *Alençon*, *Burano Point*, *Brussels Point*, *Rose Point de Venise*, and *Point d'Angleterre*.



Reproduction of Gros Point de Venise, made with needle-point bars and fillings, with machine-made tape and cordonnet over-sewn ; nineteenth century.

**Moorish Lace.**

A lace work made in Morocco, and used as an edging to household linen and women's dresses in the harems. It is of little artistic or commercial value.

A coarse-patterned lace was made by the Moors in the sixteenth century. They had evidently learned the art of lace-making in a perfunctory manner from the Spaniards or the Maltese, as the patterns show: these are of the geometrical type. This lace is no longer manufactured, but may sometimes be acquired in the native towns. It is one of the laces mentioned in the "*Revolte des Passamus*," a poem written in 1661.

**Needle-point.**

A name given to all kinds of lace worked with a needle, as distinct from bobbin-worked lace or "point lace," which last term refers to the fine quality, and may indicate either Needle-point or bobbin-made.

**Normandy Laces.**

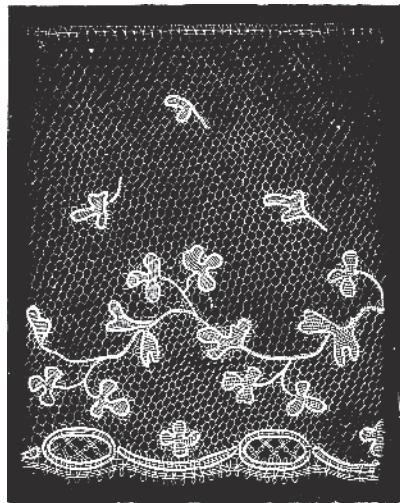
The bobbin lace of Normandy forms an essential part in the costume of the



peasants, whose caps, having rich lappets of lace, are handed down from generation to generation; those of the present day vary little from the kind worn in the fifteenth and sixteenth centuries. Lace-making has always been the principal occupation of the wives and daughters of the Normandy fishermen. The lace trade made rapid strides in the eighteenth century. From Arras to St. Malo there were no fewer than thirty centres of industry; these chiefly imitated the pillow laces of Mechlin. Black thread laces were also made, besides the gold and silver guipures used for ecclesiastical purposes. Petit Poussin, Ave Maria, Point du Dieppe, Point du Havre, and Dentelle à la Vierge are the best-known patterns. The laces made at Caen and Bayeux are quite distinctive, being like the silk blondes, in black, white, and écru, made at Chantilly and in Spain.

#### Northamptonshire Laces.

The bobbin laces made in Northamptonshire are all reproductions of the kinds made abroad and known as Brussels, Lille, and Valenciennes. The earliest English lace of any artistic value, made in the county, was from old Flemish



Northamptonshire Lace, made about 1800. The clearness of the ground could not be surpassed by the Lille workers. Much of this ground was made on the pillow with bobbins, by men.

designs in the seventeenth century; later the fine Brussels ground was worked, and specimens are found which have the design run or sewn in with the needle on to the bobbin-made ground. It was in 1778 that the "point" ground, as it is locally called, was introduced. The term is misleading, as it was not point ground in the literal sense of the term (namely, made with the needle-point), but refers to its superior effect. It is as fine and clear as the celebrated Lille ground, and was much used for the baby laces, when the tiny lace-trimmed infants' caps were in fashion. The patterns were taken from those of Lille and Mechlin, hence the laces of Buckinghamshire and Bedfordshire are often called "English Lille." The outbreak of the war with France gave a great impulse to the lace trade of Northampton, as it closed our ports to the French laces. From that time a sort of *fausse* Valenciennes, called locally "French ground," has

been made. Valenciennes as fine as any made in Hainault was also made until the cessation of the war. The lace is still manufactured at Tiffield and in other lace-making districts in the county.

#### Nuns' Work.

In mediæval times much needlework of every kind was made by the inmates of convents, who imparted the knowledge to their high-born lay-pupils, these ladies again teaching the art to their maids and attendants. Crochet, knitting, netting,

cut-work, drawn-work, bobbin and hand-made laces, were all at one time known as Nuns' work.

**Old Lace.**

A term indifferently used, either for needle-point or bobbin laces, before the introduction of machine-made net grounds in 1768.

**Open Lace.**

A name sometimes applied to Darned Netting.

**Opus Anglicanum.**

Needlework and embroidery executed by the English nuns, the beauty of whose work was already of European fame in 1246. The twisted gold and silver threads, cut-work, and lacis, were included under this general term. (Descriptions are given under the various headings.)

**Opus Araneum.**

Spider Work. The ancient name for Cluny Guipure Lace and Darned Netting (under which headings it is described.)

**Opus Consutum.**

The ancient name for Appliqué.

**Opus Filatorium.**

The ancient name for Netting and Darned Netting.

**Opus Scissum.**

The ancient name for Cut-work.

**Opus Tiratum.**

The ancient name for Drawn-work.

**Orsa Lace.**

A bobbin lace made of unbleached thread by the peasants in Sweden. It is described under Dalecarlian Lace.

**Ouvrages Masches.**

A mediæval name for Darned Netting.

**Oyah Lace.**

This lace, sometimes called Point de Turque, is a fancy work executed by the ladies of the Turkish harems, in coloured silks, which are formed into coarse lace with a crochet hook.

**Pelestrina Lace.**

The lace made on the island of Pelestrina, which is about five miles from Venice, is executed with bobbins. The vine leaf and other effective patterns are chiefly worked, the lace being used for trimming furniture and blinds, and in large pieces for curtains and counterpanes. The revival in the lace industry on this island took place under the direction of Fambri and Jesurum, in 1872, at the same time as the revival of the needle-point laces of Burano.

**Peniche Lace.**

This bobbin lace is described under Portuguese Laces.

**Persian Drawn-work.**

Borders on both linen and muslin are extensively made of drawn-work in Persia. Complicated designs are executed such as are never attempted in the European variety. Coloured silks are used for buttonholing the raw edges of the material.

**Petit Motif.**

A bobbin lace of extremely graceful pattern. It was introduced by a French lace-maker of the nineteenth century, and is now made, not only in France, but also in Italy and Belgium. It is always the same in quality and design, though varying in width, and belongs to the tape lace type.

**Petit Poussin.**

A design mentioned under the heading of Normandy Laces.

**Pillow Lace.**

A term which is frequently inaccurately used to describe bobbin lace. Needle-point and knotted laces are also made on a pillow, so that the term Pillow Lace gives no correct description of the lace made on a stuffed cushion by twisting and plaiting threads wound on bobbins. This should always be called bobbin lace. One of the first steps towards clearing away the mists which surround the art of lace-making will have been taken, when it is clearly understood that lace of all kinds is supported in the hands of the worker on a pillow, whether a needle, bobbins, or simple knotting with the fingers, unaided by any instrument, be the mode of construction.

**Plaited Lace.**

The laces made of gold, silver, or silk threads in mediæval times, which were superseded by the knotted laces and reticellas in the sixteenth century, were plaited. A special kind was called Point d'Espagne, on account of large quantities being worked in Spain. England, Germany, and France also made plaited laces, but those of Genoa and Spain were never rivalled by other countries. They were at first simple in design, like the reticellas, but afterwards became most elaborate; they were made upon the pillow with bobbins, and were used to trim the ruffs and falling collars in the seventeenth century. The plaited laces of the present day are those of Malta, Auvergne, Bedfordshire, and Buckinghamshire. Yak and Cluny laces are also plaited; they are made in both black and white.

**Point à Carreaux.**

One of the French names for bobbin lace.

**Point à l'Aiguille.**

A term at one time used for Brussels Lace.

**Point Conté.**

The French name for Darned Netting. A kind of lace work made by darning counted stitches upon a net-work ground.

**Point Coupé.**

The French name for Cut-work.



**Point d'Angleterre.**

This is described under English Point.

**Point de Champ.**

A term applied to any lace made with a net ground.

**Point de France.**

The name bestowed by Louis XIV. on the fabric which was first made in his reign at the Chateau de L'Onray, near Alençon, when Colbert, his minister, determined to improve the lace-making of France so as to raise the revenues of the kingdom. For this purpose Italian lace-workers were brought over to teach the Frenchwomen, so that the early Points de France strongly resemble the Venetian Points of the period. Louis XIV. desired that no other lace should be worn at Court, and lace factories were started in many parts of the kingdom to supply the enormous demand. Colbert's plan that "Fashion was to be to France what the mines of Peru were to Spain," was crowned with success. The Point de France supplanted that of Flanders and Venice, but its price made it of use only to the affluent, so that when the wearing of lace became general, those who could not afford the costly needle-point, replaced it by the more reasonable bobbin lace. This explains the enormous increase in the production of bobbin lace at that time. Ruffles, cravats, dresses, valances for the bed and the bath, coverlets and curtains were all of the beautiful fabric; and other capitals of the world soon followed the example in luxury set by Paris. At an audience given by the Dauphin to the Siamese ambassadors at the *levé* (literally in those days "the getting-up"), the bed was entirely covered with the richest Point de France. When the ambassadors visited Louis at Versailles, they were each presented with cravats and ruffles of the finest point. Gradually fresh characteristics crept into the Point de France designs, which had been at first wholly Venetian, and the old name died out, being replaced by distinctive appellations, such as Alençon, Argentan, etc. Alençon lace was called Point de France until Madame Gilbert, the manager, practically invented a new lace, an account of which will be found under Alençon Lace.

**Point de Medicis.**

The name given in France to the Italian Raised Points when they were first made popular by Catherine de' Medicis on her arrival.

**Point de Paris.**

A narrow bobbin lace, much worn in the seventeenth century. It was made in Normandy and near Paris. It was sometimes known as Point Double.

**Point de Tulle.**

The name by which Mignonette Lace is sometimes called.

**Point de Turquie.**

A French name for Oyah Lace.

**Point Double.**

A narrow bobbin lace, described under Point de Paris.

**Point du Havre.**

A description of this will be found under Dieppe Lace.

