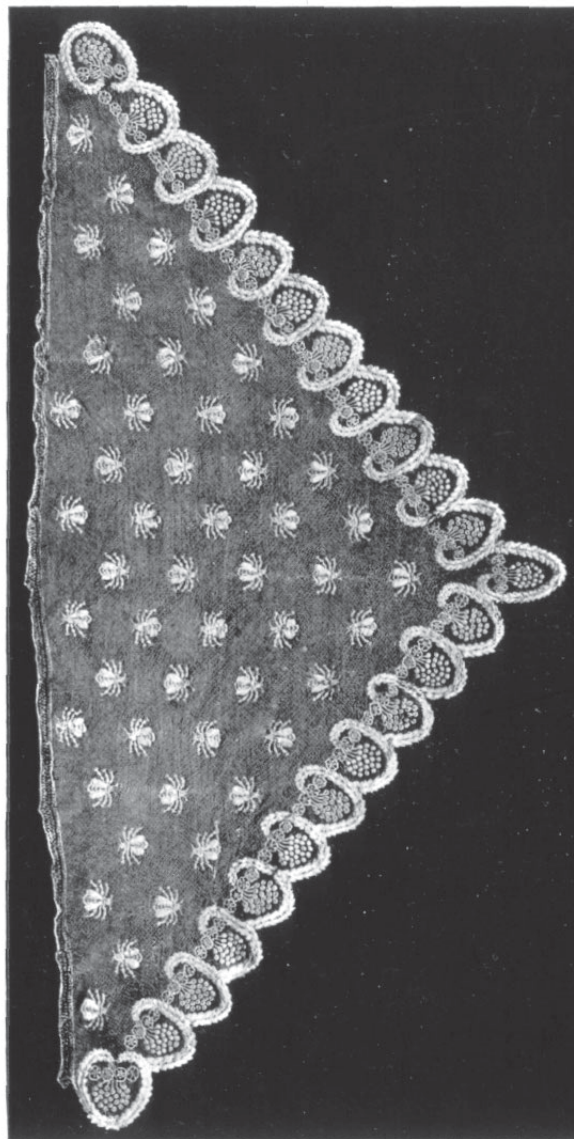


Plate LXXV.



TRIANGULAR PIECE OF ALENÇON.

The ground powdered with the Napoleonic bees ; said to have belonged to the Empress Marie Louise. Empire, about 1810.

the pattern. When finished, a steel instrument, the *aficot*, was passed into each flower to polish it and remove any inequalities on its surface. There are therefore twelve processes, including the design. These can be subdivided into twenty or twenty-two.

In point d'Alençon horsehair was introduced to give firmness and consistency to the cordonnet in the later period of Louis XV., and during the reign of Louis XVI. It has been objected* that this cordonnet thickens when put into water, and that the horsehair edge draws up the flower from the ground, and makes it rigid and heavy. It was this solidity of Alençon, and of the still heavier Argentan which caused them to be known as "dentelles d'hiver."† According to Peuchet, it was only worn in the winter, though at that date it was sufficiently light in design.

In 1836 Baron Mercier, thinking by producing it at a lower price to procure a more favourable sale, set up a lace school, and caused the girls to work the patterns on bobbin net, as bearing some resemblance to the old point de bride, but fashion did not favour point de bride, so the plan failed. The only important modern innovator in workmanship was the introduction of "shading" on the flowers by M. Beaumé in 1855. Shaded tints were brought in tentatively by M. Larnaz Triboult, and in a book of patterns for point made between 1811 and 1814, certain leaves were marked to be shaded. This effect is made by varying the application of the two stitches used in making the flowers—the *toilé*, which forms the closer tissue, and the *grillé*, the more open part of the pattern. This system has been adopted in France, Belgium, and England, but with most success in France. The thread from which Alençon was made was spun at Lille,‡ and also at Mechlin and Nouvion.

* "Dictionnaire du Citoyen," Paris, 1761.

† "Déjà, sous Louis XV., le point d'Alençon et le point d'Argentan étaient désignés par l'étiquette comme 'dentelles d'hiver'" (C. Blanc, "L'Art dans la Parure").

‡ "La fabrique de Lille fournit les fils pour le travail du point. Ils sont plus fins et plus retors que les fils destinés à la plus fine dentelle" ("Dictionnaire Universel de la Géographie Commercante," 1789).

ARGENTAN LACE.

Of all the point de France centres, Alençon, with its neighbour Argentan (the two towns are separated by some ten miles), produced the most brilliant and the most permanent results; and at Argentan, which has been mentioned in 1664 as having long learned the art of imitating points de Venise, a bureau for the manufactures of points de France was established at the same time as the bureau of Alençon. Early Argentan no doubt produced point of the same type as that of Alençon, and the two laces only began to be distinguished when Alençon adopted the réseau ground.

“Argentan” is the term given to lace (whether made at Alençon or Argentan) with large bride ground, which consists of a six-sided mesh, worked over with button-hole stitches. “It was always printed on the parchment pattern, and the upper angle of the hexagon was pricked; the average side of a diagonal taken from angle to angle, in a so-called Argentan hexagon, was about one-sixth of an inch, and each side of the hexagon was about one-tenth of an inch. An idea of the minuteness of the work can be formed from the fact that a side of a hexagon would be overcast with some nine or ten button-hole stitches.”

In other details, the workmanship of the laces styled Alençon and Argentan is identical; the large bride ground, however, could support a flower bolder and larger in pattern, in higher and heavier relief, than the réseau ground.

Peuchet writes in the late eighteenth century that the bride ground of Argentan was preferred in France, and that the workmanship of Argentan was superior to that of Alençon: “Elles ont de beaux dessins pour le fond, et pour la régularité des yeux, de la bride et du réseau.” He adds that lace was sent from Alençon to Argentan to have the modes made and also the fond and the bride ground.

“The two towns had communications as frequent as those which passed between Alençon and the little village of Vimoutier, eighteen miles distant, where one workman in particular produced what is known as the true Alençon lace.”* As Peuchet writes, the “fabricants”

* A. S. Cole.



BORDER OF ARGENTAN.

The upper portion being filled in with a grounding of réseau rosacé, the lower with the Argentan ground. Early eighteenth century.

of Alençon* could have the fond and the bride bouclée made by the workwoman employed by the "fabricants" of Argentan. At Alençon all the varieties of bride and réseau were made, while at Argentan a speciality was made of the bride ground.†

The bride picotée—a survival of the early Venetian teaching—was also a speciality in Argentan point. It consists of the hexagonal button-holed bride, ornamented with three or four picots. The secret of making it was entirely lost by 1869.‡

Towards the beginning of the eighteenth century, when the manufacture had fallen into decay, it was raised in 1708 by one Sieur Mathieu Guyard, a merchant mercer, who states that "his ancestors and himself had more than one hundred and twenty years been occupied in fabricating black silk and white thread lace in the environs of Paris."

In 1729, Monthulay, another manufacturer, presented the contrôleur général, M. Lepeltier des Forts, with a piece of point *without any raised work*, representing the contrôleur's arms §—a novel departure in the fabric. The fabric was checked by the Revolution, and died out after a short revival in 1810. In 1858 Argentan point had become rare, and the introduction of cotton about 1830, instead of the linen thread from Lille, Mechlin, and Nouvion debased its quality.

The design for Alençon and Argentan is identical, though its

* "On vient même d'Alençon faire faire des brides et des fonds à Argentan et on y achève des modes."

† "Les trois sortes de brides comme champ sont exécutées dans les deux fabriques, et les points ont été et sont encore faits par les mêmes procédés de fabrication, et avec les mêmes matières textiles" ("Histoire du Point d'Alençon").

‡ In January 1874, with the assistance of the Mayor, M. Lefébure made a search in the greniers of the Hôtel Dieu, and discovered three specimens of point d'Argentan in progress on the parchment patterns. "One was of bold pattern with the grande bride ground, evidently a man's ruffle; the other had the barette or bride ground of point de France; the third picoted, showing that the three descriptions of lace were made contemporaneously at Argentan" (Mrs Palliser, "History of Lace").

§ "Histoire du Point d'Alençon."

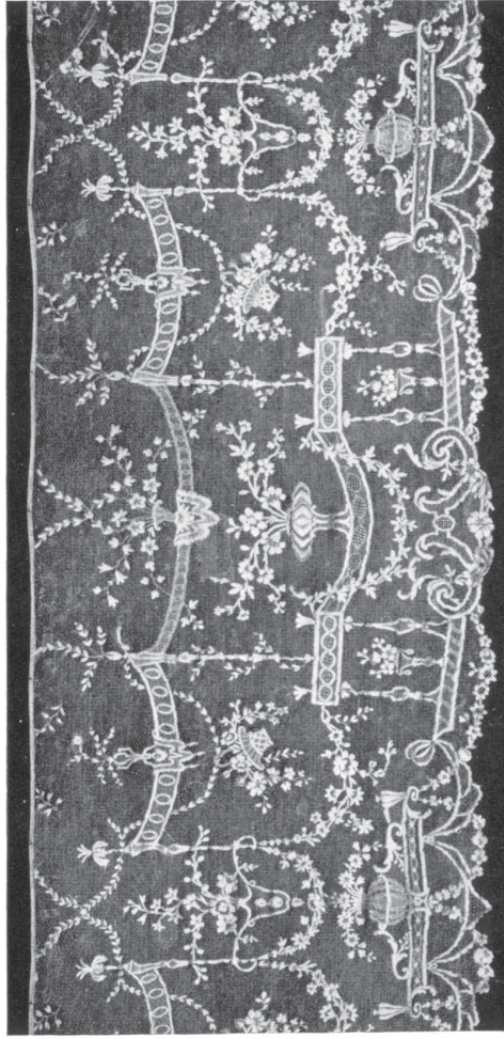
sequence is more easily studied in the more important manufacture of Alençon.

As M. Paul Lecroix has observed, France never failed to put her own stamp on whatever she adopted, thus making any fashion essentially French, even though she had only just borrowed it from Spain, England, Germany, or Italy.

This is especially true of French needlepoint lace, of which the technicalities and design were borrowed *en bloc* from Italy. Gradually, however, the French taste superseded the Italian treatment, and produced a style which, no doubt, owed much of its perfection and consistency to the State patronage it enjoyed and to the position of artistic design in France, a fact which was noticed early in the eighteenth century by Bishop Berkeley. "How," he asks, "could France and Flanders have drawn so much money from other countries for figured silk, lace, and tapestry if they had not had their academies of design?"

During the Louis XIV. period, until the last fifteen years of the reign, points de France were made with the bride ground, and to judge by the evidence of portraits, preserved in general the rolling scroll of Venetian rose points. Some specimens, however, show a French influence in the composition of the design, a tendency which (as when expressed in textiles, or metal) led to a style of symmetrical composition, with fantastic shapes. A certain "architectural" arrangement, and the use of canopies, with scroll devices on either side of them which Bérain uses, is certainly met with in lace. An ornament consisting of two S's, *addorsed*, and surmounted by a miniature canopy, is of not uncommon occurrence, and also a somewhat grotesque cock, and a small fleur-de-lys or trefoil. The king's monogram, the interlaced L's, and the *flamme d'amour* arising from two hearts are also met with, a compliment of the royal manufacture to its royal patron.

There are some good specimens of point de France in the Musée des Arts Décoratifs at Paris. Two very interesting specimens of point de France are in the collection of Madame Porgès, and were exhibited at the Exposition Internationale of 1900 at Paris. The first, a fragment, has as central motif the sun in splendour surmounted by a dome or dome-shaped canopy, flanked by two trophies of crossed swords and flags. Another piece in the same collection has a young



FLOUNCE OF ARGENTAN.

Louis XV., eighteenth century (much reduced). (*In the possession of Mrs. Finch.*)

man attired as an antique warrior wearing a huge helmet with the double eagle as a crest. Above his head is the closed crown of a royal prince, supported by two angels. Above this crown again is a small Bacchus astride a wine-cask. The motif of two dolphins suggests that the piece represents the Dauphin, the son of Louis XIV. Two Indians, with the conventional kilt and upstanding crown of feathers, offer the warrior flowers. Below are the Dauphin's two sons, the Duc de Bourgogne and the Duc d'Anjou, as young warriors, crowned by flying genii. The Dauphin treads upon a characteristic trophy of arms, cannon, and standards.

In a Swiss collection there is a somewhat later piece, a square cravat end, in the centre of which is a lady seated at an organ; beneath an ornate canopy various figures play various musical instruments—a lyre, a violin, a violoncello, castanets—while two figures sing, holding a music-book. Light, fantastic, short scrolls fill up the ground. Two somewhat similar cravats in the Victoria and Albert Museum (Bolckow Bequest) have, among various motifs, a draped and scalloped canopy above the figure of a lady in full toilette seated upon a bird with displayed plumage. Below her is a fantastic pedestal with balanced rococo and leafy shapes on each side of it; immediately above the flanking shapes are small figures in Oriental costume. On the upper right and left of this central group is the half-figure of a lady with a cockatoo in one piece, and the half-figure of a lady with a little dog under her arm in the other. Below, to right and left of the large central group, is a smaller vertical group of a flower vase on stand with blossoms radiating from it, and beneath this is a gentleman playing a violoncello and a lady playing a musical instrument. All these objects are held together by small bars or brides à picots (Plate LXVI.).

In Venetian rose-point laces of the same period, probably owing to French influence, design became more frequently vertical and balanced upon either side of an imaginary central line. At the end of Louis XIV.'s reign lace in cravats, ruffles, and flounces was worn fuller * or in folds, a hanging pattern, or one in which the arrangement of details

* "A la fin du règne de Louis XIV. les rabats ne se portaient plus à plat mais froncés sous le nom de cravates" (Lefébure).

was conspicuously vertical,* was found more appropriate than horizontal arrangements of ornament which require to lie flat. This symmetrical tendency owes something to the personal taste of Louis XIV. Madame de Maintenon writes in one of her letters that the king was so fond of symmetry in his architecture that he would have people "perish in his symmetry"; for he caused his doors and windows to be constructed in pairs opposite to one another, "which gave everybody who lived in his palaces their death of cold from draughts."

