

lace-makers achieve their work with extraordinary rapidity through long working at the same pattern. The number employed in the industry, which in the last century reached 30,000, is now reduced to a few hundreds.

Many years ago gold lace was also made at Arras; in the account of the coronation of George I., a charge for 354 yards of Arras lace appears amongst the expenses.

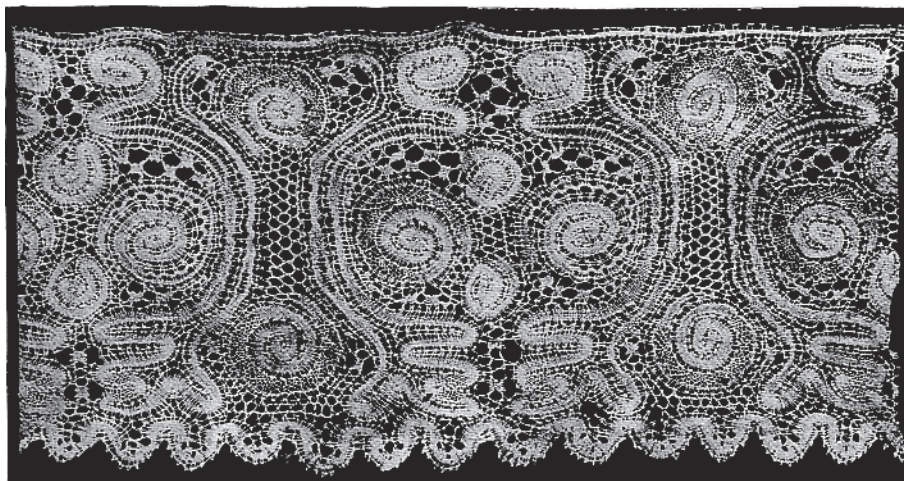
#### **Asbestos Lace.**

The non-combustible mineral asbestos has been woven into a lace-like fabric. This curiosity was at one time kept in the Cabinet of Natural History at the Jardin des Plantes, in Paris.

A solution of asbestos is sometimes used for rendering lace non-inflammable. Lace draperies and flounces used on the stage near naked lights are frequently steeped in such a solution.

#### **Austrian Bobbin Lace.**

There is a comparatively modern variety made in Austria, in Bohemia. It resembles old Italian bobbin lace; the school where it is made is under government



Austro-Hungarian Bobbin Lace, 6½ inches wide ; nineteenth century.

patronage. The industry was commenced as a means of relieving the distress in the Tyrol in 1850, and continues to flourish.

At Laybach, in Austria, there was at one time a bobbin lace factory which produced lace much esteemed in the eighteenth century; this factory no longer exists. Point Gaze and a few less important laces are made in Bohemia still, but little of artistic merit. Hungarian lace is made at the present day, some of it being of good and artistic design.

#### **Auvergne Laces.**

The origin of the making of lace in the province of Auvergne is assigned to the fourteenth century, and nearly all the point lace of Aurillac passed through for

exportation to Spain. At the end of the seventeenth century the products of Aurillac and other fine laces of Auvergne, sold on the Place at Marseilles, were valued at 350,000 livres per annum. It seems that the Point d'Aurillac of that period was a gold and silver lace. The fabrication ended with the demand for less costly ornaments at the time of the Revolution.

The laces of Murat (Upper Auvergne) were points much valued on account of their beauty, and were chiefly made at La Chaise Dieu, Alenches, and Versailles. At Tulle a speciality was made in galloons, which were tied together with a net similar to the twisted ground of Torchon lace. These galloons were called *entoilages*, and were used as insertions with the finest laces. The industry died with the French Revolution.

At Le Puy the lace industry still flourishes, and an account of it will be found under that heading.

#### **Ave Maria Lace.**

Bobbin lace of a simple Valenciennes variety. The ground is plaited. It is chiefly made at Dieppe by the peasants, who have given it its special name.

#### **Bath Brussels Lace.**

A broad lace made at Honiton, under which heading it is further mentioned.

#### **Bayeux Lace.**

In the department of Calvados, Bayeux and Caen are celebrated as centres of the lace-making industry. Before 1745, the lace-workers made a white thread lace of Venetian design, the needle-point flowers being surrounded by a thick heavy cordonnet. Light thread laces were occasionally made.

In 1740 a merchant, M. Clement, opened an establishment in Bayeux, and from that time the lace-making trade there has flourished exceedingly, until at the present time it is one of the first in France. The lace of Bayeux closely resembles that of Chantilly and is frequently sold as such. Many of the so-called Chantilly lace shawls in the Exhibition of 1862 were made at Bayeux; the designs are the same; the mode of working is identical; the most experienced lace judges are sometimes unable to detect the difference. Silk laces were first made at Bayeux, Caen and Chantilly in 1745; the silk was of *écru* colour, brought from Nankin; white silk from Cevennes was afterwards used. One thickness of silk is used for the ground and another for the pattern; the manufacture of hand-made white blondé lace has languished since the invention of machines for lace-making at Nottingham and Calais. When large pieces of lace, such as veils, scarves, and deep flounces for skirts are made, the beautiful *raccroc* stitch is used and the pieces are joined imperceptibly, so that a shawl which would at one time have taken two women a year to make, can now be completed by fifteen women in six weeks. Alençon lace is now made at Bayeux. (Further information will be found under Black Silk Lace and Chantilly.)

#### **Bedfordshire Lace.**

This is a bobbin variety differing but little from Lille lace. Its manufacture flourished during the seventeenth and eighteenth centuries. Queen Catherine of Aragon introduced the making of lace into the county during her two years'

residence at her jointure manor of Ampthill, and encouraged by example and subsidies the industry of the workers.