**Point Gaze.**

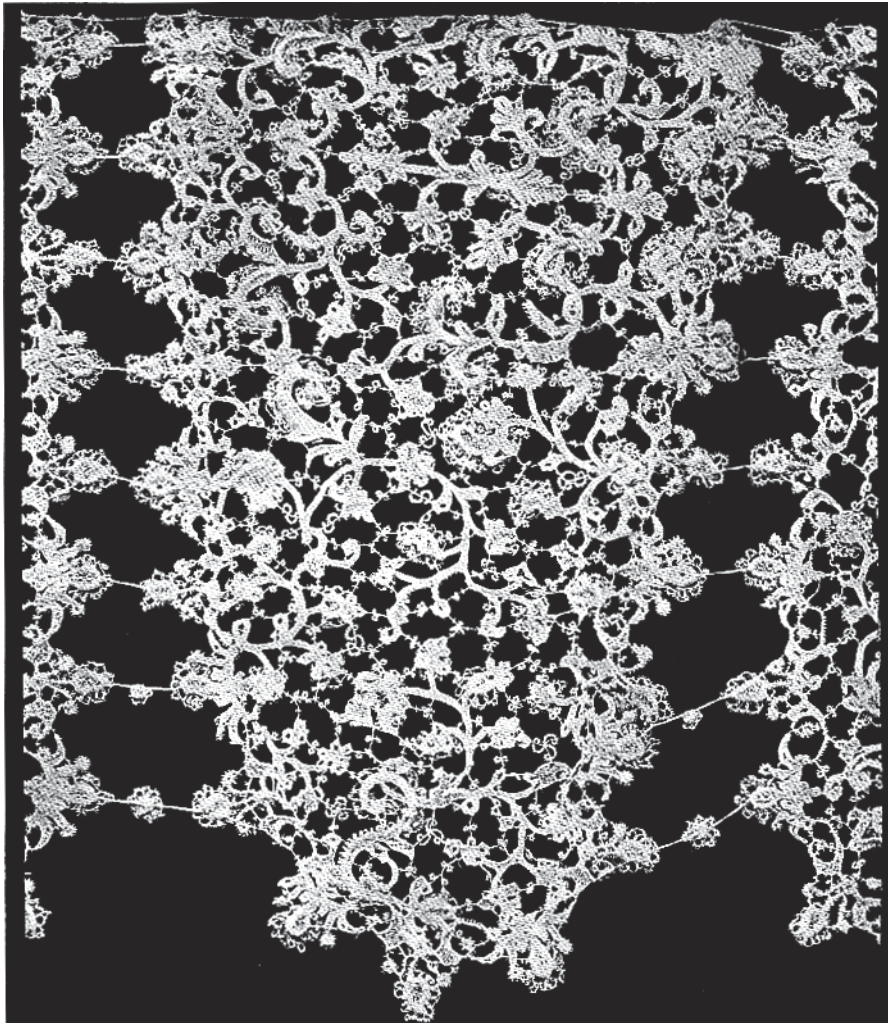
A variety of Brussels Lace.

**Point Gotico.**

This is described under Punto Gotico.

**Point Lace.**

This term indicates the fine quality of the lace. Needle-point lace has the



Cuff of Needle-point Lace of very minute design and execution, usually known as Point Neige ;  
eighteenth century.

technical peculiarity that a single needle and thread are alone used in its manufacture, but the word "point" is used by connoisseurs and experts for both needle and bobbin kinds to designate laces of superior design and workmanship; thus it is that Point de Valenciennes, Point de Malines, and other bobbin laces are so described when they are specially good and fine.

In needle-point lace, the pattern is first traced upon a piece of parchment; the parchment is then stitched to a bit of stout linen; a skeleton pattern is made by working the leading lines of the design on to the foundation by means of threads, and these threads are fastened here and there to the parchment by stitching. The skeleton pattern is worked over with a compact covering in button-hole stitch, and between these outlines are inserted "ties," or "links," or complete "fillings" of elaborate stitches. When this is finished, a sharp instrument is passed between the parchment and the linen, and the lace released from its two foundations. Spain, tradition says, learned the art of point lace-making from Italy, and communicated it to Flanders, who, in return for the art of needle-point lace, taught the Spaniards how to make bobbin lace.

The richest and most complicated of all point lace is the Rose, or Raised Venice point ("Gros Point de Venise"), which differs from the ordinary needle-point lace in that its outlines are in relief by means of threads of padding placed inside and worked over, the work being supported on a cushion in the hands of the lace-maker. Sometimes there is double and triple relief, and infinite varieties of stitches are introduced into the flowers, or geometrical designs, each outline being surrounded by a "pearl" or "loop," occasionally made more beautiful and complicated by half-a-dozen other loops or scallops, as in Point Neige. Silk was frequently used for such laces, sometimes in the natural cream colour, sometimes in more brilliant hues.

Then came the point laces with grounds formed by the ties or brides being arranged in a honeycomb fashion. The six-sided mesh soon followed. These meshes became thinner until the buttonholing was discontinued, which gave the lightness and delicacy so much admired. Thus Venetian Point à Réseau was evolved, and the French lace-makers of Alençon and Argentan soon copied and improved upon the new method—so much so, in fact, that it was long thought that the French laces only had the light grounds of hexagonally arranged brides, until Venetian point of an earlier date was found to be similarly arranged. The art of making point lace has always been best carried out in Italy. Its beauty was



Point Lace Flower in relief, ornamented with fleurs volants; nineteenth century.



greatest in the sixteenth and seventeenth centuries, both in workmanship and in artistic design.

In the eighteenth century fashion demanded lighter and finer laces than could be made with the needle, so that bobbin laces were preferred. Lately, however, point lace has again been made for trade purposes. Thirty years ago the work was done by ladies for their own amusement, and it is still executed to a very small extent by them, but the modern wholesome desire for out-door life and exercise is not compatible with such fireside occupations needing much application. The old designs and stitches are now revived in all their loveliness at Venice, but the exquisitely-fine Antwerp threads once used cannot now be procured.

#### **Point Pêcheur.**

Point Pêcheur, or Fisherman's Lace, is a bobbin lace resembling Maltese lace, but less monotonous in design and less regular. It is now made chiefly in Italy, in Genoa, Savona, at Como, and in other lace-making districts. It is made in both black and cream thread.

#### **Point Tiré.**

The French name for Drawn-work.

#### **Point Tresse.**

In the expenses of Queen Elizabeth, lace made of human hair, or Point Tresse, is frequently mentioned. In the inventory of Marie Stuart "Une quareé fait à Point Tresse" is mentioned. The Dalecarlian peasant girls were expert workers in human hair. This work fetched a high price on account of its rarity, and was generally done by old people in their own silvery white hair. Louis XVI. wore a cravat of silvery white human hair at his coronation. It is probable that the manufacture of lace made of human hair dates back to the time when the hair of the vanquished was made into ornamental plaits and fringes to adorn the mantles of the conquering barbarians. In the time of Charles I. it was the custom to form pictures or rough portraits with the real hair of the person represented. In some parts of India hair obtained from the tails of elephants is plaited or woven into rough net-work border.

The only kind of work done in England with human hair is the now almost extinct art of elaborate plaited or knotted locks let into brooches and pendants. The true Point Tresse is no longer made.

#### **Polychromo.**

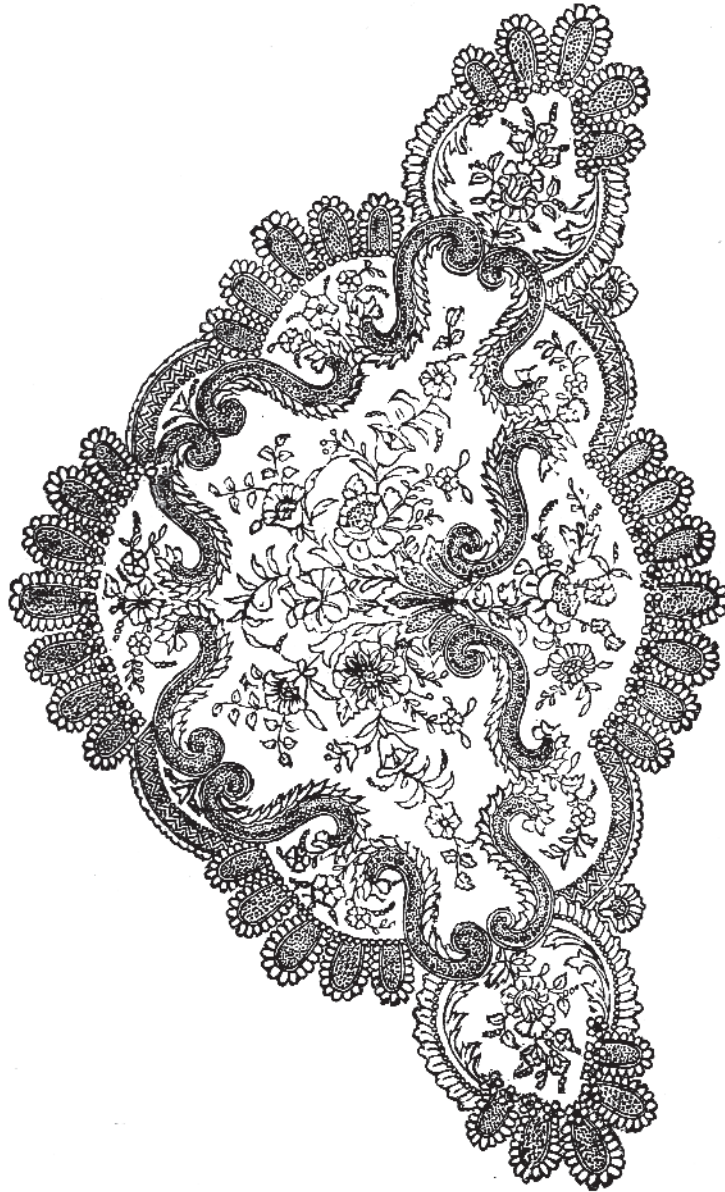
This is the only original kind of lace invented during the nineteenth century, Petit Motif, Devonia, Margherita, and such nineteenth century laces, being merely fresh patterns of old types. The Polychromo lace is made with bobbins, the finest silk threads being used instead of flax. The silks are of different colours, as many as thirty varying shades of one colour sometimes being used, and perhaps 400 bobbins on a border a few inches in width. The effect is very beautiful, and the lace, which is used both for costly furniture trimming and for personal adornment, is made from old Venetian and Raphaelesque designs.

**Pope's Point.**

A name sometimes given to Venetian Point Lace (which is described under Venetian Laces).

**Portuguese Laces.**

The old Portuguese Point lace resembles flat Venetian Point. There was little commercial lace-making in Portugal before the eighteenth century ; it formed



Peniche Lace (much reduced), made on a long cylinder-shaped pillow in Portugal. The fine net ground has been omitted in the illustration to show the design to better advantage. Nineteenth century.

the work and amusement of a few women who executed orders in their own houses. Stringent Sumptuary laws were enacted in 1749, which discouraged the wearing of lace. After the earthquake at Lisbon, in 1755, the Marquis de Pombal founded a lace manufactory. Early in the present century a coarse white bobbin lace was made in Lisbon and its environs. Bobbin lace of the Torchon variety was also made at Madeira, but the industry died out until about twenty years ago, when a school was set up and lace-making re-commenced. Much of the lace of Madeira is made entirely by men. The patterns are mostly Maltese or Greek in character, the women being employed on the well-known Madeira embroidery.

Lace is now extensively made at Peniche, a little peninsula north of Lisbon, where the wives of the fishermen are expert in the art. The fabric made is in very broad widths without joins, and these necessitate wide pillows which are cylindrical in form. The women sit with the pillows across their knees, supported at each side by low stools. Both black and white laces are made. Some of the designs are like the Maltese, geometrical; others have large flower patterns with mesh grounds, like the Spanish lace patterns. The designs are usually greatly wanting in artistic feeling.

**Potten Kant.**

This is described under Antwerp Lace.

**Punto a Groppo.**

The Italian name for Knotted Lace.