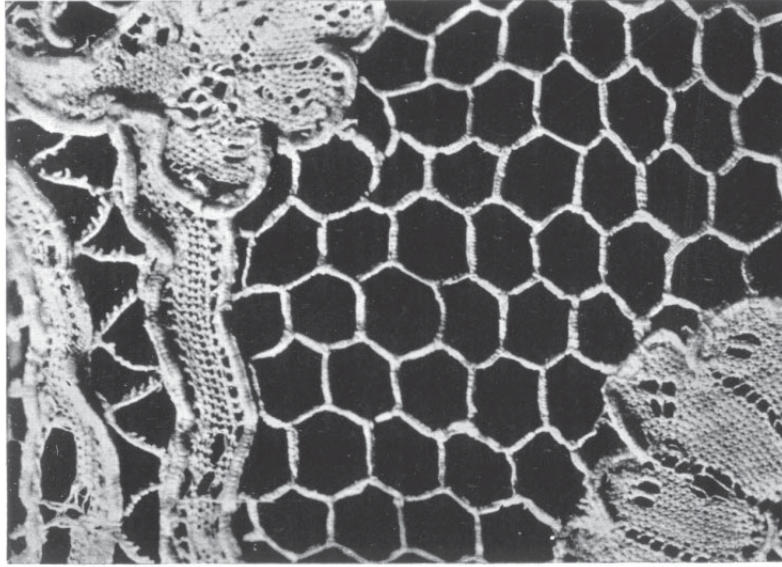
A specimen of early point de France of this period, where the vertical arrangement is most noticeable, is No. 747, 1870, in the Victoria and Albert Museum, a tablier of needlepoint lace scalloped with patterns of pine-apples, flowers, leaves, and conventional forms upon a hexagonal ground of *bride à picots*. Another very early piece is No. 552, 1868, of the same collection, a large scrolling design upon a hexagonal *bride* ground.

The former specimen shows a tendency, which later distinguishes French design, to the planning of the lines of the design upon a conventional basis, while treating the detail somewhat naturalistically.† Lace, which is largely influenced by contemporary textiles and embroidery, was not without its influence upon certain brocades and silks of the Louis XIV. period, where small trellisings and spots like the *à jours* so generally introduced in the larger pieces of lace, are met with.‡

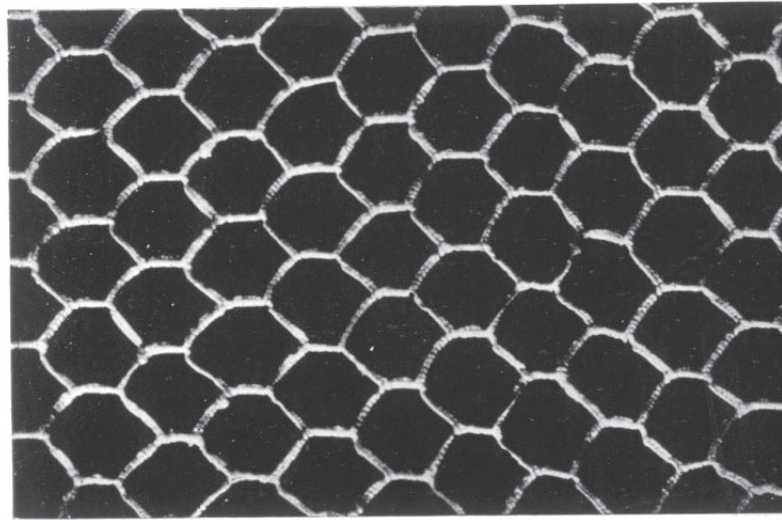
* This vertical arrangement may be noticed in certain French portraits, as, for example, in the point lace in the portrait of the Duchesse de Nemours, by Hyacinthe Rigaud.

† In French brocades of the seventeenth century the shapes of the flowers and leaves are more detached from one another and distinctly depicted than those of contemporary Italian patterns.

‡ "In a piece of satin and coloured silk brocade, period Louis XIV., French, late seventeenth century, the bands forming the ogees are broad and elaborated with small trellisings and spots, which lace fanciers will recognise as being very similar to the *à jours* so frequently introduced into the large point de France, point d'Alençon, and point d'Argentan of the later years of the seventeenth and earlier years of the eighteenth centuries. A greater variety of effects arising from this



PIECE OF ARGENTAN LACE.
Enlarged, showing *toizil* and cordonnets.



ARGENTAN MESH.
Enlarged.

The réseau ground, introduced about 1700, naturally introduced a finer, more minute floral genre of design, and a new style began to declare itself, associated with the reign of Louis XV. Here, as in furniture and decoration generally, the symmetrical tendency was overthrown and oblique and slanted motifs were the fashion. The impoverishment of the kingdom towards the end of the reign had had its effect upon trade. Many manufactures had disappeared, and those remaining lost two-thirds of their custom. A more simple and saleable genre of lace was substituted for the important pieces of Louis XIV.'s reign. As the design became thinner the réseau ground filled up its deficiencies, while to give it "interest" enclosures of a finer ground were introduced and à jours filled with light and open patterns.

The floral patterns of the period no doubt result from the fact that French designers had from very early times peculiar encouragement to draw and paint from plant forms of great variety, which were cultivated in public gardens. French textile patterns of the seventeenth century are full of effects derived from a close adherence to natural forms, the expression of which pervades their art in a more lively and dainty manner than in the corresponding Italian patterns. Yet another motif introduced into lace from textiles is the Louis XV. wavy ribbon pattern, generally enclosing a rich variety of grounds. The twining ribbon patterns encircling flowers within their spiral volutions were amongst the most popular products of the Lyons factories at the close of the seventeenth century. Tocqué's portrait of Marie Leczinska (1740) shows that a pattern of sprays of flowers entwined in a double serpentine ribbon or ribbon-like convolution was fashionable at that date.

The ribbon motif may often be seen in its usual form of undulating lines, dividing the ground into oval compartments, from which a spray or flower springs. The introduction of military "trophies" is not unusual. Cannons and flags are sometimes skilfully combined with floral ornament.

Certain exotic features and "chinoiseries" are to be noted in lace as characteristically French adaptation of lace devices is given in the embellishment of the leaves and flowers of a piece of olive-green satin damask woven in white silk" (A. S. Cole, "Ornament in European Silks").

in the decoration of the late seventeenth and early eighteenth centuries. The appearance of Indian figures in lace is a curious reflection of the taste of the time. Such figures invariably show the odd kilt-like skirt reaching to the knees, and on the head a circlet of upstanding feathers of the conventional savage of the period; sometimes a hunting implement is slung across the shoulder. Other figures of a pseudo-Oriental character are also to be found—a pendant to the taste which demanded negro attendants, Oriental lacquer plaques inlaid upon furniture, and Indian gods in the boudoirs.

In textiles design towards the latter part of the eighteenth century became still more simplified.* Alternating straight stripes and bands running vertically up and down the pattern are mingled with small bunches of flowers, sometimes with tiny detached sprays and spots. "C'est le ligne droite qui domine!" † These straight stripes, which appeared towards the last year of Louis XVI., were retained during the Republic and the Consulate. It is interesting to note that the output of examples of this type coincides in point of time with the period when the finances of France were suffering considerably from the extravagances both of the Government and of individuals during the reigns of Louis XIV. and XV. ‡ Lace follows closely the developments of textiles. (See lappet in Plate LXXII.)

In lace, instead of wreaths, ribbons, or festoons undulating from one side of the border to another, we have a stiff rectilinear border of purely conventional design, the reflection of the dominant straight line of decoration. § In textiles also, as in lace, *semés* become more widely separated.

In lace, under Louis XVI., it became the fashion to multiply the number of flounces to dresses and to gather them into pleats, so that ornamental motifs, more or less broken up or partially concealed by the pleats, lost their significance and *flow*. The general ornamental

* M. Dupont-Auberville, "L'Ornement des Tissus."

† Rouaix, "Les Styles."

‡ A. S. Cole, "Ornament in European Silks."

§ The straight line in furniture was the result of the revival of "classic" taste and imitation of classic models.

effect of the lace of the period depended upon the orderly repetition and arrangement of the same details over and over again. The spaces between the motifs widened more and more until the design deteriorated into *semés* of small devices, detached flowers, *pois*, *larmes*, *fleurons*, *rosettes*. The design usually only ran along the edge of a piece of lace, the upper portion was *réseau*, little disguised * (Plate LXXIV.).

The prevalent fashion in costume of the period did not exact such ornamental elaboration of laces as had distinguished even the preceding reign.† An illustration of the diminishing use of lace is a portrait by Drouais, of Turgot (1778), showing but a small ruffle or edging to his shirt front instead of the full folds of a deep cravat. A great deal of lace of this date is straight-edged, and shows two grounds, the finer *réseau* as a border, and a coarser variety for the upper portion covered with a very simple design or *semé*. The minute picots on the *condonnets* of the little sprays of flowers and ornament of the lace of this period should be noticed. The sharp, thin appearance of the work is chiefly due to the use of fine horsehair used as the foundation line of the *condonnet* of every ornament, upon which the fine threads have been cast. In earlier Alençon the horsehair was used along the border of the piece only.

The Empire style follows with its decided phase of heavy classicism. At first the small *semé* was used, but instead of the rose and tulip leaves, laurel and olive leaves were substituted. In lace, Roman emblems and attributes were introduced, and the Napoleonic bee appears on some pieces of Alençon specially made for Marie Louise. A triangular piece of Brussels *vrai réseau* of this set with bees of Alençon point is shown in the illustration (Plate LXXV.).

* Compare the last lace bill of Madame du Barry, 1773: "Une paire de barbes plattes longues de $3\frac{1}{4}$ en blonde fine à fleurs fond d'Alençon. Une blonde grande hauteur à bouquets détachés et à bordure riche. 6 au de blonde de grande hauteur façon d'Alençon à coquilles à mille poix."

† According to Wraxall ("Memoirs," ed. 1815, i. 138), the total abolition of buckles and ruffles was not made till the era of Jacobinism and of equality in 1793, and 1794. Sir P. J. Clerk, though a strong Whig, wore "very rich laced ruffles" as late as 1781.

Large spaces of réseau with semés and a straight-edged border continued in fashion (Plate LXXIV.).

In the Porgès Collection are one or two Empire pieces showing coats-of-arms, garlands, and draperies held up by cords and tassels, and the foliage of the oak and laurel ornament, the lace destined for the wives of the Chevaliers of the Legion of Honour.

The laces of the Restoration are heavy and tasteless.

CHAPTER XIII.

LILLE AND ARRAS.

LILLE.

LACE was made at Lille,* the ancient capital of Flanders, in 1582, but as it has been a French town since the Treaty of Aix-la-Chapelle in 1668,† and Nimeguen (1678), its productions are included among French laces, though in character and design they are more closely allied to those of Flanders.

Peuchet mentions the products of Lille in the "genre" of Mechlin and Valenciennes, and says that much "fausse Valenciennes," very like the "vraie" type, was fabricated in the hospital at Lille.

The design in Lille of the late eighteenth and early nineteenth centuries resembles Mechlin, the special difference between the two laces lying in the make of the réseau. The Lille ground, fine, light, and transparent, has a hexagonal mesh, and is called "fond clair," or "fond simple." "Four sides of the mesh are formed by twisting two threads round each other, and the remaining two sides by simple crossing of the threads over each other." Square dots ("points d'esprit") are one of the characteristics of Lille, as are also the straight edge, and light, formal pattern, outlined by a coarse, flat, untwisted linen thread, which shows up against the very transparent fond clair,

* "Cette ville possédait autrefois plusieurs industries d'art très prospères ; la dentelle, la tapisserie, l'impression sur tissus. Les traditions artistiques flamandes leur avaient conservé une grande originalité" (Marius Vachon, "Les Industries d'Art," Nancy, 1897).

† At this time a number of lace-workers withdrew from Lille to Ghent.

and the oval openings left near the edge of the lace, and filled in with simple à jours.

In 1803 the price of thread having risen 30 per cent., the lace-makers, unwilling to raise the prices of their lace, adopted a larger mesh, in order to diminish the quantity of thread required.

ARRAS.

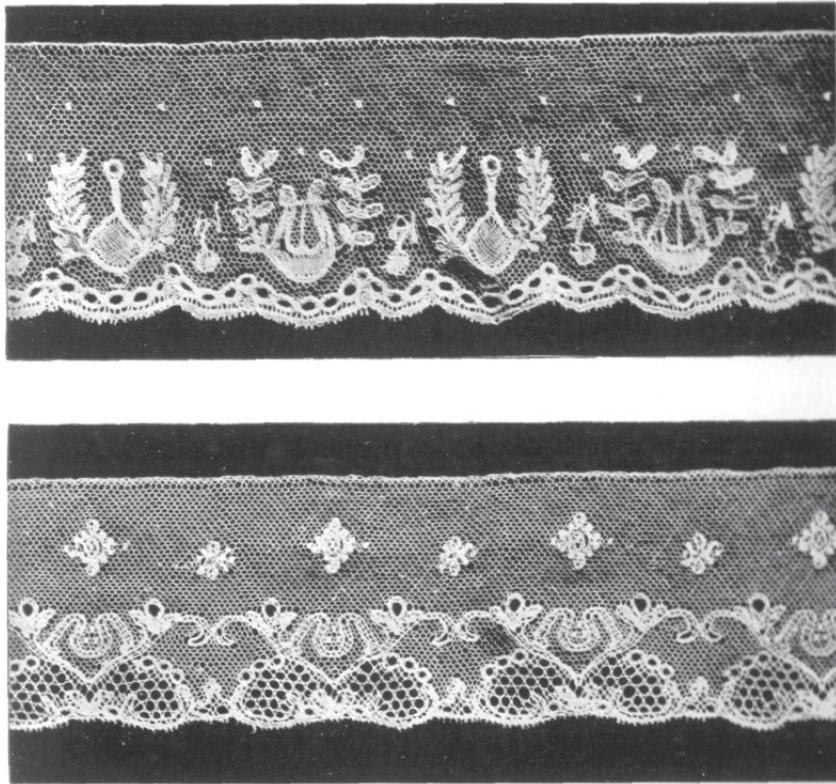
“ Arras, from the earliest ages, has been a working city ; the nuns of the convent excelled in all kinds of needlework,” and lace-making was in 1602 the principal occupation of the institution of the Filles de Sainte-Agnès. M. de Cardevacque, in his “ Histoire de la Dentelle d’Arras,” gives some curious details of the methods of teaching lace-making in these conventual establishments, the pupils beginning with bobbin lace in which only four bobbins were employed.

Owing to its early repute as a centre of bobbin lace, Arras was chosen as an establishment of the points de France, and Valenciennes were copied there with some success in 1713.*

In the later eighteenth century, Arras, like Lille, made a quantity of narrow light lace, which went by the name of “ mignonette,” which was very popular during the Empire (1804-12), since which period it has declined. In 1800, the laces of Lille and Arras were the only “ dentelles communes ” in vogue, and their strength, whiteness, and low price assured them a market.

* “ Les dentelles qui se fabriquent à Arras dans la maison de la Providence et qui passent pour être assez belles, ne sont qu’une copie de celles de Valenciennes, et les ouvrières les exécutent très lentement ” (“ Letter of M. de Bernage, Intendant at Amiens to the Contrôleur-général,” 3rd and 7th May 1713).

Plate LXXIX.



EDGINGS OR BORDERS OF LILLE.

CHAPTER XIV.

CHANTILLY.

CHANTILLY, in the department of Oise, is the centre of a district long famous for its silk laces, in black and white, the manufacture having been established in the seventeenth century by the Duchesse de Longueville; the name of a lace-maker, Charlotte Martin, is mentioned in 1700, and about 1750 there were three houses of lace-dealers, Moreau, Le Tellier, and Lionnet.*

Chantilly black lace has always been made of silk, but from its being a grenadine, not a shining silk, a common error prevails that it is thread, whereas black thread lace has never been made either at Chantilly or Bayeux. In the inventories of the eighteenth century black lace and black silk lace appears fairly frequently. A specimen illustrated in the "History of Lace" from an old order-book of the time of Louis XVI. shows a straight-edged lace with a flower-vase design, the flowers worked in grillé or open stitch, the pattern outlined with a cordonnet. In the Victoria and Albert Museum, No. 868, 1853, is a piece of lace with a flower-pot pattern, and the fond chant ground of the eighteenth century. A piece in the Musée des Arts Décoratifs, Paris, is exactly like that illustrated from the old order-book of the time of Louis XVI. The designs of this period were "vases" or "flowering" baskets, small ornaments, small flowers, "pois" arranged like pearls on a string.

Like other French fabrics, Chantilly suffered in the Revolution, and had a short period of comparative prosperity under the Empire. In

* G. H. Quignon, "La Dentelle Chantilly."

1805, the Chantilly workwomen made white blonde, which was then in fashion in Paris; and large patterned blondes were also made for exportation to Spain and her American colonies.

The lace industry has been driven away from Chantilly by the increase in the price of labour consequent on its vicinity to the capital, and by the competition of Calvados.

The grounds used in Chantilly were the Alençon ground, and the *fond chant* (an abbreviation of Chantilly), or six-pointed star *réseau*.*

Chantilly, in the early nineteenth century, was exported to Holland, Russia, Germany, Portugal, and England. After 1827, the trade considerably declined, and its decadence was further accentuated from 1830-40.

Until 1840 Chantilly was made in bands from 10 to 12 centimètres wide, which were afterwards invisibly joined. After 1840, in the reign of Louis Philippe, Chantilly came into favour, and large pieces were designed, often made in one piece, fichus, shawls, and later "barbes." In the reign of Napoleon III. very ambitious and remarkable specimens of Chantilly were produced, the ornament delicately "shaded." In 1870, the lace houses became bankrupt somewhat suddenly, many parchments and unfinished pieces of lace were left in the hands of the workers and never claimed, and a great deal of Chantilly was sold at a loss to the Prussians during the siege of Paris.

Le Puy produced † from 1850 to 1870 lace like Chantilly, but with the *fond chant* ground instead of the *fond d'Alençon*. ‡

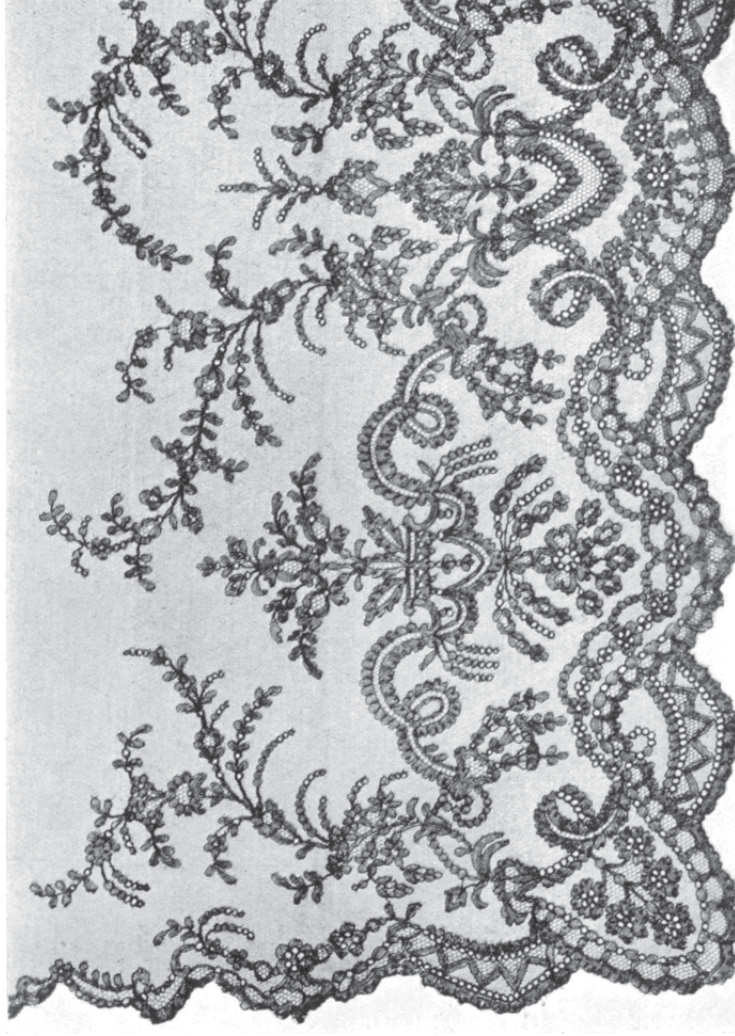
To the collector looking for Chantilly, a few hints will be useful. It is more difficult to distinguish between real and machine-made lace in black than in white (as the colour and texture of linen thread and cotton are very distinct in white). A fairly safe test is the edge. In the case of real Chantilly, the loops on the edge will be found to be part of the lace, but in the machine-made lace, these will be found to be sewn on, and can easily be pulled away. In general, the weakest point of all machine-made lace is its edge.

* 1787, "Une paire de barbes de dentelle noire Alençon à bordure longue" ("Livres-Journal de Madame Eloffe," ed. the Comte de Reiset).

† Modern Chantilly lace is no longer made at Chantilly itself, but at Calvados, Caen, and Bayeux.

‡ Chantilly was imitated in Belgium at Grammont, but the black lace is too soft and without consistency; the silk used for the ornament was too fine.

Plate LXXX.



VEIL OF BLACK CHANTILLY LACE.
Nineteenth century.

With the better imitation this is always the case, especially in the needle-run, which is the nearest to the genuine pillow-made article; in this the net and design are made on the machine, there the gimp or outlining of the design is run in by hand—hence the term needle-run lace.

In the commoner makes the loops at the edge will often be found to have been cut, owing to the carelessness of the operator in dividing the strips when taken from the loom, settling at once that it is of no value.*

* Note by a correspondent in the *Connoisseur*, November 1905.

CHAPTER XV.

ENGLISH NEEDLEPOINT.

IT has been said that originality has never been a marked feature of English needlework, and that at all times its patterns and stitches have shown well-defined traces of foreign influence; also skilful adaptation rather than invention has distinguished its executants even when the art has been at its highest level in this country. This is entirely true with regard to the English needlepoint laces of the early seventeenth century, in which the design and the method of workmanship is that of the contemporary Italian work. The fine flax for lace-making was also not home-grown, but imported from Flanders* and France. According to Fuller not a tenth part of the flax used in England was home-grown.†

* "If the law made for sowing hemp and flax were executed and . . . provision made for growing woad and madder in the realm, as by some men's diligence it is already practised, which growth is here found better than that from beyond seas, we should not need to seek into France for it. Besides Flanders hath enough; no country robbeth England so much as France" ("Considerations delivered to the Parliament, 1559," "Calendar of Cecil MSS.," Part I., Hist. MSS. Comm.).

† Lydgate, in "Ballad of London Luckpenny," writes that Paris thread was the most prized :

"Here is Paris thredde, the finest in the land."

"Our whole land (doth not) afford the tenth part of what is spent therein; so that we are fain to fetch it from Flanders, France, yea as far as Egypt itself. It may seem strange that our soil kindly for that seed, the use whereof and profit hereby so great, yet so little care is taken for the planting thereof, which well husbanded would find linen for the rich and living for the poor. Many would never be indicted spinsters, were they *spinsters* indeed. . . . Some thousands of pounds are sent yearly over out of England to buy that commodity" (Fuller, "Worthies of England").



PORTRAIT OF LADY ELIZABETH PAULET.
(Ashmolean Gallery, Oxford.)

Cutwork, described as of Italian and Flemish manufacture, the former being the more expensive, is of common occurrence in Queen Elizabeth's Wardrobe Accounts, and an English version of Vinciolo* was printed in 1591, in which we are told that cutwork was "greatly accepted of by ladies and gentlemen, and consequently by the common people." An illustration from the Ashmolean Gallery, Oxford, shows a fine apron† of cutwork, perhaps made by the wearer, Lady Elizabeth Paulet, who holds in her left hand a small picture of the Magdalen, probably in needlework. It is attributed to Daniel Mytens the elder (d. 1656), who painted in England in the reigns of James I. and Charles I. The *English Connoisseur* (ii. 80) mentions a "Lady Betty Paulet, an ingenious lady of the Duke of Bolton's family in the reign of James I., drawn in a dress of her own work, full length," probably the same "Lady Eliz. Paulet" whose gift of certain admirable needlework was accepted by the University of Oxford in convocation, 9th July 1636‡ (Plate LXXXI.).

When needlepoint lace forsook purely geometrical lines, certain English characteristics are noticeable. In the Victoria and Albert Museum a pair of scallops of needlepoint lace contain within one compartment a thistle, within the other a rose, and there are two of similar design in Mr Sydney Vacher's collection (Plate LXXXV.). In the interesting collar described as Italian in the Victoria and Albert Museum, the design is of flowers arranged stiffly on an angular stem. These flowers, Tudor roses and pinks, are more naturalistic than any

* "New and Singular Patternes and Workes of Linnen serving for Patternes to make all sorts of Lace Edginges and Cutworkes," by Vincentio. Printed by John Wolfe and Edward White, 1591. In the "Epistle to the Reader" we have its foreign origin admitted: "It being my chance to lighten upon certaine paternes of cutworke and others brought out of foreign countries which have bin greatly accepted of by divers ladies and gentlewomen of sundrie nations, and consequently of the common people," &c.

† A similar apron, composed almost entirely of geometrical lace, is seen in the portrait of Anne, daughter of Sir Peter Vanlore, Kt., first wife of Sir Charles Cæsar, Kt. (about 1614), in the possession of Captain Cottrell-Dormer. This portrait is the frontispiece of the "History of Lace," Mrs Palliser, ed. 1902. The lace is there stated to be probably Flemish.

‡ Many of the verses written in her honour by Cartwright and others have been preserved. In the Bodleian a volume of them is MS. Bodl. 22.

in Italian lace, and the Tudor rose, with stiff opposite leaflets, is not infrequently to be found in English samplers. The raised free petals of the rose are also characteristic.* The design also is compact and closely crowded, showing no feeling of the value of background so characteristic in Italian lace. Somewhat similar qualities may be seen in the collar of needlepoint in the picture of James Harrington (author of "Oceana"), by Gerard Honthorst, in the National Portrait Gallery, and various other portraits of the reign of Charles I. The somewhat torn collar from the Isham Collection in the Victoria and Albert Museum is of the same type, close, compact, and thick (Plate LXXXII.). In the same collection is a boy's doublet of white linen, quilted and embroidered with gold coloured silk, and edged with needlepoint lace.

In 1635 a royal proclamation, having for its object the protection of home fabrics, prohibited the use of foreign cutworks, and ordered all "purles," † cutworks, and "bone laces" of English make to be taken to a house "near the sign of the Red Hart, in Fore Street, without Cripplegate, and then sealed by Thomas Smith or his deputy."

Needlepoint lace representing some Bible story is occasionally to be met with in samplers of the seventeenth century. A sachet in the possession of Sir Hubert Jerningham shows Salome, with the head of John the Baptist, before Herod. The dresses are picked out with seed pearls, and the eyes indicated by small black beads. A similar but larger specimen is in the possession of Mrs Head, and represents the Judgment of Solomon. A third piece in the possession of Mrs

* In a coverlet, No. 348, 1901, in the Victoria and Albert Museum, some of the petals of the floral sprays embroidered upon it have been separately worked, and afterwards fixed to the satin, so as to stand away from the ground—an attempt at realism characteristic of English work.