**Punto a Piombini.**

The Italian term for lace made on the pillow by means of bobbins weighted with iron.

**Punto a Rilievo.**

The Italian name for Venice Raised Point Lace.

**Punto di Burano.**

The Italian name for Burano Point (which is described under that heading).

**Punto Gotico.**

A pattern of needle-point lace made in Rome during the sixteenth century. It is one of the earliest designs of lace made at the time when all designs were geometrical. Those of Punto Gotico follow the lines of the simplest forms of Gothic architecture.

**Punto in Aria.**

The name given to a variety of delicate laces produced in the seventeenth century, literally "sketches in the air," to distinguish them from the cut-work embroidery and darned netting which had hitherto been the well-known forms of lace. Constant diversity of pattern gave rise to many special names. Venetian Point, Rose Point, Point Neige, Gros Point de Venise, Point Plat de Venise, are all Puntos in Aria, whose characteristic is the exuberant richness of the Italian design. Such lace is the most splendid product of the great Venetian Lace School.



**Punto Serrato.**

The Italian name for close stitch, buttonhole stitch, or Point Noné.

**Punto Tagliato.**

The Italian name for Cut-work.

**Punto Tirato.**

The Italian name for Drawn-work.

**Purls or Purling.**

A primitive kind of lace formed of loops and twisted threads sewn upon the edge of thick material such as linen, silk or satin.

**Puy Laces.**

These are described under Le Puy Laces.

**Ragusa Lace.**

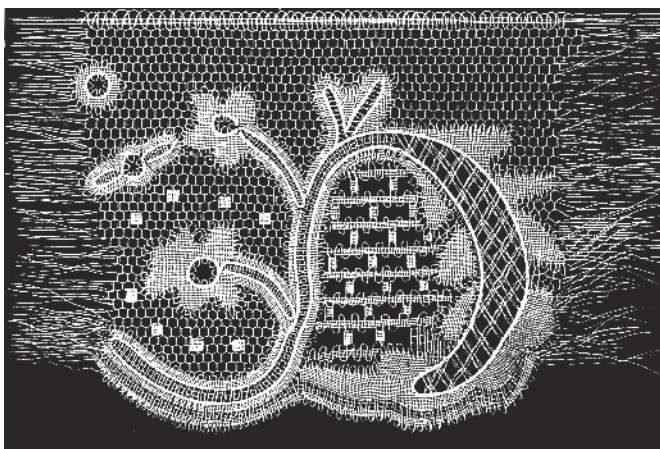
Needle-point lace was made at Ragusa as early as, or earlier than, at Venice itself. It resembled Venice Point in every particular, and was frequently sold as Point de Venise, being extremely costly—" *Faite pour ruiner les fortunes.*" The manufacture of reticella practically ceased when the fashion set in for light net-ground laces, and for cheaper pillow laces. Gimp lace is still made at Ragusa in either gold, silver, or silk threads. These threads are sewn together until they form a braid, the outer threads being twisted into loops to make an ornamental edging. The braid thus made is then sewn down in designs and these are connected with corded bars. Some of the patterns used now date back as far as the sixteenth century, when the gimp laces of Ragusa were already well known.

**Rättwik Lace.**

Bobbin lace made by the Swedish peasants, the design being usually of the old lozenge pattern. (It is described under Dalecarlian Lace.)

**Regency Point Lace.**

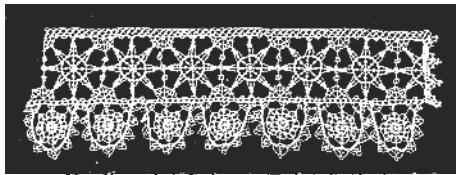
This lace, made in Bedfordshire, was in great demand during the Regency early in the nineteenth century. The edge is thick; the ground, a complicated réseau, or hand-made mesh. The Regency Point is seldom made now, the more quickly-executed plaited ground bobbin laces having entirely superseded it. (Further details will be found under Bedfordshire Lace.)



Regency Point Lace, made in Bedfordshire; early nineteenth century.

**Reticella.**

This needle-point lace is considered the earliest of all laces, for cut-work and drawn-work, which preceded it, are not veritable laces, but rather lace-like work. Reticellas, or Greek Point laces, were made chiefly from 1480 to 1620, the designs being always of the stiff geometrical type. Large quantities were used for the decoration of ecclesiastical vestments and cere cloths; shrouds also were made of, or decorated with, it. The earliest Reticellas were formed by stiff lines buttonholed over, picots or pearls being set at intervals along them. The simplest geometrical outlines were used for these early specimens. Greater variety was



Needle-point Guipure (Point Gotico);  
seventeenth century.

shown later: the patterns were more solid, and the bars more ornate. The designs, though always formal, were often arranged with excellent artistic effect. Circles and triangles in needle-point work were added, and wheels introduced as seen in the illustration. Towards the middle of the seventeenth century Reticella lost its geometrical

character, and adapted itself, as far as the limitations of the work would allow, to the style of design in vogue during the Renaissance period. The Ionian Islands were recognised as the home of Reticella Lace. In Germany, France, Spain, Flanders, and England it was made only to a very limited extent, although it was largely worn in these countries, and the portraits of this period afford excellent opportunities for studying the various makes of fine Reticella.

The Greek Lace, or Reticella, of the present day is generally considered a furniture lace, on account of the coarse but effective workmanship of the modern patterns. (They are described under Greek Point.)

**Rézel, Rézeuil.**

A plain net ground, referred to under Darned Netting.

**Rhodes Lace.**

The islands in the Grecian Sea—Crete, Cyprus, and Rhodes—have produced lace work of whatever kind was made at successive periods in other countries: Cut-work, reticella, guipure, gold network in mediæval times, and silk laces and gimps at later times. At present two specialities are made at Rhodes, a white silk guipure, worked with a tambour needle, and a coloured silk lace sometimes called Ribbon lace. Floral or geometrical designs are used, and embroidery in silver thread is added to enrich the pattern in outline.

**Ricamo à Reticella.**

The Italian term for embroidery or darning on fine net-work.

**Ripon Lace.**

A coarse bobbin lace was made at Ripon, in Yorkshire, at the end of the eighteenth and beginning of the nineteenth century. The manufacture is now extinct.

**Roman Lace.**

Another name for Greek Point.

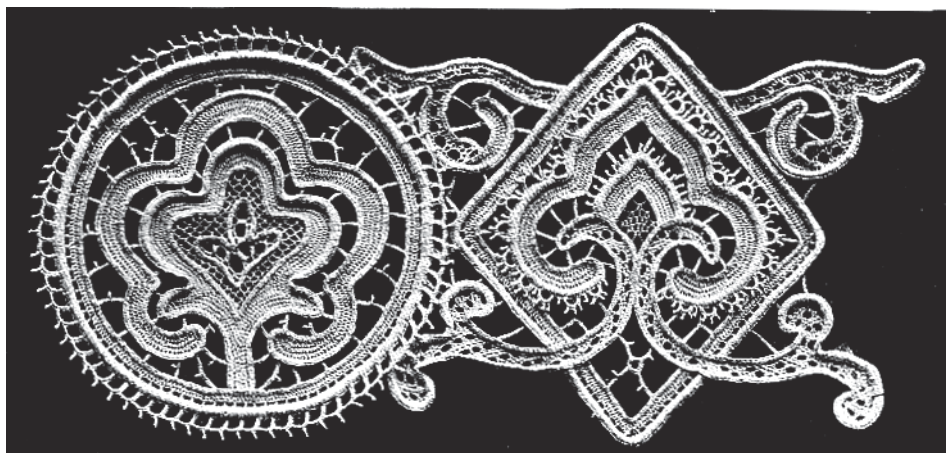
**Rond Point.**

A term sometimes applied to laces which are made with a needle net-ground.

**Russian Lace.**

Cut-work, darned netting, and drawn-work were all produced in Russia to a small extent; these were the only needle-point lace varieties made until the present century, when a school was founded in Moscow under the patronage of the Czarina. Old Venice point has there been reproduced, and it is sold under the name of Point de Moscow; every stitch is faithfully copied, and fine thread of English make is used.

Peter the Great founded a silk lace manufacture at Novgorod. In the reign of Catherine II. there were twelve makers of gold lace at St. Petersburg; the designs of the old Russian laces show the Oriental character of the nation, and the quaintness of execution betrays inspiration from the East rather than the West.



Russian Needle-point Lace, "à Brides Picotees," 3½ inches wide; nineteenth century. Given by Her Royal Highness the Duchess of Coburg to the South Kensington Museum.

The threads in the old drawn and cut works are covered over with coloured silks of deep red, orange, and bright yellows, dull blues and greens, like the Persian, Turkish, and Algerian embroideries. A strange characteristic of some of the lace work is that coloured strips of brocade are let into the open spaces, and embroidery of animals with parti-coloured limbs is to be found. In the darned netting the mesh is sometimes of silk, sometimes of linen thread, occasionally of fine gold or silver wire darned with silk.

Much attention has been drawn to modern Russian lace since 1874, when the Duchess of Edinburgh, now the Duchess of Coburg, presented to the South Kensington Museum a collection of Russian laces. Amongst these are many braid and tape laces, mostly from Torjok; frequently a single thread of coloured silk runs in the centre of the loose pillow-made braid, following all the turns.

Belev, Vologda, Riazan, and Mzensk are also lace-making districts in Russia. Their productions, like all Russian laces, are rather coarse, but there is an element of originality in their work and design, which makes one regret that the lace industry has never been taken up very seriously in Russia, for the production being so unlike that of other countries, it is likely that if it were developed some fabric of striking originality would enrich the lace stores of the world.

**Saxony Lace.**

This is described under German Laces.

**Scotch Lace.**

Lace-making was set on foot in Scotland by one of the lovely Misses Gunning who, in the eighteenth century, astonished London with their beauty. Anne, Duchess of Hamilton, having seen lace-makers at work on the Continent, introduced the art on her husband's estate. Women were brought over from France and taught the Scotch peasants "Bunt Lace," as it was called. In 1752 the *Edinburgh Amusement* says "The Duchess of Hamilton has ordered a home to be set up in Hamilton for the reception of twelve poor girls and a mistress. The girls are to be taken in at the age of seven, clothed, fed, taught to spin, make lace, etc., and dismissed at fourteen." Two years later we read: "Her Grace's small orphan family have, by spinning, gained a sum of money, and lately presented the Duke and Duchess with a double piece of Holland and some suits of exceedingly fine lace ruffles of their own manufacture, which their Graces did them the honour to wear on the Duke's birthday, July 14th, and which vied with anything worn on the occasion, though there was a splendid company present." Lace-making was introduced into the schools for the upper-middle classes, and advertisements appeared frequently, informing the public of the advantages to be gained by the useful arts imparted to their offspring in these establishments. One of these recounts how thirty-one accomplishments are to be acquired, such as "waxwork, boning fowls without cutting the back, true point or tape lace, as well as washing Flanders lace and point." Foreign laces were prohibited; English laces being, of course, not included in this prohibition.