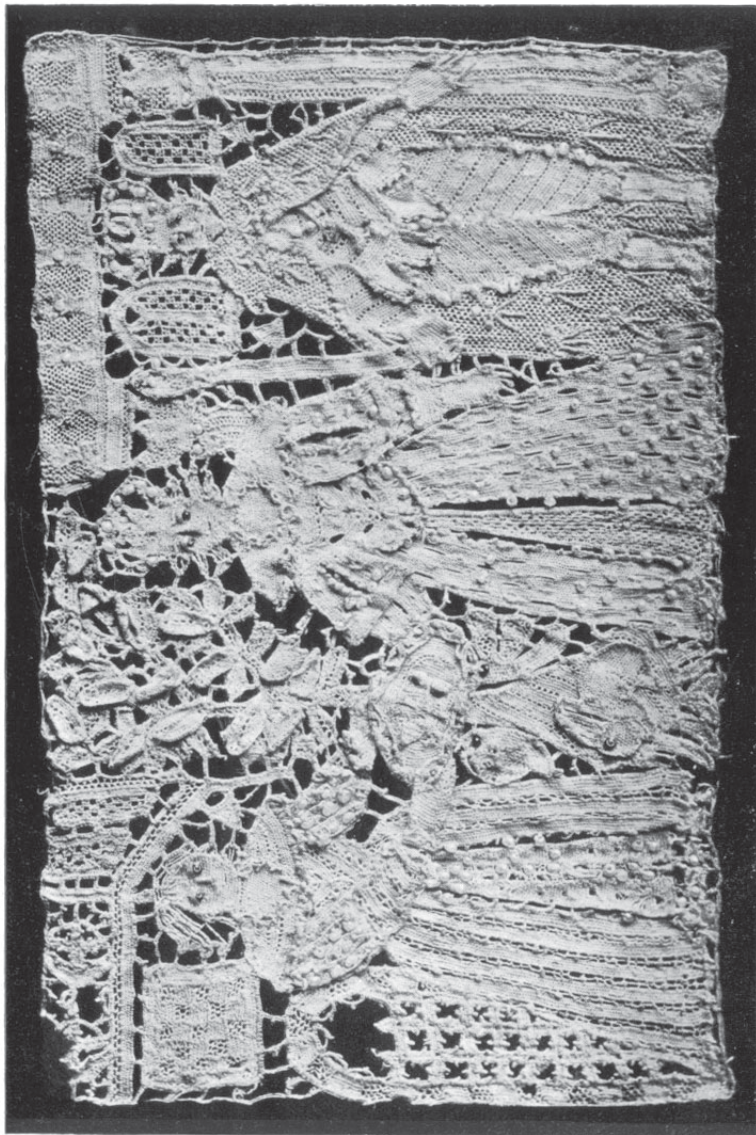
† Purl is to form an edging on lace, to form an embroidered border. It is a contraction of the old word *purfle*, to embroider on the edge. M.E. *purfilen*, Old French *porfiler*, later *pourfiler*. "*Pourfiler d'or*, to purfle, tinsell, or overcast with gold thread (Cotgrave)."

"*Lace*, a cord, tie, plaited string (F., —L.), M.E. *las*, *laas*, King Alisaunder, 7698; Chaucer, C.T. 394—O.F. *las*, *lags*, a snare; cf. *lags courant*, a noose, running knot (Cot.)—Lat. *laqueus*, a noose, snare or knot" (Skeat).



MAN'S FALLING COLLAR.

With a broad scalloped border of English reticella (cutwork), and *punto in aria*. About 1630-40.



OBLONG PIECE OF ENGLISH NEEDLEPOINT.
Representing Salome, Herodias, and Herod. Early seventeenth century. (*In the possession of Mrs Croby.*)

Croly, in which Salome and the head of John the Baptist are again represented, shows the same crowded design and finely wrought costume, and the same application of beads (Plate LXXXIII.).

The application of bugles, seed pearls, and spangles upon lace is a detail that cannot fail to strike the reader of the Wardrobe Accounts of Queen Elizabeth.*

The singular custom of representing religious subjects, both in lace, cutwork, and embroidery, became prominent towards the end of the reign of James I., and was a reflection of the Puritan taste.† “For flowers” now are made “Church histories.”‡ Stuart raised embroideries, better known as stump work, have the costumes of the figures and various accessories covered with the stitch used in needlepoint lace.

Samplers carried on the tradition of cutwork, which was still made for “seaming” lace, for linen sheets,§ shirts, cupboard cloths, cushion cloths, &c., long after freer designs were in vogue for other uses. The latest sampler which includes a band of cutwork bears the date 1726.||

A quantity of coarse lace continued apparently to be made in England until the eighteenth century, for the author of “*Britannia Languens*” complains that “the manufacture of linen was once the huswifery of English ladies, gentlewomen, and other women; now (1680) the huswifery women of England employ themselves in making an ill sort of lace, which serves no national or natural necessity.”

A kind of work formed of very fine needlepoint stitches, with the pattern formed by a series of small pinholes, is the “hollie point,” or

* In the New Year, 1559-60, the Countess of Worcester offers a ruff of lawn cutwork set with twenty small knobs like mullets, garnished with small sparks of rubies and pearls (Nichols, “*Progresses of Queen Elizabeth*”).

† The linen of men and women was either so worked as to resemble lace, or was ornamented by the needle into representations of fruit and flowers, passages of history, &c. (Ben Jonson, “*Every Man out of his Humour*”).

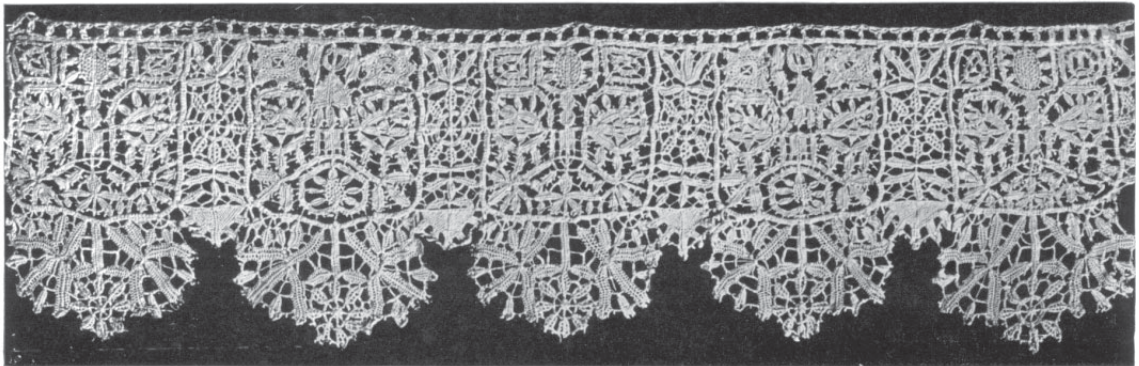
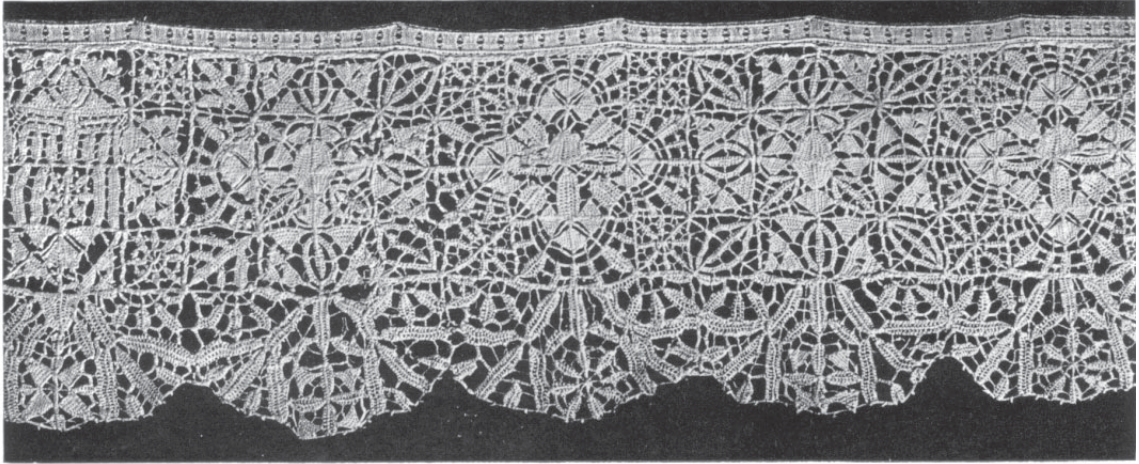
‡ “*The City Match*” (Jasper Mayne).

§ In Anne Hathaway’s cottage in Shotton, Warwickshire, is shown the best linen sheet, which has a narrow strip about an inch and a half wide of cutwork joining the two breadths together, where there would otherwise be a seam. The pattern is of a simple zigzag character.

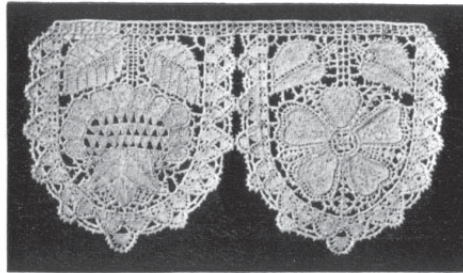
|| In the possession of Mrs C. J. Longman.

holy point, which are so much used to ornament christening caps of the seventeenth and eighteenth centuries. A sampler in the possession of Mrs Head * in most places has the linen completely cut away, and the round or square holes so formed filled up with "hollie point," showing an initial or coronet, a small ornament like an acorn or a fleur-de-lys, or a small diamond diaper pattern. Many of the small designs are almost exactly reproduced in the crowns of some caps in Mrs Head's collection. Some of the designs for hollie work are more elaborate, and show a plant or an angular stem in a flower pot, or two doves alighting on a flower.

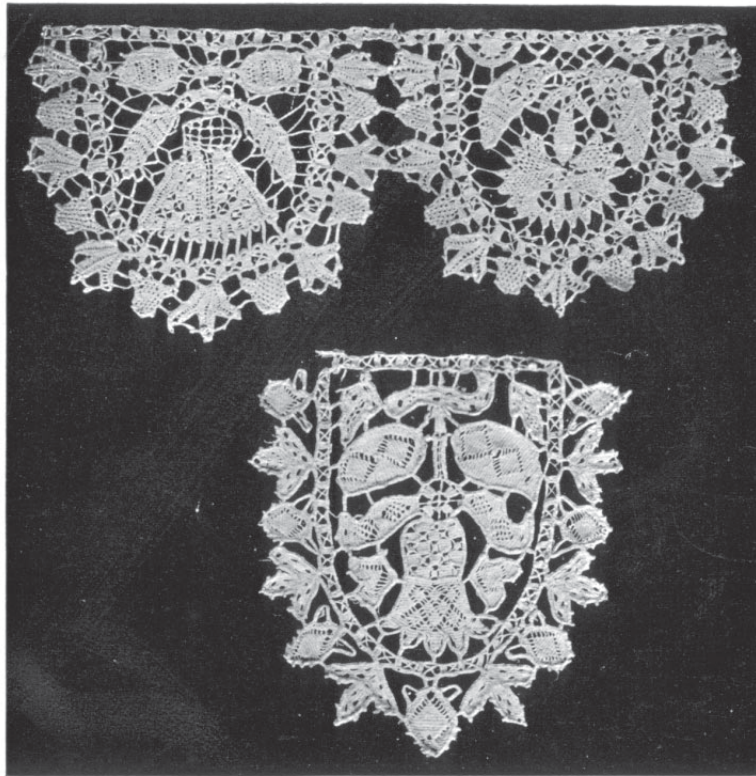
* This sampler is dated 1728. It is illustrated in "The Sampler, its Development and Decay," by Mrs Head (*The Reliquary and Illustrated Archaeologist*).



BORDERS OF NEEDLEPOINT.
English or Flemish, first half of seventeenth century.



ENGLISH NEEDLEPOINT SCALLOPS.
Early seventeenth century.



ENGLISH NEEDLEPOINT SCALLOPS.
Early seventeenth century. (*In the possession of Mr Sydney Vacher.*)

CHAPTER XVI.

ENGLISH BOBBIN LACE.

HONITON.

THE lace industry of Honiton is supposed to have been founded by Flemish refugees escaping from the Alva persecutions (1568-77), and names of undoubted Flemish origin occur at Honiton, at Colyton, and at Ottery St Mary. An early reference to lace-making is to be found in 1577 in Hellowes' "Familiar Epistles of Sir Anthonie of Gueuara," where he writes of seeing a woman "take her cushin for bone-lace or her rocke to spinne." * Shortly before 1620 a complaint was made by the London tradesmen of the influx of refugee artisans "who keep their misteries to themselves, which hath made them bould of late to device engines for workinge lace, and such wherein one man doth more than seven Englishmen can doe," which would seem to point not only to the national jealousy of the industrious immigrant but to the introduction of bobbin lace, which is more rapidly worked than needlepoint. The Honiton bone-lace manufacture, however, is already mentioned in 1620 by Westcote, and the often quoted inscription upon the tombstone of James Rodge, "Bone-lace siller" (d. 1617), in Honiton churchyard proves that the industry was well established in James I.'s reign.

Such lace as was made must have been similar to the insertions and vandyked edgings of twisted and plaited thread which had their origin in Italy. Though there are no authenticated specimens of bone-lace, "some early seventeenth-century sculptured monuments

* "The Familiar Epistles of Sir Anthonie of Gueuara, tr. out of the Spanish tongue by E. Hellowes," 1577.

bear well-preserved indications of geometric lace, as upon the monument to Lady Pole in Colyton Church (1623), and upon another to Lady Doddridge (1614) in Exeter Cathedral," which may represent the local manufacture.* The patterns of these have been copied by Mrs Treadwin, and specimens are shown in the Exeter Museum, titled "patent vandyke point."