With the records of 1778, all mention of lace-making in Scotland ceased. No lace is made at Hamilton now, net-work for veils and scarfs having taken its place. Perhaps this is not to be regretted, for the Hamilton lace never had any artistic value; it was made of coarse thread, a weary iteration of the old lozenge pattern of pre-historic origin being the Scotch idea of beauty and suitability for design in lace. It was never used for dress purposes, and was spoken of in disparagement by connoisseurs as "only Hamilton."

**Seaming Lace or Spacing Lace.**

This is not a special make of lace. The term is applied to any kind used for the purpose of insertion where there is a seam in the linen or silk with which it is used. The term frequently appears in wardrobe accounts of the sixteenth and seventeenth centuries.

**Sherborne Lace.**

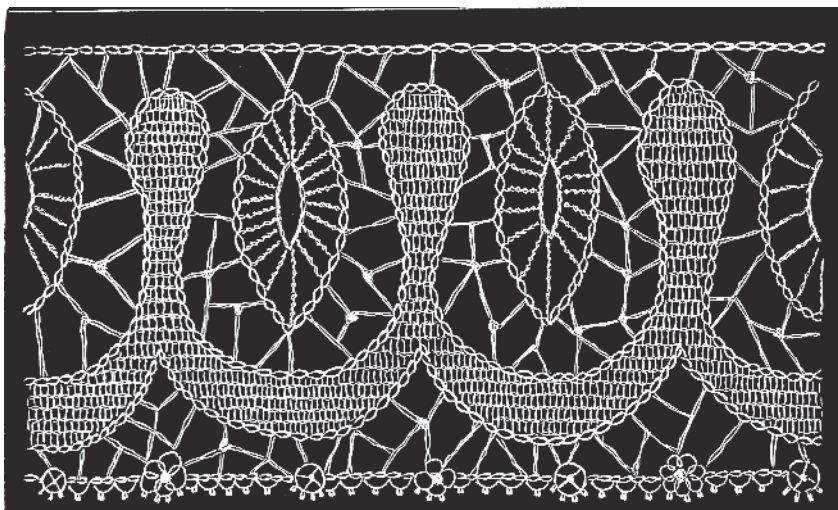
In 1780, when blonde lace was fashionable, blondes of both black and white were made in large quantities for export at Sherborne, in Dorset; but since the



eighteenth century the lace trade of Sherborne has died out, giving place to the button trade.

#### **Shetland Lace.**

This lace is known as *Trina di Lana* in Italy, where it is much more used than in England. It is a bobbin lace made of the finest Shetland wool instead of the flax or silken thread with which most lace is made. Babies' shawls, coverlets, scarves, etc., are made in black or white wool; the designs are



Shetland Point Lace, called in Italy, where it is much used, *Trina di Lana*. It is made of fine black or white Shetland wool instead of the flax thread generally used for lace-making. Nineteenth century.

selected from simple flax point designs, and the same stitches are used as in flax thread lace. A cordonnet or cord of chain stitch is filled in with a thick point lace stitch; sometimes detached sprigs are cleverly made, and are afterwards joined with bars in the true point method.

#### **Silk Blonde Laces.**

These are made in Spain. Barcelona produces fine black or white blondes, the characteristic of such lace being the thick heavy designs upon the light net grounds. In the middle of the present century the trade in this lace gave employment to about thirty thousand women and children, who carried out the orders in their own homes.

These silk laces do not equal those made at Bayeux and Chantilly: the ground is not so firm, nor is the pattern so regular—probably because there is no central factory to give out the designs and supervise the work of the peasantry. Early in the century Barcelona made white thread laces with floral designs which show their Flemish origin.

Silk blonde lace is now also made in Venice, and by machinery in Lyons.

**Spacing Lace.**

Another name for Seaming Lace.

**Spanish Guipure.**

A name given indifferently to Spanish lace, Honiton, Irish, or Crochet Point.

**Spanish Laces.**

From the earliest ages laces have been made in Spain, the first types, such as cut-work, lacis or darned netting, and drawn-work, being all extensively



Spanish or Rose Point Lace, formerly belonging to Queen Elizabeth, showing the thick padded cordonnet or outline cords characteristic of Raised Spanish Laces, which were copied from the Venetian Points; eighteenth century.

made by the religious communities in mediæval times; gold and silver laces were also made. The famous Point d'Espagne was at the zenith of its popularity towards the end of the seventeenth century. Some authorities contend that its name arose more from the large quantities used by the Spanish grandees and supplied by France and Italy, than from the manufacture being of Spanish origin. Certain it is that the making of gold and silver Point d'Espagne was much in the hands of the Jews, and after their expulsion from Spain the consumption of this special kind decreased considerably, and the home manufacture in Spain

deteriorated, so much so that the Spanish Government found it necessary to pass a law prohibiting the importation of gold laces from Lucca and Florence, except such as were necessary for ecclesiastical purposes.

It is strange that nearly all the fine thread lace points of Spain were made for the use of the Church alone, and it was not until the dissolution of the Spanish religious houses in 1830 that its beauty and artistic value could be judged. Then it was seen that the magnificent needle-point laces rivalled even the Italian and Venetian Points. Not only were there heavy laces generally known as Spanish Point, but pieces of the very finest description; "so exquisite," says Mrs. Bury Palliser, "that they were unmistakably the work of those whose time was not money, and whose devotion to the Church and the images of their favourite saints rendered this work a labour of love, when in plying their needles they called to mind its destination."

Silk blonde lace made in Spain is described under its own heading.

Another variety of Spanish lace is black, gaily embroidered in coloured silk and gold threads. This is now seldom seen.

#### **Spider Work.**

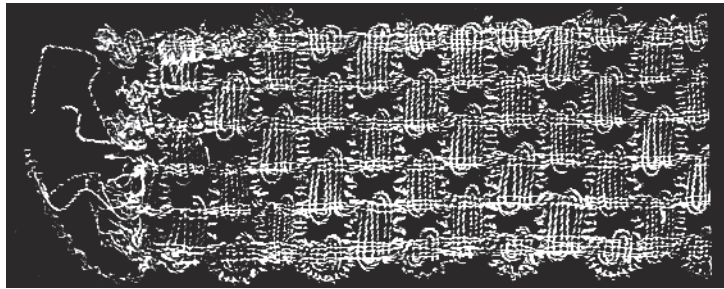
Embroidery or darning upon net. So called in the Middle Ages.

#### **Stephani Lace.**

A kind of modern point lace imitating Venetian Point, and named after Princess Stephani of Austria. It was shown at the Exhibition in Brussels in 1880.

#### **Straw-plaited Lace.**

The two varieties of straw-plaiting executed in Italy excel any that is made elsewhere; that of Leghorn and the various districts in Tuscany perhaps hold the first place for the manufacture of hats and bonnets. A large amount of skill is needed in manipulating the fibres, as the hats and bonnets at Leghorn are made in one piece, which accounts for their extraordinary durability.



Twisted Border of Coloured Straws, held together by white silk threads, 2½ inches wide; eighteenth century.

There is in the Tuscan fabric no twist forming a ridge which makes the unequal surface of English straw work, but it is sewn together in successive rows as in the English method.

The straw used is a specially fine kind of wheat straw, and the light buff colour is an important characteristic.

The origin of straw-plaiting in England is of comparatively recent date, it



having been introduced only about a century-and-a-half ago. It has reached a high state of perfection in Bedfordshire, the chief seat of the manufacture. Women and children are employed, and the work is chiefly carried on in the homes of the workers. The straw "braids," as they are called, are made into long lengths, and afterwards laid successively over the edges of the first plait and coiled round, the whole being kept firm by stitching. Specially fine needles, called "straws," are used for uniting the plaits or lace, in order to avoid splitting the fabric. Two kinds of straws are used, called respectively Red Lanwas and White Chittein; these varieties are grown in the Midland and Southern counties.

Much straw-plaiting is done at Luton; rye straw is imported from the Orkney Islands, and from this excellent imitations of the Tuscan fabric are made.

Other countries noted for artistic straw-plaiting and delicate varieties which form a rude kind of lace are Switzerland, Japan, and the South of France.

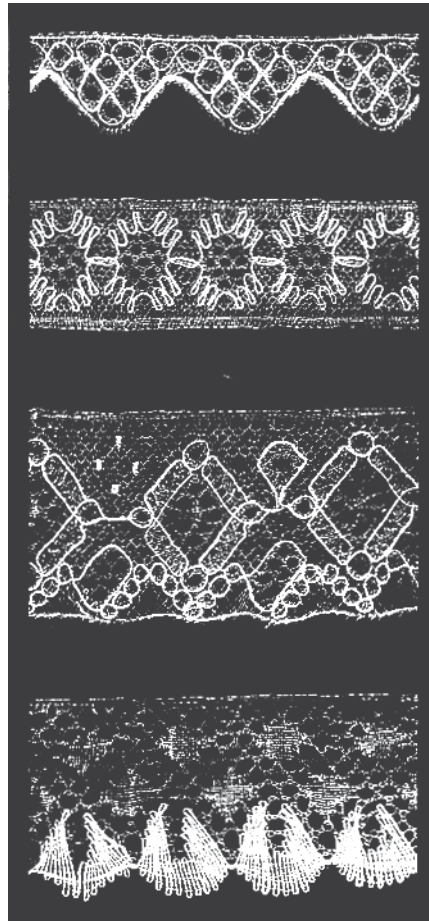
In the cantons of Fribourg and Appenzell, straw lace-making has been brought to great perfection. Brazil also produces a very delicate species of grass utilised for the purpose of hat and bonnet making, the article made being formed of one piece, like those of Leghorn.

#### Suffolk Lace.

Bobbin-made lace of little artistic pretension. The designs are of the peasant Torchon variety, and are carried out in threads of varying thickness, coarser threads being frequently used to outline the pattern.

#### Swedish Laces.

The art of lace-making was, according to tradition, introduced into Sweden by St. Bridget, who died in 1335. History tells that, in the Middle Ages, the nuns at Wadstena "Knit their lace of gold and silk." From knitting to lace is an easy transition. At the suppression of the monasteries in the reign of Charles IX., a few nuns too old and infirm to sail with their sisters to Poland remained in Sweden and continued their occupation of lace-making, then a secret art. The patterns of Swedish laces are simple; narrow plaited kinds are the most usual. Knotted thread lace was made, also darned net and cut-work,



Suffolk Bobbin-made Lace; nineteenth century.



which were called Hølesom. This last is still much used by the Swedish housewives for adorning their household linen. A common kind of twisted thread lace resembling Torchon is now made in many parts of Sweden, chiefly by the peasants for home consumption.

**Swiss Lace.**

In 1572, a merchant of Lyons, escaped from the Massacre of St. Bartholomew, concealed himself in a bale of goods and reached Geneva in safety. One of his descendants took the opportunity, when the revocation of the Edict of Nantes flooded the city with refugee lace-makers, to gather two thousand of them into his service and set up a factory; the produce of this industry was smuggled back into France, to the great profit of the lace-makers, and much to the annoyance of Louis XIV.

Neuchâtel has always been the centre of the trade for the coarse thread lace made by the Swiss peasants; a manufacture for fine qualities resembling those of Flanders was also set up, and some fine work done. Pattern books for narrow plaited laces of gold and silver thread and knotted laces, were published in Switzerland. The Sumptuary laws were most severe in the country, and considerably handicapped the lace industry, so that it gradually died out at the end of the last century; though in 1840 a factory was established at Geneva for making a kind of Brussels bobbin lace, which was considered good when new, but it was found that the thread washed thick, and there is little demand for it.

**Tambour Lace.**

This differs from Tambour work only in the material upon which it is done, net being used as a ground for the chain-stitch outline of the design, instead of a solid material. Before the invention of sewing machines, hand-made Tambour lace was made in Ireland, where it is called Limerick lace. At Coggeshall and Nottingham the making of Tambour lace has declined considerably since the imitations appeared upon the market, for the modern sewing machine can trace a design in chain-stitch upon net or muslin with great facility, so that Tambour lace is now little esteemed.

**Tape Lace.**

This is a very early form of lace-making. The oldest examples of Italy, Spain and Flanders show the hand-made tape formed into designs, and held in place by means of brides or bars. Gradually very elaborate designs were made, and lace stitches employed to enrich the tape pattern. In working nearly all the seventeenth and eighteenth century coarse laces, tape was more or less employed.

**Tatting Lace.**

This knotted lace, made by means of a small shuttle round which the cord or thread is wound, and by means of which knots and loops are worked, has been known and practised for over a century.

The French name for this work, *Frivolité*, refers to the fragile nature of the work, which is lighter and more lace-like in effect than any other kind of knotted lace. Picots and pearls are used as in point and bobbin laces, and Ragusa points are much imitated in Ireland, where the lace is more popular than in other countries. The name is derived from *tattie*, an Indian matting of native manufacture which it slightly resembles.

**Tønder Lace.**

This is described under Danish Lace.

**Torchon Lace.**

A bobbin lace known in the sixteenth and seventeenth centuries as *Beggars' lace*. It resembles Saxony lace in design and style of working. A loose thread is used, and the ground is a coarse *réseau*. It is largely used for common purposes, and is much in demand both in England and on the Continent. It is made by the peasants in almost every country in Europe.

**Trina di Lana.**

The Italian name for Shetland Lace, under which heading it is fully described.

**Trolle Kant.**

An old bobbin lace, no longer made. It was manufactured in Flanders in the sixteenth, seventeenth, and eighteenth centuries. The name of this lace has been corrupted into *Trolly*, and given to coarse English bobbin laces which have a thick *cordonné*.

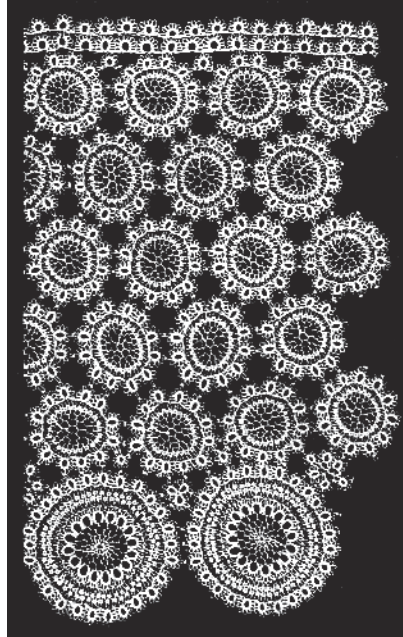
**Trolly Lace.**

A bobbin lace made in Normandy, Flanders, and England. The *Trolly* lace industry has declined considerably since the introduction of the machine-made lace. Its distinguishing features are the ground, which imitates the old *Trolle Kant* ground of Flanders, and the thick thread *cordonné*.

**Valenciennes Lace.**

The lace manufacture of the Department du Nord dates from the fifteenth century, when it is said one Pierre Chauvin commenced the bobbin lace-making of Valenciennes. This town was part of the ancient Flemish Hainault, and was secured to France by conquest and treaty in 1668-1678.

When first the lace was in favour it had such serious rivals as the popular Brussels Lille and Arras laces, but Louis XIV. encouraged the industry, and gradually the utility and excellent wearing qualities of the lace became known.



Tatting Lace,  $8\frac{1}{2}$  inches wide, made in Ireland; late nineteenth century.

Madame du Barry constantly mentions *Vrai Valenciennes* in her accounts; the *Vrai Valenciennes* being that lace made in the town itself. It was said that connoisseurs could detect the city-made lace, which was remarkable for beauty of



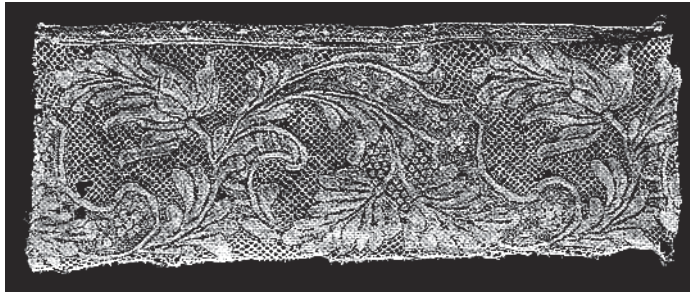
Early Valenciennes Bobbin Lace, Renaissance design. Louis XIV. encouraged the growth of the industry, which was at its best between 1720 and 1740.

ground, richness of design, and evenness of tissue; this evenness was caused by the city lace-makers working in damp and underground cellars, which greatly facilitated the even working of the bobbins. All lace not made in Valenciennes itself was called *Fausse Valenciennes*; this name included the work done in surrounding villages as well as that of other countries—it is but an exaggeration to suggest that lace commenced in the town and finished by the same worker outside the walls was inferior.

After the French Revolution, when so many lace-workers fled, Valenciennes lace was much made in Belgium, the centres of the trade being Alost, Ypres, Bruges, Ghent, Menin, and Courtrai, and the work produced in each town has a distinctive feature in the ground. That made in Ghent is square-meshed, the bobbins being only twisted two and a half times. At Ypres the ground is also square-meshed, but the bobbins are twisted four times. In Courtrai and Menin the grounds are twisted three and a half times; this is the cheapest kind. In Bruges the ground has a circular mesh, and the bobbins are twisted three times; this is the variety chiefly known in England.

The pillow-made Valenciennes lace of the present day is not nearly so elaborate as the old production; the dotted or *semé* style of design is usually worked. The labour of the *Vrai Valenciennes* was so great that while Lille lace-makers could produce six yards per day, not more than an inch and a half could be made by a Valenciennes worker in a day of fourteen hours. The cost of this lace was in consequence enormous; a pair of man's ruffles would take a year to complete. A piece of lace made throughout by the same person always commanded a higher

price if the fact could be certified. The number of bobbins required sometimes reached four figures; lace two inches wide required at least three hundred.



Border of French Bobbin-made Lace "à Réseau" (Fausse Valenciennes), 2½ inches wide; eighteenth century.

The earliest Valenciennes designs are very beautiful, usually conventionalised flowers and scrolls made in thick close stitch with grounds in minute circles, sometimes surrounded by other circles. The late eighteenth century patterns betray

their Flemish origin; tulips, carnations, and anemones true to nature are seen. There is no cordonnet or raised outline in Valenciennes lace.

#### Venetian Guipure.

A name sometimes given to Greek Point, under which heading it is described.

#### Venetian Laces.

There is little doubt that to Venice belongs the honour of introducing the invention of needle-made laces into Europe, and it is likely that the Italians learned the rudiments of the art from the Saracens who had settled in Sicily. At the coronation of Richard III., in England, "fringe of Venice and mantle laces of white silk and Venice gold" appear; and later Elizabeth of York pays sundry sums of money for "gold of Venice, and other necessaries." From that time onwards there are occasionally mentioned "partlets knit caul-fashion of Venice gold." It was not till the reign of Queen Elizabeth that Italian cut-work and Venice lace came into general use in England. In the fifteenth century both point and bobbin laces were first made in Venice; they were at their best during the sixteenth and seventeenth centuries, and were worn at every court in Europe, but their popularity declined from the middle of the seventeenth century, for, in 1654, Colbert prohibited their importation into France, in order that the lace manufactures he had founded in Alençon and other parts of France might be protected. The French laces, though at first only imitations of the Venice points, gradually developed into something lighter and finer, and usurped the place in the taste of the public formerly held by the costly and heavy Italian points.

At this time, when Alençon and Argentan laces were the favourites, Argentella point was made in Venice; this lace resembles Alençon, except that the cordonnet is flat instead of being padded and raised.

The fine needle-points made at Brussels also helped to oust the Italian laces, till the making of the old Venetian points became almost extinct, and it is only recently that the taste for this especial kind of lace has revived.





Linen Collar, with border and broad ends of Needle-point Venetian Lace (Gros Point de Venise, Punto Tagliato a Foliami), the exquisite quality resembling ivory carved in relief.

It must be remembered that in mediæval times it was Venice that set the fashions for all the courts in Europe; silks, satins, brocade laces, and all other articles of luxury, were made in Italy, and it was not till a considerably later date that Paris became the leader of the modes. Catherine de' Medicis took with her to France the fashion of wearing costly points, and for many years needle-made laces were called Points de Medicis in Paris.

In the sixteenth century, when Venice lace was at its best, it was the decoration for dress on all occasions throughout Europe; it was used for ecclesiastical purposes to an enormous extent, both for the decoration of the altars, the saints and Madonnas, and also on the priests' vestments. The following were the kinds of laces made at that period:—

1. *Punto a Reticello*, or Greek lace.
2. *Punto Tagliato*.—Cut-work.
3. *Punto in Aria*.—Open lace or guipure, worked on a parchment pattern without mesh net-work ground, the sections of the design connected by bridges or bars.
4. *Punto Tagliato a Fogliami*.—Executed like *Punto in Aria*, but enriched by the outlines being in relief by means of padding threads. Sometimes this most complicated of all point laces is worked in double and triple relief, and exquisite stitches in infinite variety are introduced into the flowers: this is the Rose or Raised Venice Point, the Gros Point de Venise, the *Punto a Rilievo* so much sought after, so highly prized. This lace is sometimes made in silk, such as purple, yellow, or cream; the designs are conventionalised scrolls and flowers.
5. *Punto a Groppo*.—Knotted lace, like the Genoese Macramé.
6. *Punto a Maglia*.—Lacis, or darned netting, much used for curtains and bed furniture.

Though the *Punto Tagliato a Fogliami* is more celebrated than any other lace made in Venice, it did not appear until all the arts of Venice were on the decline, at the end of the seventeenth century. This lace is seen in perfection in the portraits of the period; the engravings of the Doge Francesco Morosini show magnificent specimens, as also does the picture of the Dogressa Quirini Valier in the Civic Museum at Venice. This lace was amongst the principal adornments on all full-dress occasions in Western Europe during the last half of the seventeenth and the early part of the eighteenth centuries. It is now made at the needle-point factory at Burano in all its old beauty, for from the finest seventeenth century examples are sought inspiration in the designing, and the method of achieving even the complicated double and triple relief has been re-discovered. We give a longer description of this lace than of others as it is considered by connoisseurs to be the *chef d'œuvre* of the lace industry, and by artists and cognoscenti to be one of the most beautiful productions of human skill.