Pins were imported from France till about 1626,† when the manufacture was introduced into England, and facilitated the making of lace. In 1636 the Countess of Leicester writes that "these bone-laces, if they be good are dear," and in the following year that they are "extremely dear."

From a petition sent to the House of Commons in 1698, when it was proposed to repeal the last preceding prohibition of foreign lace, we learn that "the English are now arrived to make as good lace in fineness and all other respects as any that is wrought in Flanders." Devonshire lace, indeed, must have followed much the same development as did Flemish. It was, however, on a much smaller scale, and far less was exported. The Flemish "send it to Holland, Germany, Sweden, Denmark, France, Spain, Portugal, &c., whereas we make it chiefly to serve our own country and plantations."

In the Diary of Celia Fiennes, who travelled through England in the time of William and Mary,‡ Honiton is again compared with Flemish laces. At Honiton, "they make the fine bone-lace in imitation of the Antwerp and Flanders lace, and indeed I think it as fine; it only will not wash so fine, which must be the fault in ye thread."

* A. S. Cole, *Journal of the Society of Arts*, 1st April 1904.

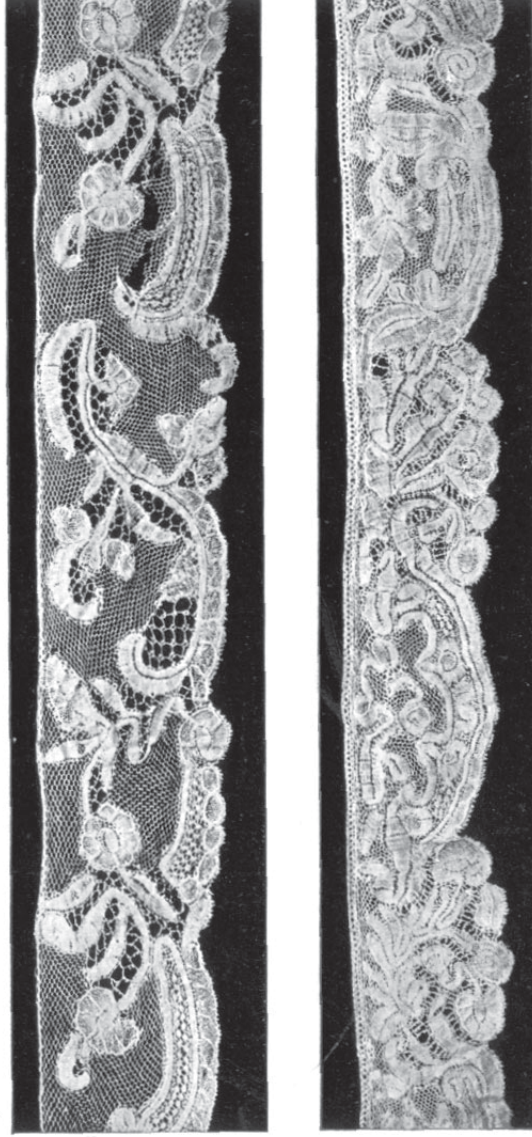
† In 1483 the importation of pins into England was prohibited by statute. In 1540 Queen Catherine received hers from France, and again in 1543 an Act was passed providing that "no person shall put to sale any pinnes but only such as shall be double-headed, and have the heads soldered fast to the shank of the pinnes, well smoothed, the shank well shapen, the points well and round filed, canted, and sharpened." To a large extent the supply of pins was received from France till about 1626, in which year the manufacture was introduced into Gloucestershire by John Tilsby. His business flourished so that he soon gave employment to 1,500 persons. In 1636 the pinmakers of London formed a corporation, and the manufacture was subsequently established at Bristol and Birmingham.

‡ "Through England on a Side Saddle in Time of William and Mary: The Diary of Celia Fiennes."



CAP CROWN.

Early Honiton (?), late seventeenth or eighteenth century.



EDGINGS OF EARLY HONITON (?).
Early eighteenth century.

In the late eighteenth century, in an old diary, the lace trimming the wedding gown of Lady Harriet Strangways (1799) is described as "Brussels Honiton."

In the early eighteenth century lace-making claimed, when resenting a proposed tax, to be the second trade of the kingdom, but its importance was much exaggerated. It was, however, widely spread, and largely practised as a bye-industry. Later, in 1813, Vancouver writes of Devonshire that "its chief manufactures are the different kinds of woollen cloths, as also of bone-lace."

The English lace industry has always been hampered by the inferior quality of native flax,* which could not compete with that of Flanders. An attempt in the reign of Charles II. to induce Flemish lace-makers to settle in England was unsuccessful, and the manufacturing of linen was in a very rudimentary state on his accession.†

It is worth mentioning in this connection that Devon was formerly famous for its spinning. "As fine as Kerton (Crediton) spinning" is a proverb in the county.‡

Early Devonshire lace is said to have had one peculiarity distinguishing it both from Brussels and from the later Honiton. This is the use of an outlining cordonnet, formed by massing together the

* The Maidstone authorities in the early seventeenth century complained that the thread-makers' trade was very much decayed by the importation of thread from Flanders ("List of Foreign Protestants resident in England, 1618-88," Camden Society).

† "A body of Flemings who settled at Maidstone in 1567 carried on the thread manufacture; flax spun for the threadmen being still known there as Dutch work" (Smiles, "The Huguenots in England and Ireland," 1868).

‡ "Perhaps," writes Strutt, "it was thought to be more greatly beneficial to procure the article (linen) by exchange than to make it at home, especially when the cultivation of hemp and flax was not conceived to be worth the attention of our farmers." In the fifteenth year of Charles II.'s reign an act was passed for the encouragement of the manufactures of all kinds of linen cloth and tapestry made from hemp or flax, by the virtue of which every person either a native or a foreigner might establish such manufactures in any place in England or Wales, without paying any acknowledgment, fee, or gratuity for the same.

‡ It is on record that one hundred and forty threads of woollen yarn spun in that town were drawn through the eye of a tailor's needle which was long exhibited there.

bobbins, just as is done nowadays to obtain slight veins of relief called brodes in Brussels appliqué.* But a piece of lace of the seventeenth or eighteenth century which can be assigned with certainty to Devonshire has yet to be found.

Three specimens in the Victoria and Albert Museum are tentatively attributed to old Honiton. The first two † are of rough workmanship and design (Plate LXXXVII.). In the third ‡ (Plate LXXXVI.) the close plaiting of the flowers and other ornament is thrown into relief by occasional narrow margins, across which are threads linking the various portions together. These thread links are rather irregular, and group themselves into no series of definite meshes. This has been considered an eighteenth-century specimen of Devonshire pillow lace. It should be compared with a cap crown from the Musée des Arts Décoratifs, Brussels, attributed to Honiton. A "cloudiness" in the Victoria and Albert example, and a slightly coarser thread, suggests that it is English work.

A broad flounce of lace, belonging to Mrs Trew, in the style of Flemish lace towards the end of the seventeenth century, is attributed to Honiton, as "some forms in the lower border are characteristic of Honiton work. There is (it is said) also a marked absence of plan in the arrangement of details as well as in their treatment." This attribution appears doubtful.§

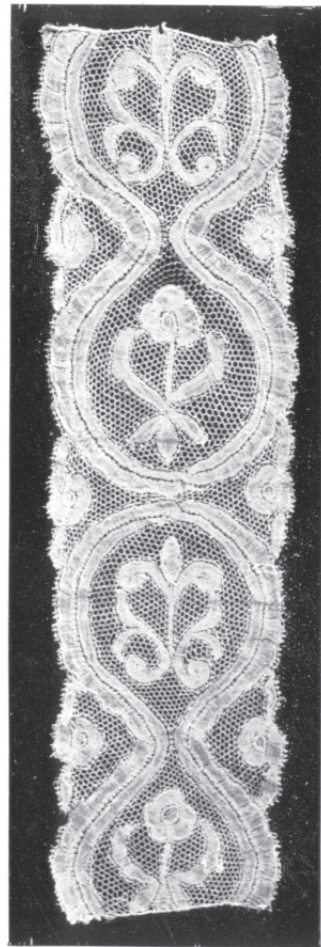
When the réseau ground was in vogue, Honiton was made first on the pillow by itself, and the réseau was then worked in round it, also on the pillow. "The plain pillow ground was very beautiful and regular, but very expensive. It was made of the finest thread procured from Antwerp, the market price of which in 1790 was £70 per pound."

* "Les guipures que vers la même époque (*i.e.*, early eighteenth century) on faisait en Angleterre, étaient du même genre, sauf que les différentes parties de l'ouvrage étaient reliées ensemble par des brides picotées et que, en outre, certaines portions du dessin étaient rehaussées de reliefs produits par une sorte de cordonnet que l'on obtenait en massant tous les fuseaux—comme nervures à relief appelées brodes dans l'application de Bruxelles,—on les rattachait ensuite par un crochetage" (Mme. Laurence de Laprade, "Le Point de France").

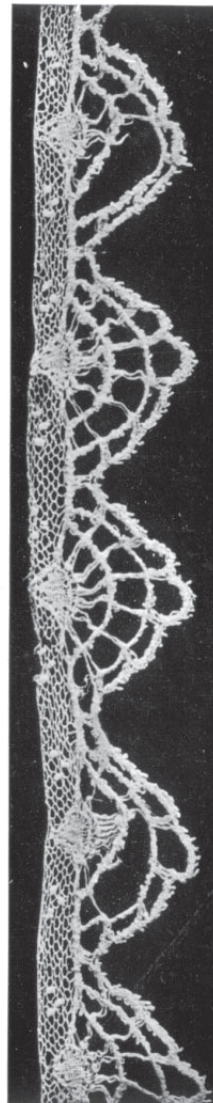
† Nos. 874, 1853; 864, 1853.

‡ No. 1368, 1855.

§ Catalogue of the *Daily Mail* Exhibition of British Lace, March 1908.



HONITON.
Late eighteenth or early nineteenth century. (*In the possession of Mrs. Malkin.*)



EDGING OF TROLLY LACE.
Thirteen-hole trolly, made near Exmouth, Devonshire.

With the introduction of machine-made net in the early part of the nineteenth century, the principle of appliqué work was also adopted in England, and the cheaper and inferior material was substituted for the hand-made ground. It is said that Queen Charlotte introduced the appliqué on net to encourage the new machine net.*

Honiton appliqué was most commonly of white thread sprigs mounted on thread net, but black silk sprigs were also made. These were made on the pillow with black silk, and were transferred to a fine machine-made silk net. No black laces have been made in Honiton for the last quarter of a century; they went out of fashion on account of the expense of the silk, which cost just double the price of linen thread.

The design of Honiton was derived from Flanders, partly no doubt because there was frequent intercommunication between the two countries. From 1700 downwards, though the edicts prohibiting the entry of Flanders lace were repealed, the points of France and Venice were still contraband.

The invention of machinery for lace-making was the greatest blow administered to the hand-made fabric. Heathcoat,† after his machinery at Loughborough had been destroyed by the Luddites, in 1811, established a factory at Tiverton for *bobbin* lace (so called because made of coarse thread by means of long bobbins), greatly to the injury of the bobbin-made lace for the next twenty years. The lace-makers have employed 2,400 hands in the town and neighbourhood, writes Lysons, but now (1822) not above 300 are employed.

“From about 1820 the Honiton workers introduced a most hideous set of patterns, designed,” they said, “out of their own heads. ‘Turkey tails,’ ‘frying pans,’ ‘bullocks’ hearts,’ and the most senseless sprigs and borderings took the place of the graceful compositions of the old school.”‡ Mrs Bury Palliser tried to provide some families

* It took because it was so much cheaper. Designs upon old pillow net cost more than four times those upon the machine net.

† In 1809 Heathcoat took a patent for his bobbin-net machine.

‡ With regard to the design of Honiton M. Charles Blanc writes: “Un principe de goût à observer dans le dessin des dentelles, c’est de n’y pas mettre des objets trop nettement définis, tels qu’un vase, une corbeille, une couronne, un cœur de bœuf, une queue de dindon. Plus ces objets sont fidèlement imités, plus ils sont malséants dans le dentelle” (“L’Art dans la Parure et le Vêtement”).

with new patterns of roses and leaves instead of the old "Duchess of Kents," "Brunswicks," and "Snowballs," but with little success. To this succeeded a period of floral patterns, directly copied from nature, which may be studied in the sprigs preserved at the Exeter Museum made for the Paris Exhibition of 1867. Later, the design again relapsed.

In a Parliamentary Report upon the lace industry of England, Mr Alan Cole writes of Honiton (1888): "A lace-worker at Beer says, 'Sometimes we see a new wall-paper and prick a pattern off it, changing a bit here, or leave a little, or add a little.' Another adapted her patterns from wall-paper, table-cloths, or *anything*." The sprigs thus derived out of cottage wall-papers were made separately, and sold to some other worker to join together in one confused patch-work. If patterns of a different character were chosen the workers declared "the gentlefolks called it machine."

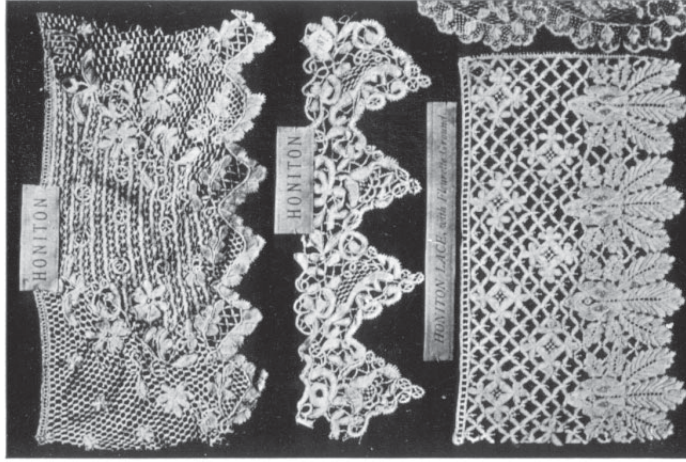
About 1845 the application of Honiton sprigs was superseded by "guipure," *i.e.*, the sprigs, when made, were united on the pillow, or else joined by the needle, like the kindred "Duchesse" of Belgium. As a class, the details in foreign guipures are far better drawn, shaped, and arranged together than the English, and the execution is more finished and delicate.