Bobbin lace is made in Venice at the present day, as well as fine needle-points of every kind, such bobbin varieties as Pelestrina and Chioggia, besides the beautiful Polychromo lace, being made in large quantities. It is interesting to see in the large and well-organised lace schools of Venice the busy workers in this most artistic industry, for are they not the descendants of those who, two centuries

ago, gave to the world the masterpieces in lace which still remain to show us the beauty and delicacy of seventeenth century needlework ?

**Venezuelan Lace.**

The lace work made at Venezuela with drawn-thread work is very beautiful. It is executed upon cambric or linen, the threads being drawn away and divided ; but instead of being overcast, it is buttonholed with plain linen thread. Fine purse silks of many colours are used, as in the Oriental embroideries.

**Wiltshire Laces.**

Quantities of bobbin-lace similar in design and workmanship to the Devonshire lace of the period were at one time made in Wiltshire, the end of the seventeenth century being the best period. The industry lingered on in Wiltshire in a depressed condition till the beginning of the nineteenth century, some of the last workers having lived, we believe, in the village of Charmouth.

**Yak Lace.**

A coarse bobbin lace, made in Buckinghamshire and Northamptonshire, of wool obtained from the yak. The designs are copied from silk Maltese guipure and Greek laces, and are geometrical. The guipure bars are ornamented with purls ; the thick parts of the pattern are worked in cloth stitch.

**Youghal Lace.**

This lace is also called Irish Point. The lace-making industry is carried on in the convent schools of New Ross, Kenmore, Waterford, Kinsale, Killarney, and Clonakilty, but that produced at Youghal is the best. Old Italian laces are carefully copied, and some new stitches have been invented.

**Ypres Laces.**

These are mentioned under the headings Belgian, Mechlin, and Valenciennes Laces.

**Zante Lace.**

This lace is identical with Greek Point. Its manufacture has long been discontinued, though it is still possible to purchase the lace in the Ionian Isles.



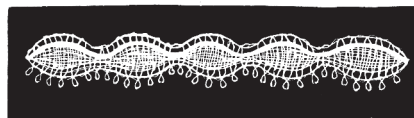
## A GLOSSARY RELATING TO HAND-MADE LACE.

**AFICOT.**—The French name of an instrument used in polishing the raised portions of lace. Lobster claws were sometimes employed for this purpose.

**BARBE.**—A lace tie worn by men and women in Italy and France during the early part of the nineteenth century.

**BARBS.**—The connecting threads thrown across spaces in needle-point and bobbin laces. They are also called Brides, Brides Claires, Coxcombs, Pearls or Purls, Legs, and Ties.

**BAUTA.**—A hood of black lace, worn by both men and women in Italy in the eighteenth century, specially in Venice. The lace covered the chin up to the mouth.



Bead Edge or Beading.

**BEAD EDGE.**—A simple heading for pillow lace, also known as Beading.

**BOBBINS.**—The small elongated wooden or bone reels on which the thread is wound for the purpose of lace-making. Occasionally bobbins in England are to be found made of bone instead of wood. If of the latter material they are frequently ornamented with tracery by means of pricking the surface of the wood, rubbing coloured powder into the holes, and then polishing the whole surface with beeswax. We have seen examples in use with posies and the name of a loving giver; decorated sticks or bobbins being usually the gift of a love-sick swain.

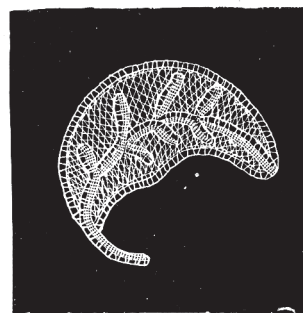
**BRANCHING FIBRES.**—In Honiton and other bobbin laces, where sprigs are formed separately from the ground, the chief stems in the leaves are marked with branching fibres.

**BRIDES AND BRIDES CLAIRES.**—The same as Bars. The connecting threads thrown across spaces in needle-point and bobbin laces.

**BRIDES ORNÉES.**—Bars ornamented with picôts, loops, or pearls.

**BUTTONHOLE STITCH.**—One of the chief stitches in needle-made lace; also known as Close Stitch, Point Noné, and Punto a Feston.

**CARTISANE.**—A strip of parchment or vellum covered with silk, or gold or silver thread, used to form a pattern.



Branching Fibres.



**CASCADE.**—A term applied to a trimming of lace, folded in zig-zag form.

**CENTRE FIBRE.**—A name given to the raised appearance in the centre of bobbin-made leaves.

**CHAMP.**—A groundwork, described under Fond.

**CHANSONS À TOILÉ.**—Ballads composed expressly for, and sung by, the maidens in a household while working at their lace or embroidery, or by the peasants as they work in their cottage homes or factories.

**CLOSE LEAF.**—In Honiton lace, close leaf sprigs are worked in cloth stitch.

**CLOSE STITCH.**—A name sometimes given to Buttonhole Stitch, one of the chief stitches in needle-point lace.

**CLOSE TREFOIL.**—A variety of Honiton sprig. The leaf is worked in lace stitch, the petals in cloth stitch.

**CONTINUOUS INNER PEARL.**—Used in Honiton and other braid laces as an ornament to the inner side of any leaf that is not filled with stitches.

**CORDONNET.**—The outline to ornamental forms or patterns in lace.

**COURONNES.**—Ornaments to the cordonnet, or outlining cord used in needle-point lace. These are frequently worked as decoration to the cordonnet, which forms the edge of the lace, or round any raised cordonnet in the body of the pattern. When in the latter position they are known as *Fleurs Volantes*, and take the place of Spines and Thorns.

**COXCOMBS.**—A name sometimes given to Bars; the connecting threads thrown across spaces in needle-point and bobbin laces.

**CROSS BAR OPEN.**—A stitch used in bobbin laces, chiefly for ornamenting brides.

**CROWNS.**—The English word for *Couronnes*, the ornaments to the cordonnet. Crowns are more fully dealt with under *Couronnes*.

**CUT-WORK.**—A stitch made in Honiton guipure to unite the pillow-made sprigs.

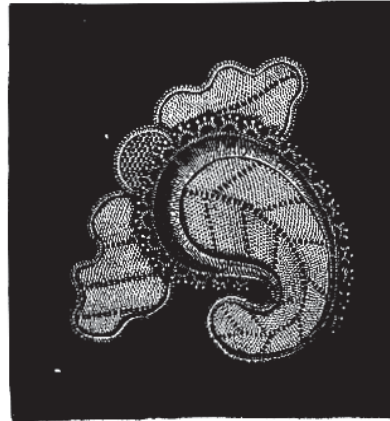
**DENTELÉ.**—The French term for a scalloped border.

**DESIGN.**—The pattern in lace work, as distinguished from the ground or footing.

**D'OYLEY.**—A small mat for table use or decoration.



Brides Ornées.



Couronnes, or Fleurs Volantes.



Centre Fibre.

**DRESSED PILLOW.**—A term used by bobbin-lace makers to intimate that all the accessories necessary are in their proper positions.

**ÉCRU.**—A French term for the colour of raw silk or unbleached linen.

**EDGE.**—There are two edges to lace: the outer, which in trimmings and flounces is either scalloped or ornamented with picôts; and the engrêlure or footing, used to sew the lace on to the material it is to decorate.

**EDGINGS.**—Narrow laces used to trim muslin or cambric frills.

**ELL.**—An English ell measures 45 inches, having been fixed at that length in 1101. A French ell is 54 inches; a Flemish ell, 27 inches; a Scotch ell, 37.2 inches.

**EN COQUILLE.**—A French term to denote a shell-shaped lace trimming, which is laid on to a garment after the manner of a succession of scalloped shells.

**EN EVENTAIL.**—A French term denoting fan-shaped lace trimming, which is pleated at the top and hangs so that it flares or fans at the bottom edge.

**ENGRÊLURE.**—The French name for Footing; it is also called Heading.

**ENTOILAGE.**—The French term for a plain mesh ground or galloon.

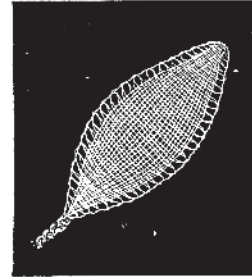
**ENTREDEUX.**—The French term for insertion, whether of embroidery or lace.

**FIL DE CREN.**—A thick and heavy outline or cordonnet.

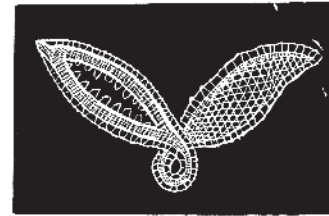
**FIL DE TRACE.**—The name by which the outlines of needle-made laces are distinguished.

**FILLINGS.**—A word occasionally used for Modes or Jours. Fancy stitches employed to fill in enclosed spaces in needle-point and bobbin laces.

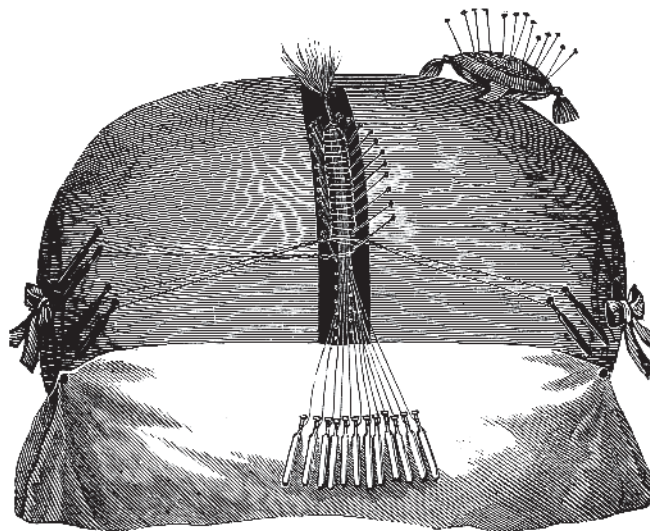
**FINGER.**—A measure of length used by needlewomen; it is  $4\frac{1}{2}$  inches.



Close Leaf.



Continuous Inner Pearl.



Dressed Pillow.

FLAX is composed of the filaments of the fibrous portion of *Linum usitatissimum*, an annual, native of Europe, and from it linen thread is spun. That of Flanders is the best for lace-making.

FLEURS VOLANTES.—Ornaments worked round a raised cordonnet in the design of needle-point lace.

FLOTS.—A French term used to signify successive loops of lace overlapping one another in rows.

FLOUNCE.—A term used to signify a strip more or less wide to be gathered or pleated on one side and left loose on the other. In the fourteenth century it was called a Founce; in the reign of William and Mary, a Furbelow, a corruption of Falbala, the Spanish for Flounce.