Gimp* is the coarse glazed thread which is sometimes seen inside the edges of leaves and flowers. It gives stability to the lace, and is often used as a substitute for the raised work, being much more quickly made. The close portions of the toilé are worked in close stitch, or whole stitch.

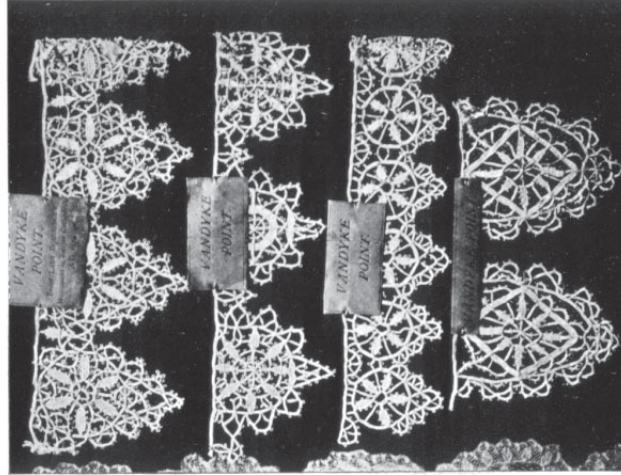
The open lighter parts of the sprays are worked in lace-stitch or half stitch, the principle of which is that only one bobbin works across the leaf each time. You treat the bobbins in pairs, but the working pair is constantly changing; therefore one thread runs straight across, and the others slant down the work crosswise.

The raised work is the distinguishing mark of Honiton. In no other English lace is it introduced, and the value of a piece is estimated

* "Gimp is the shiny and coarse glazed thread used in Honiton and other pillow laces to mark out and slightly raise certain edges of the design, as a substitute for raised work" ("Caulfield and Seward's Dictionary," 1882).



SPECIMENS OF HONITON.
First half of nineteenth century.
(In the Exeter Museum.)



"VANDYKE POINT."
In imitation of early geometrical lace.
(Given by Mrs Treadwin to the Exeter Museum.)

according to the raised work in it. The fillings of the flowers are done with plaitings which are largely used in Maltese and other laces.

The Honiton pillows run rather smaller than the Buckinghamshire ones, and do not have the numberless starched coverings—only three pill cloths over the top, and another each side of the lace in progress; two pieces of horn called sliders go between to take the weight of the bobbins from dragging the stitches in progress; a small square pin-cushion is on one side, and stuck into the pillow, the “needlepin,” a large sewing needle in a wooden handle used for picking up loops. The bobbins are of neatly turned boxwood, small and light.*

The trade of lace-making remained for several generations in some families; thus (in 1871) an old lace-maker was discovered at Honiton, whose “turn,” or wheel for winding cotton, had the date 1678 rudely carved on its foot.

DEVONSHIRE TROLLY.

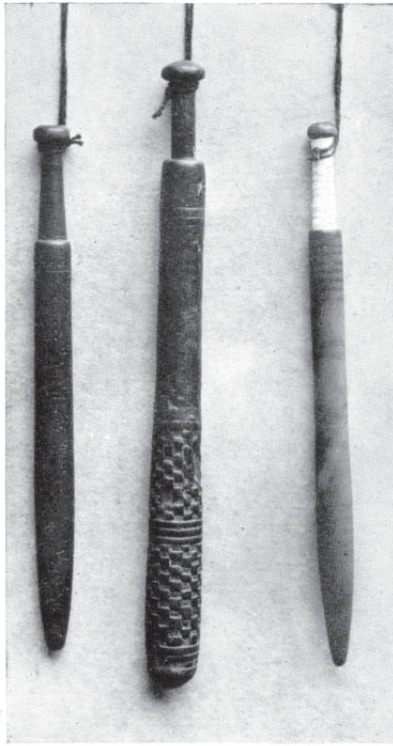
Devonshire trolley, which has no affinity with Honiton, is very like the laces made in the Midlands, but of coarser thread, and not so well made. Lappets and scarves were made of trolley lace in the eighteenth century, and a trolley “head” is mentioned in 1756. “It was made,” writes Mrs Palliser, “of coarse British thread with heavier and larger bobbins, worked straight on round and round the pillow. The name is said to be derived from the Flemish “trolle kant.” It is quite extinct. An informant, writing from East Budleigh in 1896, says: “Some of the very old women here make beautiful trolley lace, but no young person. This is partly owing to there being no prickings left, for one of the old workers told me that when the lace trade was bad they used up their prickings as stiffenings for their waist belts, thinking they should never need them again.” The

* “The bobbins used in Devonshire are always made of wood, and are perfectly plain and smooth in outline, and very light of weight. The custom of ornamenting bobbins does not appear to have been general in the West of England, and when any decoration is found, it is confined to simple incised patterns, coloured red, blue, or black, or a curious tortoise-shell mottling” (“A Note on Lace-Bobbins,” Mrs Head, *The Connoisseur*, vol. x.).

specimens described as Devonshire trolly in the Exeter Museum cannot be distinguished from the Midland.* The specimen illustrated in Plate LXXXVIII. was bought in Somerset, and was recognised by a woman at Exmouth as "thirteen-hole trolly," such as was made about Exmouth, the last maker dying only a few years ago. Heavy bobbins compared with Honiton, were used, and no gingles. Some old trolly prickings leave the net unpricked as in one class of Valenciennes lace.

* 19th August 1708. "Last Thursday Mrs Bedingfield was married in white damask with silver trolley on the petticoat" ("MSS. of the Earl of Dartmouth," Hist. MSS. Comm., vol. iii.).

Plate XC.



BEER, BRANSCOMBE, AND TROLLY BOBBINS.

CHAPTER XVII.

ENGLISH BOBBIN LACES.

MIDLAND AND OTHER ENGLISH LACES.

LACE-MAKING was formerly practised to a small extent in Hertfordshire, Derbyshire, Oxfordshire, Somerset, and Hampshire, besides in the better-known centres of Devonshire, Buckinghamshire, Bedfordshire, and Northamptonshire. Lace was made in Wales at Swansea, Pontardawe, Llanwrtyd, Dufynock, and Brecon, but never of any beauty.* It was formerly made at Ripon in Yorkshire, and in 1862 one old woman still continued working at a narrow edging with a small lozenge-shaped pattern known in local parlance by the name of "four-penny spot." This lozenge torchon-like pattern is the simplest type of lace, and was also made in Scotland, where it was known as "Hamilton" from its patroness, the Duchess of Hamilton, who introduced the manufacture at Hamilton in 1752. The edgings made there "were of a coarse thread, always of the lozenge pattern." Being strong and firm, it was used for night-caps, never for dresses, and justified the description of a lady who described it as of little account and spoke of it as "only Hamilton." The three specimens illustrated may be of this or of the similar Ripon manufacture (Plate XCI.).

The lace industry in Bedfordshire and Buckinghamshire has been attributed to Flemish immigrants, who fled from Alva's persecutions. A good quality of lace—to judge from its price—was made in

* Mrs Palliser, "History of Lace."

Buckinghamshire * in 1678, the highest prices ranging above thirty shillings a yard, while in Dorset and Devon—more important centres—six pounds per yard was occasionally reached. In the eighteenth century Buckinghamshire lace is declared to be “not much inferior to those from Flanders,” † and occupied an important place in the trade of the counties. ‡ But the only influence to be detected in Buckinghamshire laces is that of Lille, which is closely copied, § probably after the advent of the settlers from the French provinces bordering on Flanders after the Revocation of the Edict of Nantes. There was a later influx of “ingenious French emigrants” at the time of the French Revolution, which was expected to improve the native manufacture. ||

The chief centres in the lace industry in Buckinghamshire were at Great Marlow, Olney, Stony Stratford, Newport Pagnell, ¶ and High Wycombe. There the lace was collected from the workers, for the industry itself was very widely spread in most of the villages in the county. In Bedfordshire, both Bedford and Woburn were important centres in the eighteenth century, and as late as 1863 the lace schools of Bedfordshire were more considerable than those in Devonshire.

“The duties of a lace schoolmistress were to insist on a certain amount of work being done, and if moral suasion was not sufficient, a cane was ready for use. The other duties of the mistress were to

* In 1623, the bone-lace trade was already “much decayed” in Buckinghamshire (State Papers, Dom. Jac. I., vol. 142, P.R.O.).

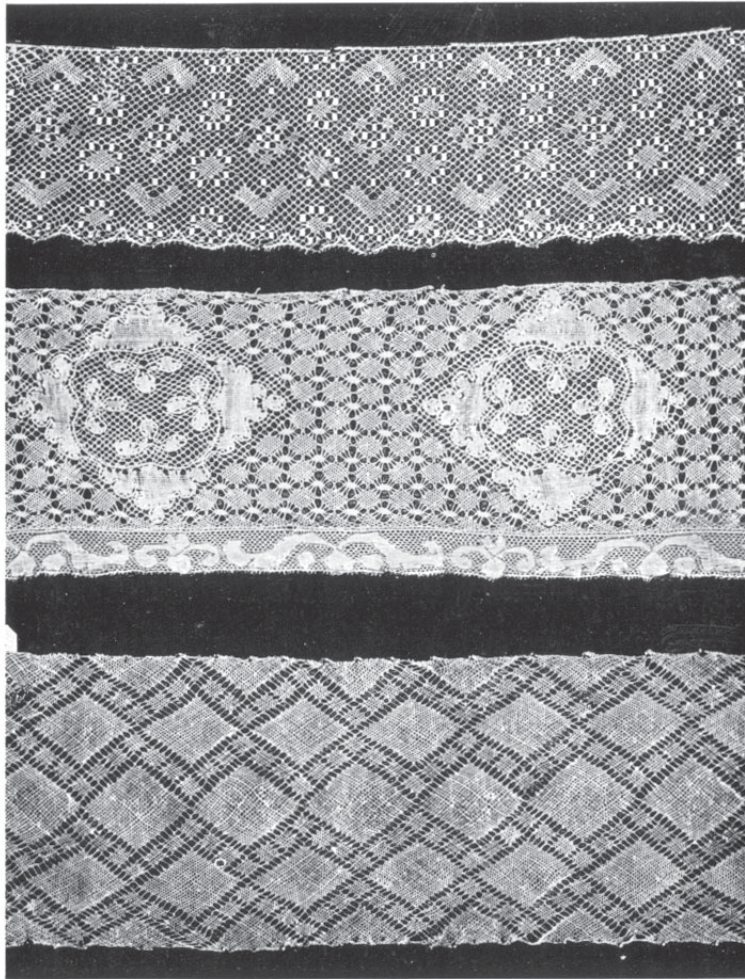
† “Magna Britannia.”

‡ 1st October 1786.—The Marquis of Buckingham to W. W. Grenville: “Your doubts upon the thread lace have alarmed me extremely. . . . When I look to the numbers employed and to the effects which a revolution in that trade may bring upon the property of this country. For God’s sake! let me hear from you as soon as you can upon it; but remember how deeply I am pledged to our manufactory by the importance of it to our own land” (“MSS. of J. B. Fortescue, Esq.,” Hist. MSS. Comm., Thirteenth Report, appendix, part iii.).

§ Hence Bucks laces have been called “English Lille.” Lille was very popular in England. One-third of the lace manufactured in the Dép. du Nord was smuggled into England in 1789.

|| *Annual Register*, 1794.

¶ “This town is a sort of staple for bone-lace, of which more is thought to be made here than any town in England” (Lysons, “Magna Britannia”).



INSERTIONS AND EDGING OF ENGLISH BOBBIN LACE.
About beginning of nineteenth century.



INSERTION AND EDGING OF BUCKINGHAMSHIRE LACE.
Late eighteenth century.



EDGING OF BUCKINGHAMSHIRE LACE.

prick the parchment (on which the pattern had been previously designed), also to buy the material for the work, to wind the bobbins by means of a small wheel and strap, and finally, to sell the lace to the lace-buyer, deducting a small sum for the house-room, firing, candles, &c.*

Fuller in his "Worthies" (1662) notes that in respect of manufactures, Northamptonshire "can boast of none worth the naming"; and in the eighteenth century its lace is not mentioned so frequently as that of Bedfordshire and Bucks. Anderson mentions that Kettering had "a considerable trade in lace," and fine lace was made at Middleton Cheney; Spratton, Paulerspury, and Towcester † were also centres of the trade. At the beginning of the nineteenth century, Wellingborough and the villages on the south-west side of the county appear to have had the largest number of lace-workers.

In connection with the lace industry, it is of interest to note that pin-making was also carried on in the county.

While the laces of Buckinghamshire, Bedfordshire, and Northamptonshire may be classed together, there are certain differences in the productions of each county—differences in quality rather than type. The finest and widest lace was, without doubt, made in North Buckinghamshire; it is made in narrow strips, afterwards invisibly joined; in that district the bobbins are small, and have very ornamental gingles. In South Buckinghamshire, Northamptonshire, and in Oxfordshire the bobbins are larger, the work not so refined. In Bedfordshire there is more gimp and less cloth (*toilé*) used, and in Buckinghamshire more cloth and less gimp.

In 1778, according to M'Culloch, ‡ was introduced the "point ground," as it is locally termed—the *réseau* ground, like that of Lille, composed of two threads twisted, and simply crossed not plaited, at their junction. "The mesh varies a little in shape from a four-sided

* "Victoria History of the County of Northampton," vol. ii.