FOND.—Identical with Champ, Entoilage, and Treille. The ground-work of needle-point or bobbin lace as distinct from the toilé or pattern which it surrounds and supports. Grounds are divided into Fonds Claires, Brides Claires, and Brides Ornées. The Fonds Claires include the Réseau or net-patterned grounds. Fond de Neige is also called Œil de Perdrix; it is occasionally used in old Mechlin lace.

FOND SIMPLE, sometimes called Point de Lille, is the finest, lightest, and most transparent of all grounds. The sides of the meshes are not partly plaited as in Brussels and Mechlin, nor wholly plaited as in Valenciennes and Chioggia; but four of the sides are formed by twisting two threads round each other, and the remaining two sides by the simple crossing of the threads over each other. The paragraph on Grounds affords further information.

FOOTING OR ENGRÉLURE.—A narrow lace sewn to the upper edge of a flounce or border of lace, in order to attach it without injury to the garment upon which it is to be worn. It is sometimes called Heading.

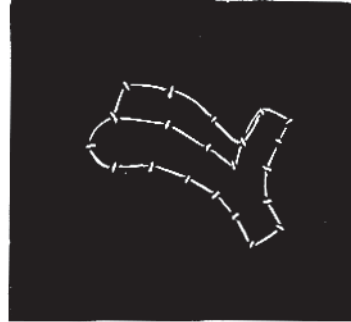
FRAISE OR RUFF.—An outstanding neck ornament, first used by Henri II. of France, to conceal a scar on his neck.

GARNITURE.—A French term signifying any description of decorative trimming, such as a garniture of lace.

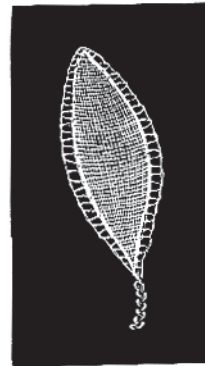
GIMP.—(1) The pattern, resting upon the ground, or held together by brides or bars. (2) An ornamental trimming of twisted threads, which was formerly called Guipure. (3) In Honiton the word denotes the coarse glazed thread used to raise certain edges of the design.

GINGLES.—A name given in Buckinghamshire to the bunches of coloured beads hung on to the bobbins by means of brass wire, in order to give extra weight and so increase the tension of the threads.

GODERONNÉ, GOUDRONNÉ.—A fluted edge, derived from the fluted edge of the silversmiths and not from *goudron* (pitch or starch), the stiffening of lace.



Fil de Trace.



Gimp (No. 3).



Fond, showing mode of Working Needle-point Ground and  
Outline Threads of Pattern.

**GODET.**—A founce whose upper edge is shorter than the lower, this effect being achieved by the shaping of the founce itself, not by the frilling-up of the material to make it.

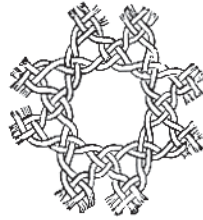
**GRAS POINT.**—The French term for Cross-stitch.

**GROPPO.**—An Italian term for a knot or tie.

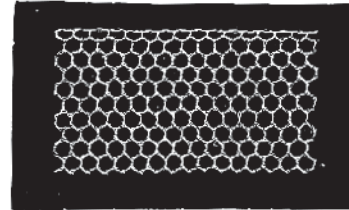
**GROUNDS.**—The grounds of laces are divided into two classes, one being called



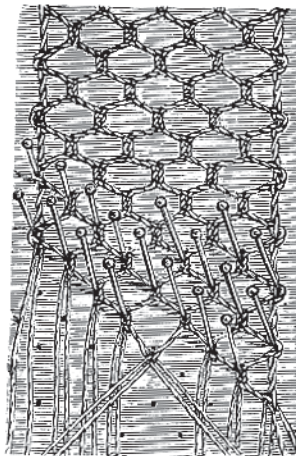
the Bride, the other the Réseau. The Bride ground is formed with plain or ornamental bars worked across the open spaces left in the design, in order to connect the ornaments forming the pattern. A Bride ground may be worked by the needle or with the bobbins. The Réseau ground is a net made with the needle or with the bobbins, and connects the ornaments of the design in the same way as does the Bride ground. There are many varieties of the same, such as Dame Joan, Hexagonal or Honeycomb, and Star Grounds. Several illustrations of grounds are given on page 88.



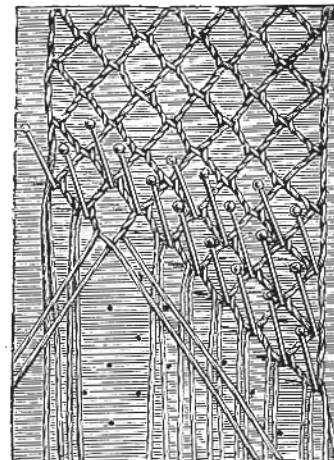
Bobbin-made Ground  
(much enlarged).



Hexagonal Réseau Net Ground  
Bobbin-made.



Hexagonal Ground in course of  
Making on the Pillow with  
Bobbins (enlarged).



Mechlin Circular Ground, in course of  
Making on the Pillow with  
Bobbins (enlarged).

#### GROUNDS.

**GRUPPO.**—An Italian term for a knot or tie.

**GUIPURE.**—A lace-like trimming of twisted threads. The word is now used to loosely describe many laces of coarse pattern. Guipure d'Art is the name given to modern Darned Netting.

**HALF-WHEELS.**—Ornamental bars used to connect the heavier portions of lace.

**HEADING.**—A term sometimes used instead of Footing or Engrêlure.

**HONEYCOMB.**—A variety of Ground.

**INCREASE WIDTHS.**—A term used in bobbin lace-making, when it is necessary to enlarge the pattern.

**INNER PEARL.**—Ornamental loops in Honiton lace, worked round an opening in the centres of the lace patterns.

**INSERTION.**—Strips of lace or embroidered muslin or cambric, having the edges on each side alike.

**JABOT.**—A French term originally signifying frilling or ruffles on a shirt; now used for any decorative neck frill on ladies' dresses.

**JOURS.**—A term used indifferently with Modes and Fillings for the fancy stitches used to fill in enclosed spaces in needle-point and bobbin laces.

**JUPE.**—The skirt of a dress.

**JUPON.**—The skirt of a petticoat.

**KERCHIEF.**—A handkerchief. A square of linen or cambric, sometimes employed by women to cover the head. Lace trimmings to handkerchiefs came first into fashion in England in the reign of Queen Elizabeth.

**KNOT.**—(1) In bobbin lace, a twist or knot in the thread. (2) A complication of threads in lace secured by interlacing the ends together. Knots are employed in fringe-making and in coarse lace, such as macramé.

**LACE TOKENS.**—These were given to lacemakers in payment for their work, and at the end of the last century were regarded as legitimate currency.

**LACET POINT.**—A stitch made in Honiton Guipure to unite the pillow-made sprigs.

**LAPEL.**—A term signifying the lapped or turned-over corner of the breast of a coat or bodice.

**LAPPET, OR TAB.**—The lace pendants of a woman's head-dress, worn in the eighteenth century, and still a part of the Court dress of the day in England and other European countries.

**LAWN.**—A delicately-woven linen, originally of French manufacture, introduced into England in the reign of Queen Elizabeth.

**LEAD WORKS OR LERD WORKS.**—Terms used to indicate Modes or Fillings. Fancy stitches employed to fill in enclosed spaces in needle-point and bobbin laces.

**LEAVES DIVIDED.**—This term denotes leaves worked with different stitches in Honiton Lace.

**LEGS.**—The same as Bars. The connecting threads thrown across spaces in needle-point and bobbin laces.

**LINE.**—The flax prepared for spinning before it has been sorted, according to the various degrees of fineness.

**LINGERIE.**—A French term for cambric and linen under-garments.

**MANCHETTE.**—A diminutive of the French word *manche*—a sleeve.

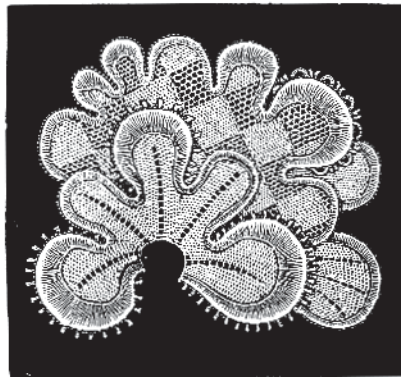
**MANTEAU.**—The French word for a cloak or loose external covering.

**MANTLE.**—An outer cloak slightly fitting to the figure.

**MATH OR MAT.**—The closely-plaited portions of flowers, or leaves, in bobbin-made lace; also the closely-worked portion of any lace.



Half-Wheels.



Modes or Fillings.

**MECHLIN GROUND.**—Of this there are two kinds, the circular and hexagonal. Both are used in Brussels bobbin lace as well as in Mechlin laces.

**MESHES.**—(1) In netting, this word denotes a completed loop. (2) In bobbin and needle-point lace it signifies the threads that form a net-pattern ground.

**MITTENS.**—Gloves without fingers, having an opening for the thumb.

**MODE.**—A French term signifying the fashion in dress.

**MODES OR JOURS.**—Fillings: fancy stitches employed to fill in enclosed spaces in the designs of both bobbin and needle-point laces. They are also called Lead Works and Lerd Works.

**MULL MUSLIN.**—A thin and soft variety of muslin, not dressed with any kind of stiffening.

**NAPERY.**—House linen; especially applied to table linen.

**NEEDLE.**—A pointed instrument, sharp at one end, and perforated at the other to receive the thread which it is designed to draw through any textile.

**ŒIL DE PERDRIX.**—A variety of ground sometimes found in old Flemish Point and Mechlin laces.

**OPEN BRAID.**—One of the stitches used in bobbin lace-making.

**OPEN CROSS BAR.**—When the bars which connect the different parts of modern needle-point lace cross each other they are so-called.

**OPEN DOTS.**—Holes made in bobbin lace in order to lighten any part of the design.

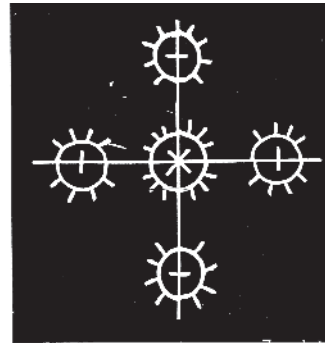
**OPEN FIBRE.**—A kind of bar used in Honiton lace-making to form open centres to various parts of the pattern, such as the open work in the centres of leaves.

**OPEN WORK.**—A word applied indifferently to embroidery, lace-making, knitting, netting, cut-work, and crochet, and signifying the interstices between the several portions of close work.

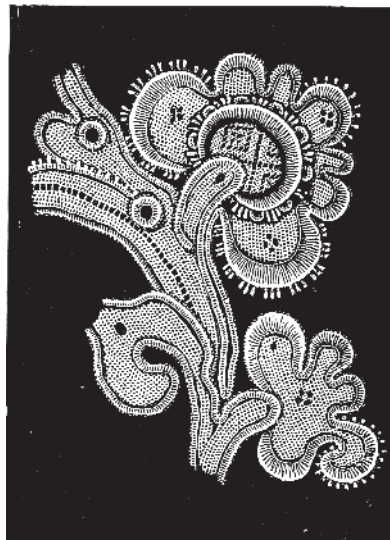
**OPUS.**—The ancient name for a work of any kind.