† "This place is remarkable for a manufactory of lace and silk stockings which employs most of the meaner inhabitants" ("A Northern Tour from St Albans," 1768, MSS. of the Earl of Verulam, Hist. MSS. Comm.).

‡ "Dict. of Commerce."

diamond to a hexagon, according as the threads at crossing are drawn tighter or left loose and long."*

The untwisted outline thread is called locally the trolly. In design the oval-shaped openings filled with light, open modes are closely copied from Lille, as are also the square dots; arranged in groups of three and four—the "points d'esprit" of Lille—which are to be found especially in the narrow "baby" laces.

In some specimens of trolly lace in the Victoria and Albert Museum the design resembles that of some Mechlin laces made early in the eighteenth century. The *réseau* is composed of six-pointed star-meshes, which was often made in Buckinghamshire. Another piece of trolly has four varieties of fillings-in, which almost suggest that it is part of a sampler lace exhibited by lace-makers to encourage their patrons to select groundings to their particular taste.

The ground sometimes known as "wire ground," "cat stitch," and "French ground," was introduced about the time of the Regency, and although in many cases effective, has to be most skilfully arranged and interwoven with the pattern, otherwise a heavy-looking lace is the result.

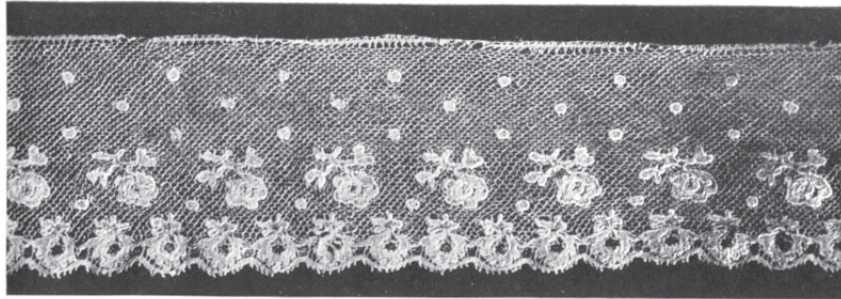
During the Regency a point lace, as it was called, with the *toilé* on the edge, was for many years in fashion, and was named Regency point. It is illustrated in Fig. 145 in Mrs Palliser's "History of Lace," edition 1902.

After the Exhibition of 1851 were introduced Maltese guipures or plaited laces, a variety grafted on to the Maltese type. The ground is composed of a trellis of the characteristic Maltese oval enlargement, and the pattern is like that of the Buckinghamshire lace, but heavier. A very coarse cordonnet is used (Plate XCIV.).

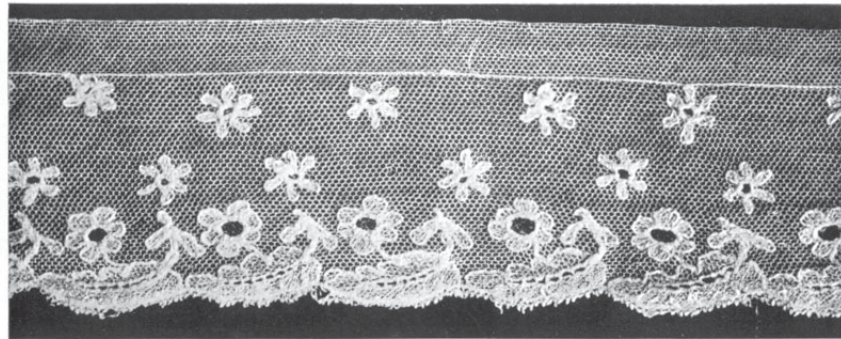
Run laces were laces in which the pattern, light and generally floral, was run in with the needle upon a pillow-made ground.

"On the breaking out of the war with France, the closing of our ports to French goods gave an impetus to trade, and the manufacturers undertook to supply the English market with lace similar to that of Normandy"; hence a sort of English Valenciennes. In the specimen illustrated this net is probably made as for trolly lace, without pins, and a gimp is given instead of the Valenciennes edge.

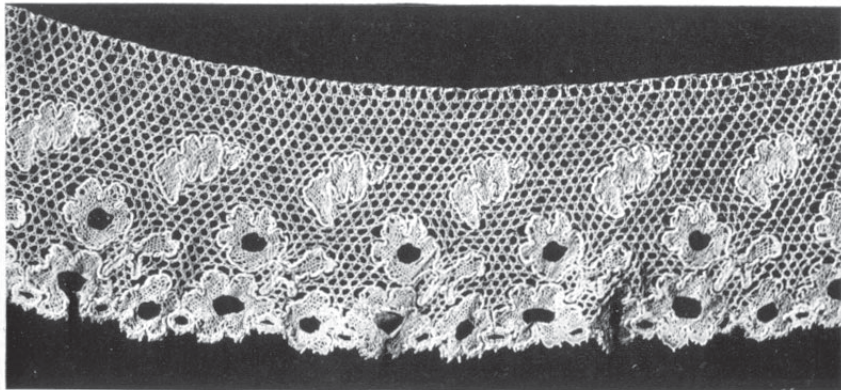
* A. M. S., "Point and Pillow Lace."



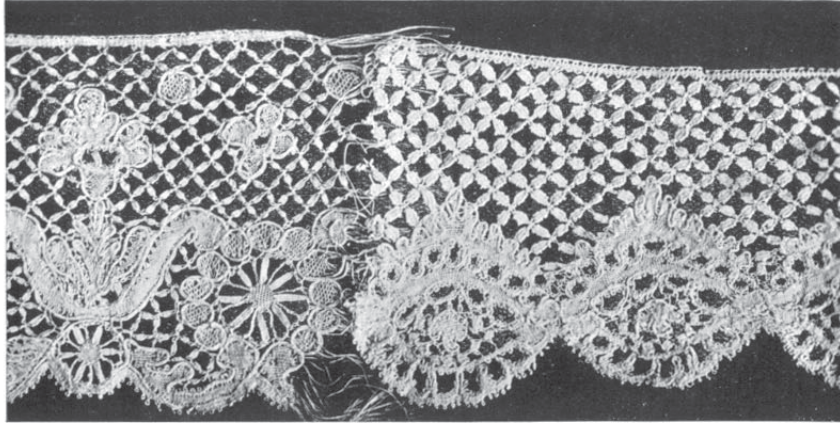
EDGING OF "ENGLISH MECHLIN."
Made in North Buckinghamshire.



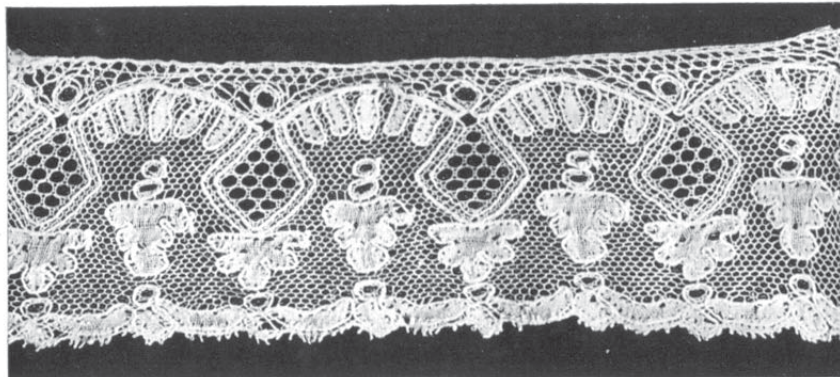
EDGING OF "ISLE OF WIGHT" LACE.
Run lace.



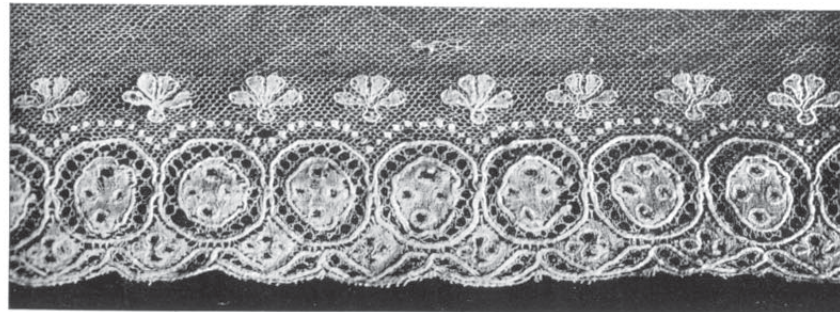
EDGING OF BUCKINGHAMSHIRE LACE.
Coarse quality.



SPECIMENS OF BEDFORD MALTESE.
Called "Plaited Lace" (*cir.* 1851).



EDGING OF BUCKINGHAMSHIRE LACE.



EDGING OF NORTHAMPTONSHIRE LACE.

"English Mechlin" was made in North Bucks. The design is an exact copy of late Mechlin, where the pattern consists of a series of stiff sprigs or flowers with small leaflets, and perhaps a further ornamentation of spots upon the ground near the pattern. The net in the English Mechlin differs from the Mechlin réseau, and is not so regular (Plate XCIII.).

In Buckinghamshire lace "the shape of the pillow varies in the different parts of the county, in the North Bucks workers use a round, hardly stuffed straw cushion, while in Central and Mid Bucks the pillow used is longer and thinner.*

The larger bobbins are called gimps; these hold the coarser or silky-looking linen thread which marks the outline and accentuates the pattern, and which is one of the characteristics of Buckinghamshire lace. The "tallies" are four bobbins used to make the small square dots; these have metal bands twisted round them, to distinguish them from the ordinary lace bobbins.

The number of bobbins necessary varies according to the width of the lace, a narrow edging requiring from two to three dozen, and a wider one several hundred; even so many as a thousand are required for a very wide pattern, but in this case it is necessary to have an extremely large pillow, otherwise the bobbins would fall over the sides and become entangled.

A special kind of oak chest is a relic of the prosperous days of lace-making in Buckinghamshire.† The upper part was intended to hold the lace pillow, while the two shallow drawers below were for the bobbins and patterns.

Of the Wiltshire lace manufacturers in the past we know little. Lady Arundel in the seventeenth century alludes incidentally to the "bone lace" of North Wiltshire,‡ and there were lace schools in the

* M. E. Burrowes, "Buckinghamshire Lace," *Art Workers' Quarterly*, January 1904.

† One of these chests, dated 1702, is illustrated in "Point and Pillow Lace," by A. M. S., p. 178.

‡ Describing the destruction of the leaden pipes at Wardour by the soldiers she says, "They cut up the pipe and sold it, as these men's wives in North Wiltshire do bone lace, at sixpence a yard."

county at the time of the Great Plague.* A little later, Aubrey, the Wiltshire historian and antiquary, complains that the "shepherdesses of Salisbury Plain" of late years (1680) do begin to work point whereas before they did only knitt coarse stockings." Malmesbury was one of the Wiltshire centres, and also Downton near Salisbury. The better Downton lace is very like the narrow and coarser Buckinghamshire,† and the ground is like that of Buckinghamshire, only worked without a pin in each mesh. The net is worked down from the head to the foot, and only pinned at the foot and the head. The workers call the net "bar-work." Other patterns are exactly like those illustrated as characteristic of Suffolk. The "French ground" is also used, which is the same as the Buckinghamshire "cat-stitch" or "French ground," and is made with pins.

In Dorset the lace manufacture was already extinct about the early years of the nineteenth century, and no trace is left of its character, though Lyme Regis, Blandford, and Sherborne all made expensive laces of good quality. A few workers remained in Char-mouth in 1891. Blandford in especial, according to Defoe, made "the finest bone lace in England . . . and which, they said, they rated above £30 a yard."

Some bobbin lace used to be made in the Isle of Wight, but what is known as "Isle of Wight" lace was made on machine net, the pattern outlined with a run thread, filled in with needlepoint stitches. The late Mechlin designs were chiefly copied. In 1900 there were only two or three old women workers left.

Suffolk has produced bobbin lace of little merit. The make of lace resembles that of Buckinghamshire and Downton lace, and that of Norman laces of the present time. In a number of specimens in the Victoria and Albert Museum the entire collection displays varied combinations of six ways of twisting and plaiting threads. The mesh is very large and open; a coarse outlining thread is used to give definition to the simple pattern (Plate XCV.).

At Coggeshall in Essex tambour lace was worked, and a specimen in the Victoria and Albert Museum was made by a survivor late in the nineteenth century. This town was the first, and is now the only,

* Waylem, "History of Marlborough."

† Many of the old patterns are the same as the Buckinghamshire ones.

Plate XCV.



SPECIMENS OF INSERTION AND NARROW EDGINGS,
Made in Suffolk.

place where tambour is produced in England. "The pattern is worked in chain-stitch upon a foundation of bobbin net by means of a fine crochet hook screwed into a bone handle. The net is first stretched evenly upon a frame. Originally this frame was round, like the head of a drum or tambourine—hence its name. Now, however, the frame is composed usually of two long parallel pieces of wood, with movable cross-bars. The thread, which is first wound by the worker upon a spool revolving on a spindle affixed to the frame, is passed through her left hand beneath the net, caught by a needle rapidly, and dexterously manipulated by the right hand above." Open work may be introduced. "So far as can be ascertained in the absence of any written record, the tambour lace industry was first introduced into England by a French *émigré*, Drago or Draygo, who, accompanied by his daughters, settled in Coggeshall in the nineteenth century. The exact date is not known, but may be assumed to have been between 1810 and 1823."* In the latter year Heathcoat's patent for a bobbin-net machine, invented in 1809, expired, and lace frames were set up by hundreds, with the result that the price fell in a few years from £5 per square yard to 8d. or less. In Pigot's Directory of 1832, three names appear in Coggeshall as "lace manufacturers." About 1851† the industry was at its height, but after 1859 a decline was observable. After a revival in 1866 the industry sank again, until in 1901 there were but 222 workers.

* "The Victoria County History of Essex," vol. ii.

† Some fine specimens were shown at the Great Exhibition, but unfortunately under the head of Nottingham Lace.

CHAPTER XVIII.

IRISH LACES.

CARRICKMACROSS AND LIMERICK.

THE two characteristic Irish laces are more nearly allied to embroidery than to lace proper, and are of comparatively late introduction. Of these, the first, Carrickmacross, dating from the year 1820, consists of a pattern cut in cambric and applied to a net ground. The second, Limerick tambour lace, was first introduced in 1829. A class of English silk tambour* or chain-stitch embroidery with coloured silks or cotton, which was made during the later seventeenth and early eighteenth centuries, shows strong traces of Indian influence, but the application of chain-stitch to a net ground does not seem to have been known in England until about 1820.

Charles Walker, a native of Oxfordshire, who had married a "lady who was mistress of an extensive lace manufactory in Essex," established a fabric at Mount Kennet, Limerick, in 1829. The design and workmanship of the lace produced before his death in 1842, are much superior to those of later specimens. He brought with him to Ireland twenty-four young women skilled in the art of lace embroidery as teachers, of whom several came from Coggeshall.

* On a frame is stretched a piece of net. A floss thread or cotton is then drawn by a hooked or tambour needle through the meshes of the net. In run lace, finer and lighter than tambour, the pattern is formed with finer thread which is not drawn in with the tambour, but run in with the point needle.

Plate XCVI.



PORTION OF A SHAWL OF LIMERICK LACE.
Chr. 1840.

CHAPTER XIX.

BLONDES.

BLONDE* laces were first introduced in 1745† and were known as nankins or blondes; their name of “blond” comes from their original Venetian name, “merletti biondi,” pale laces. De Gheltof informs us that it was given by the authority of the magistrates of Mercanzia, in 1759. The first silk used for the new production was of its natural unbleached colour, afterwards a brilliant white silk took its place.

The blonde of the time of Louis XVI. was a very light fabric with spots, the ground is sometimes specified as “fond d’Alençon.”

The “Livre-Journal de Madame Eloffe” notes blonde fond noisette, blonde à bouquets, blonde fond Alençon à poix. “There are but few details of close work (mat), the ornament being principally in outline wrought sinuously with a single thread, thereby producing a diversity of interlacing open forms,”‡ and this style was revived at Caen about 1840, when quantities of such work was produced. At various periods, but especially during the eighteenth century, blondes were produced with a cordonnet of chenille, or of gold thread, and sometimes the “mats” were of coloured silks;§ the patterns are

* Beck’s “Draper’s Dictionary.”

† “A vandyke in frize your neck must surround.

Turn your lawns into gauze, let your Brussels be blond.”

(*Universal Magazine*, 1754.)

‡ E. Lefébure, “Broderie et Dentelles.”

§ “On y adjoignait, vers la fin du XVIII^e siècle des perles taillés dont les facettes recevaient et renvoyaient la lumière” (M. Charles et L. Pagès, “Les Broderies et les Dentelles”).

similar to Alençon of that date, floral or ornamented with detached bouquets or flowers, or with spots (poix). In 1787, it is noted that the taste for Alençon and Argentan has given way to a taste for blondes. According to the Duchesse d'Abrantès, they were a "summer" lace.* And it was during her later years that Marie Antoinette wore considerable quantities of the light patterned blonde laces.

The classical motifs of the Empire followed; a robe of Marie Louise with a heavy border of oval motifs, the ovals outlined with a fine silver thread, was exhibited at the Musée Galliera in 1904. Since the Empire,† and especially during the Second Empire, the floral and florid Spanish taste in blondes has prevailed; with big motifs worked in close work, standing out in contrast to the delicate ground.

Blondes were made at Chantilly, Caen, Bayeux,‡ and Le Puy, and there were besides several smaller manufactures which have disappeared leaving no trace.

At Chantilly, noted for its black silk lace, white blondes, which were fashionable in Paris in 1805, were much made until 1835, when black lace again came into vogue.

At Bayeux the fabric of silk blonde, which had died out, was revived in 1827, and "blondes mates" were made there with great success until 1870, when machine-made blondes replaced the hand-made lace.

At Le Puy, which suffered from over-production in the early eighteenth century, a manufacture of blondes and silk lace was introduced in 1761 to employ the people in a more lucrative way.¶ A report written in 1771 states that this fabric occupies all the inhabitants

* The Duchesse d'Abrantès, who married in the year 1800, describing her trousseau, mentions "garnitures de robes en blonde pour l'été."

† A manufacture of blonde at Bourg-Argental, which dated from 1758, applied in 1778 for aid to the Government. Manufactures were established at Nonancourt (near Dreux) in 1770, and at Orbic in 1793. Sassenage, in Dauphiné, petitioned for a grant for its manufacture of blondes in 1772.

‡ Blondes were very popular from 1825 to 1845; Caen, Bayeux, and Chantilly employed half their lace-workers at making it.

§ A report written in 1771 by De Fage, Commissaire Principal du Roi à l'Assiette du Puy. Quoted by Mme. Laurence de Laprade in "Le Point de France."

of Le Puy and the entire diocese. The silk came from the merchants of Lyons, who imported the white from Peking and Nanking, the black from Provence and Valencia; but they mixed it with an inferior quality of silk from Nîmes. It was sold very cheaply, and was little esteemed owing to the inferior quality of silk introduced.

Anderson writes that up to 1780 much blonde, both black and white, and of various colours, was made at Sherborne in Dorset, of which a supply was sent to all markets. From the later years of the eighteenth century the lace trade of Sherborne declined and gradually died out. In 1773 the *Annual Register* mentions an institution under royal patronage for "usefully employing female infants, especially those of the poor, in the blond black silk lace, and thread lace manufactures at No. 14 Mary-la-bone Lane."

A manufacture imitating French blondes was set up in Venice towards the close of the eighteenth century, and about the same period, black blonde in imitation of Chantilly was made at Genoa.

Spanish blondes do not equal in workmanship those of Bayeux and Chantilly, either in the firmness of the ground or regularity of the pattern. Of specimens bearing date from 1810 to 1840, "some have much resemblance to the fabric of Lille—clear hexagonal ground, with the pattern worked in one coarse thread—others of a double ground, the designs flowers." Barcelona, near which is a silk-throwing manufactory, is the centre of the Spanish manufacture of blondes.

GLOSSARY OF TERMS.

- APPLIQUÉ.—Lace where the ornament is made separately, and then fixed and sewn by hand to a ground of bobbin or machine-made net.
- ARGENTELLA.—*See* Réseau Rosacé, p. 68.
- BARs.—*See* Brides.
- BOBBIN LACE.—*See* Pillow Lace.
- BOBBINS.—Small elongated wooden or bone reels on which the thread is wound for the purpose of pillow-lace making. They are frequently ornamented with patterns pricked or stained, and polished. They are weighted with “gingles” or “jingles,” *i.e.*, beads, coins, seals, seeds, or various other small articles.
- BONE LACE.—A term applied in England, during the sixteenth and seventeenth centuries, to bobbin-made lace.
- BRIDES.—A small strip or connection, linking the details of ornament in lace. It may consist of (1) threads overcast with button-hole stitches, or (2) of twisted or plaited threads. The word is French, the English equivalent being pearl-tie. The French word is chiefly employed.
- BRIDES PICOTÉES.—Brides ornamented with small picots, or minute loops.
- BURATTO.—Darned net in which the twisted network was made by passing the foundation threads forwards and backwards in a frame. The name Buratto comes from the sieves made in this way in Italy for sifting grain and meal.*
- BUTTON-HOLE STITCH.—The chief stitch in needle-made lace, also known as *point de boutonnière* (*not* point noué, as it is described in many books on lace).

* Mrs John Hungerford Pollen, “Seven Centuries of Lace,” 1908.

- CARTISANE.—A strip of parchment or vellum covered with silk or metal thread, used to form a pattern.
- CHAMP.—*See* Fond.
- CORDONNET.—The outline to ornamental forms. The cordonnet consists (1) of a single thread, or (2) of several threads worked together to give the appearance of one large thread, or (3) of a thread or horse-hair overcast with button-hole stitches.
- COXCOMBS.—Old English term for bars (brides).
- DENTÉLÉ.—Scalloped edge.
- DROSCHÉL.—Flemish word used for net ground made with bobbins.
- ENGRÉLURE.—Footing or heading, to the *upper* end to a lace which is used to sew the lace on to the material it is to decorate.
- ENTOILAGE.—*See* Fond.
- FILET BRODÉ.—*See* Lacis, Chapter II.
- FILLINGS.—A word occasionally used for *modes* or *jours*; fancy openwork stitches employed to fill in enclosed spaces in both needle-made and bobbin-made laces.
- FOND.—Identical with *champ*, *entoilage*, and *treille*. The groundwork of needle-made or bobbin lace, as distinct from the *toilé* or pattern which it surrounds.
- FOND CHANT.—*See* Chantilly chapter, p. 82.
- FOND SIMPLE.—Sometimes called *fond de Lille*. The sides of the meshes are not partly plaited as in Brussels or Mechlin, nor wholly plaited as in Valenciennes; but four of the sides are formed by twisting two threads round each other, and the remaining two sides by simply crossing over each other.
- FOOTING.—*See* Engrélure.
- GIMP.—The *pattern* which rests on the ground or is held together by brides. In Honiton and the Midlands, the word denotes the coarse glazed thread used like a cordonnet to emphasise the edges of the design.
- GINGLES.—*See under* Bobbins.
- GREEK LACE.—Trade name for cutwork, or reticella.
- GRILLÉ.—The openwork on the *toilé* of bobbin lace, as contrasted with the *mat*.

- GROPPPO [Ital.].—A knot or tie.
- GROUNDS.—The grounds of lace are divided into two classes, one being called the *bride*, the other the *réseau*. The *bride* ground is formed with plain or ornamental bars, in order to connect the ornaments forming the pattern. The *réseau* ground is a net made with the needle, or with bobbins, to connect the ornaments forming the pattern.
- HEADING.—See Engrêlure.
- HOLLIE POINT.—See English Needlepoint, p. 87.
- JOURS.—See Fillings.
- LACIS.—See Chapter Lacis.
- LEGS.—Bars.
- MACRAMÉ.—A hand-made knotted fringe. See Knotted Fringes, Chapter IV.
- MAT.—The close-work of bobbin lace, as opposed to the grillé.
- MERLETTI A PIOMBINI.—Bobbin lace (piombini = small leaden bobbins).
- MERLETTO [Ital.].—Lace.
- MEZZO PUNTO.—Lace in which the pattern is formed by braid or tape, and in which the brides and fillings are of needlepoint.
- MODANO.—A general name in Italy for square-meshed laces.
- MODES.—Jours, fillings.
- PASSEMENT.—Until the seventeenth century lace in France was called *passement*, a word originally used of embroideries to lay flat over garments, to ornament them. The word *passement* continued to be used till the middle of the seventeenth century.
- PEARL EDGE.—A narrow thread edge of projecting loops used to sew on to lace as a finish to its edge.
- PEARLS OR PURLS.—Bars.
- PICOT.—Minute loops worked on to the edge of a bride or cordonnet, or added as an enrichment to the ornament, as in rose point.
- PILLOW LACE (OR BOBBIN LACE).—Lace made on the pillow by twisting and plaiting threads. Fr. *Dentelle au fuseau*.
- PIZZO [Ital.].—Lace.
- PLY.—Single untwisted thread.
- POINT COUPÉ.—French term for cutwork.
- POINT DE NEIGE.—A name given to a fine quality of Italian rose point, with many small raised flowers, enriched with clusters of picots.

- POINT DE PARIS.—The designation of the réseau also known as the fond chant. It has been claimed that a special kind of lace was known by this name. Manufacture of simple kind of lace was certainly carried on during the seventeenth and eighteenth centuries in the Ile de France and in Paris itself.
- POINT DE RACCROC.—A stitch used by lace-makers to join réseau ground.
- POINT LACE.—Lace made with the needle (point à l'aiguille). The term *point* has been misused to describe varieties of lace, such as point d'Angleterre, de Malines, de Milan, which are laces bobbin-made, and not made with the needle.
- POINT PLAT.—A French term for needle-made lace, without any raised work.
- POTTEN KANT.—*See* Antwerp Lace, p. 53.
- PRICKED.—A term used in bobbin-lace making to denote the special marking out of the pattern upon parchment.
- PRICKER.—An instrument used in bobbin-lace making to prick holes in the pattern to receive the pins.
- PUNTO [Ital.]—A stitch.
- PUNTO IN ARIA.—*Lit.* "stitch in air," used (1) of an embroidery stitch; (2) of all Italian needlepoint laces, made without any foundation of net or linen; thus strictly speaking including rose point, and point de Venese à réseau.
- PUNTO TIRATO.—Drawn thread-work.
- PURLINGS.—A stitch used in Honiton guipure to unite the bobbin-made sprigs.
- PURLS.—Brides.
- RÉSEAU.—A ground of small regular meshes (1) either made on the pillow in various manners, or (2) by the needle in less elaborate manners.
- RÉSEAU ROSACÉ, OR ARGENTELLA.—*See* Chapter on Alençon and Argentan, p. 68.
- RÉZEL OR RESEUIL.—*See* Lacis, Chapter II., p. 7 *et seq.*
- ROSE POINT.—Needlepoint lace with raised work upon it.
- RUNNERS.—The name by which the bobbins which work across a pattern in bobbin lace are known.
- SEMÉS.—Powderings of small ornamental details, such as spots, sprigs, &c., upon the ground.
- TELA TAGLIATA.—Cut linen, edged by button-hole stitch and joined by brides.
- TOILÉ.—The pattern or work of closer texture on both needlepoint and bobbin-made laces. Toilé is so called because it resembles toile or linen.
- TRINA [Ital.]—Lace.

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