**ORPHREY.**—The broad band or clavi that adorns the priest's alb; it was used also to border the robes of knights.

**ORRIS.**—A corruption of Arras. The term is used now to denote galloon for



Picôts, (No. 2) on Bars.



Picôts used to enrich Needle-point Lace.

upholstering purposes. In the eighteenth century it was applied to laces woven in gold and silver.

**OUVRAGE.**—French term for work.

**PALL.**—The covering of a coffin.

**PARAMENT OR PAREMENT.**—A cuff sewn upon the outside of a sleeve.

**PARFILAGE OR RAVELLINGS.**—Work fashionable in the eighteenth century, especially at the Court of Marie Antoinette. The object of the work was to obtain from old and tarnished gold laces, braids, and sword knots the valuable metal threads woven into them, to sell to the gold-beaters.

**PARURE.**—A French term denoting a set of collar and cuffs.

**PASSEMENT.**—Until the seventeenth century, laces, braids and gimps were called *Passements à l'Aiguille*; bobbin laces, *Passements au Fuseaux*; and laces with indented edges, *Passements à Dentelle*. At present the word denotes the pricked pattern on parchment upon which both needle-point and bobbin laces are worked.

**PASSEMENTERIE.**—The old name for lace-workers; the word is now used for all kinds of fringes, ribbons, and gimp for dress trimmings.

**PEARLS OR PURLS.**—The same as Bars. The connecting threads thrown across spaces in needle-point and bobbin laces.

**PEARL EDGE OR PURL EDGE.**—A narrow thread edge of projecting loops, used to sew upon lace as a finish to the edge.

**PEARLIN OR PEARLING.**—The name used in Scotland in the seventeenth century to denote lace.

**PICÔT.**—(1) The French term for a prick, as with a needle, used in lace-making. (2) A minute loop or ornament used in needle-made or bobbin lace to add enrichment to an outline leaf, flower, or bar.

**PIN.**—An instrument used for the temporary attachment of one piece of material to another. Sharpened bones were used in bobbin lace-making before the sixteenth century, when the modern pin was invented; hence the term *Bone Lace*.

**PIN WORK.**—Also known as *Couronnes*, *Crowns*, *Spines*, *Thorns*, and *Fleurs Volantes*. In needle-point lace, it is used to lighten the effect of straight edges.

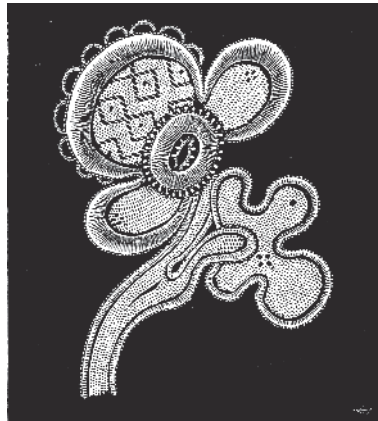
**PIZZO.**—The Italian term for lace, especially used in Genoa.

**PLAIN EDGE.**—An edge in bobbin lace undecorated with loops or pearls.

**PLIS.**—The French term for folds.

**PLY.**—A term signifying a single untwisted thread.

**POINT.**—The French term for stitches of every description. When the word is prefixed to lace, it means lace of fine quality, whether bobbin-made or needle-point.



Pin Work in Needle-point Lace.



**POINT DE CHANT.**—A bobbin lace ground, also known as Point de Paris ground. It has a hexagon and triangular mesh alternately. It is still used in making black lace.

**POINT DE LILLE.**—This is described under Fond Simple.

**POINT DE PARIS.**—Another name for Point de Chant.

**POINT DE RACCROC.**—The French name for Raccroc Stitch, which is used by lace-makers to join together réseau grounds.

**POINT NONÉ.**—Another name for Buttonhole Stitch, one of the chief stitches in needle-made lace.

**POINT PLAT.**—The French term for Flat Point, the name given to lace executed without a raised cordonnet or outline cord.

**POKING STICK.**—An iron tool which was heated in the fire and helped to arrange with accuracy the folds in a ruff. Queen Elizabeth paid her blacksmith, Thomas Labric, the sum of five shillings in 1592 for poking sticks.

**PRICKED.**—The term used in pillow lace-making to denote the special marking out of the pattern upon parchment.

**PRICKER.**—A short instrument used in bobbin lace to prick holes in the pattern to receive the pins.

**PUNTO A FESTON.**—The Italian term for Buttonhole Stitch, one of the chief stitches in needle-made lace.

**PURLS.**—Another name for Bars. The connecting threads thrown across spaces in needle-point and bobbin laces.

**PURLINGS.**—A stitch used in Honiton Guipure to unite the bobbin-made sprigs.

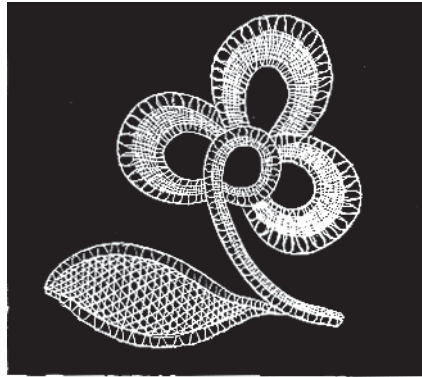
**QUILLINGS.**—Plaits of lace, tulle, or ribbon, sewn down so that the edge opens in flute-like folds.

**QUINTAIN.**—A fine lawn used as a background in cut-work, so called from the French town in which the finest quality was made.

**RACCROC STITCH.**—Also known as Point de Raccroc and Rucroc. A stitch used by lace-makers to join together réseau grounds.

**RAISED FLOWER.**—In bobbin lace this flower is worked upon the cushion, commencing with the centre petals. By the tension of some of the stitches the raised effect, characteristic of Devonia lace, is gained.

**RAISED WORK.**—In bobbin lace this term denotes the raised edge worked down one side of leaves and flowers. Honiton and Duchess each have occasionally raised work, which heightens the effect of the lace considerably.



Plain Edge.



Pricked Pattern.

RAVELLINGS.—Another name for Parfilage.

RÉSEAU.—(1) Identical with Rezel and Rezeuil. A net-pattern mesh or honeycomb ground, made either with the needle or with bobbins. (2) A stitch made in Honiton Guipure to unite the bobbin-made sprigs.

RÉSEAU ROSACÉ.—The name given to the réseau ground in Argentan lace.

REZEL, REZEUIL.—Terms used indifferently with Réseau for the groundwork of lace, whether worked with the needle or with bobbins.

ROBING.—A flounce-like trimming attached to the front of a skirt.

ROUISSAGE.—The process of steeping the flax preparatory to its being spun for lace-making.

ROUND PILLOW.—The kind generally used in Devonshire for bobbin lace.

RUCHE.—A French term for a quilled or a goffered strip of lace.

RUCROC.—A special variety of stitch used to join together réseau grounds.

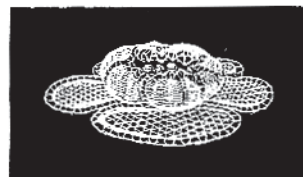
RUFF.—The same as Fraise (the fold or outstanding frill of longish hair round the neck of a calf), from which the idea of the neck ruff was taken.

RUFFLES.—Frills worn round the wrist. In the time of the Tudors, they were called Hand Ruffs.

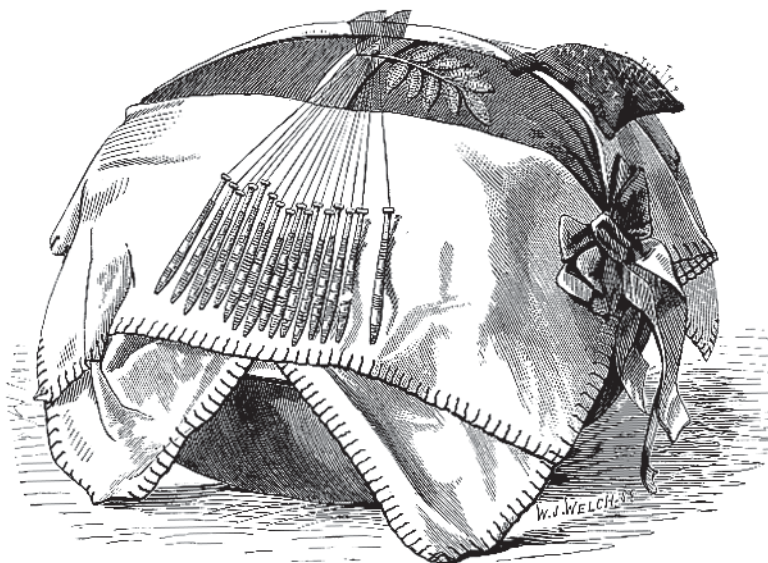
RUNNERS.—The name by which the bobbins which work across a pattern in bobbin lace are known.

SAM CLOTH.—An old term denoting a Sampler.

SAMPLERS.—These were in use during the sixteenth century, when, on account of the scarcity and high price of pattern books, the earliest patterns



Raised Flower.



Round Pillow dressed with Pattern, Bobbins, Pin-cushion, and the Lace in process of Making.



the secret of its use from Holland and was patronised by Queen Elizabeth. Starch was at first looked upon as having an uncanny power and was called "devil's broth," but its utility in stiffening the enormous ruffs of the period was admitted.

**STEM STITCH.**—A stitch used in Honiton lace. There are three kinds of Stem Stitch: Beginner's Stem, Buckle Stem, and Stem Stitch proper.

**STRAND GROUND.**—Used to connect Honiton sprays; it is formed of irregular bars.

**STREAK STITCH.**—In hand-made lace the veins of leaves are sometimes indicated with an open line called Streak Stitch.

**TAB.**—Another name for Lappet, under which heading it is described.

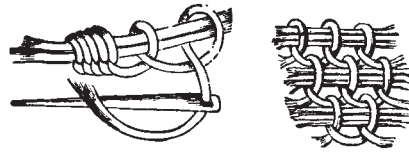
**THORNS.**—Identical with Spines and Pin-work. Long straight points used to enrich cordonnets.

**TIES.**—The same as Bars. The connecting threads thrown across spaces in needle-point and bobbin laces.

**TOILÉ.**—The name for the substance of the patterns of lace as distinct from the ground.

**TREILLE.**—(1) The name by which the réseau grounds of needle-point and bobbin laces are distinguished from the pattern they surround. (2) The general term for the ground or réseau of lace throughout Belgium.

**WIRE GROUND.**—Sometimes used in Brussels lace. It is made of silk, with its net-patterned meshes partly raised and arched, and is worked separately from the design, which is sewn on to it when completed.



Specimens of Needle-point Toilé  
(much enlarged).





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