Much Bedfordshire pillow lace is still disposed of by itinerant lace-sellers. Baby lace was made in Bedfordshire when babies' tiny frilled caps were worn, quantities being used for sewing to the edges of cambric frills. This is sometimes called English Lille, on account of the resemblance to the Lille patterns and to those of Mechlin. The industry in this county, however, as in Devonshire, is, unfortunately, dying out, especially with regard to the working of the finer patterns. The work is carried out chiefly in the cottages, and geometric or Maltese designs are worked, frequently in cotton thread or flax with cotton admixture.

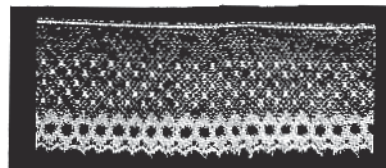
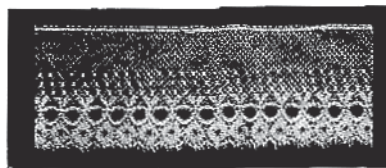
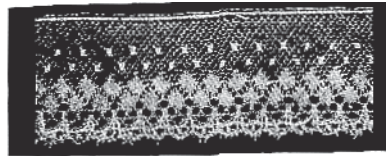
#### **Beggars' Lace.**

A term of contempt once given to the narrow braid laces of gueuse, bisette, compane and mignonette patterns. In the reign of Louis XIV., many edicts were published to prevent the courtiers from squandering their wealth on foreign laces, and to encourage the home manufactures by compelling the nobles to wear the coarse kind of Torchon made in France at the time; but the fastidious Frenchmen would have none of the "Beggars' Lace," which was never worn except by the lower classes who could only afford a cheap and easily executed lace. Cheap laces are no longer called Beggars' Lace.

#### **Belgian Laces.**

The only original lace of Belgium is the old Flanders Point. All other kinds are reproductions of the laces of the other countries of Europe. The Italian laces are made, the application, and fine French and English varieties. During the Austrian occupation of Italy, when the lace industry declined considerably in the Peninsula, the trade in Belgium was extremely prosperous. Again when Point d'Angleterre was required for England and France, in the seventeenth and eighteenth centuries, Belgium supplied large quantities. The imitative faculty is extraordinary. "Made in Belgium" is to the lace trade what "Made in Germany" is to the trade of the nineteenth century in fancy goods; that is to say, whenever a new type or pattern in hand-made lace appears in Italy, France, or elsewhere, that same lace, at a rather cheaper price, will a month afterwards appear from Belgium.

Flanders has disputed with Italy the honour of introducing to the world so lovely a fabric as lace, but we think there are conclusive proofs of the priority of Venice in making needle-point lace, as we have briefly shown in our opening chapters. As to bobbin lace, the arguments used in favour of the invention in



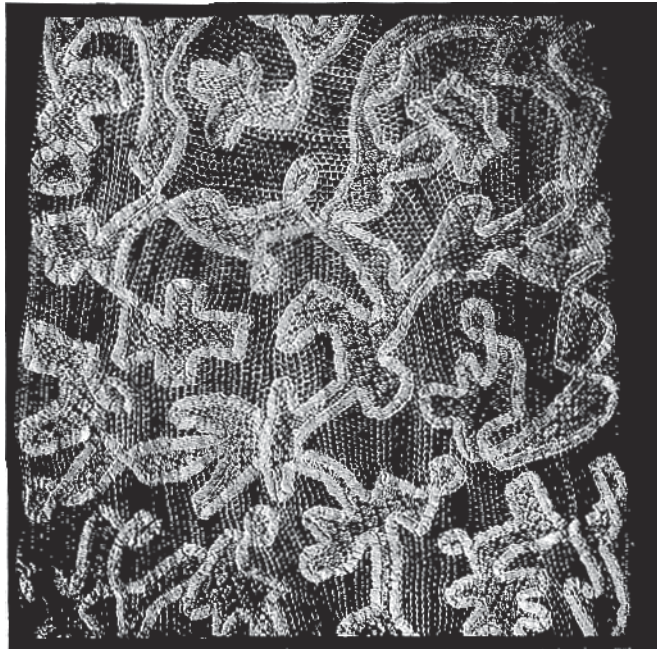
Bobbin "Baby Laces."  $1\frac{1}{2}$  inches wide, made in Bedfordshire and adjacent counties; nineteenth century.



Flanders are based upon a picture in a side chapel in the Church of St. Peter's, at Louvain. Quentin Matsys has depicted a girl working at a pillow. This picture was painted in 1495, and the occupation was evidently chosen as one common in the country at the time. But on close examination it will be found that it is embroidery and not lace which is being made.

Every northern country in modern Europe learnt the art of bobbin lace-making from the Netherlands, chiefly through the refugees who brought their knowledge of the handicraft with them when they fled from the horrors of the religious persecutions of the sixteenth century.

So keenly alive were the Belgians to the profit accruing from the national handicraft of lace-making, that in 1698 an Act was passed in Brussels making it a criminal offence to suborn the workpeople, as so many of the most skilful were emigrating, led away by the high wages offered in France and other countries. Well organised écoles dentellières, or lace schools, still exist in Belgium, and children's education in lace-making commences at five years of age. This being so, it is little wonder that lace is a source of national wealth. Large quantities are made in the ateliers and lace schools in the towns, some also by the villagers in their own homes throughout the country.



Belgian Tape Lace, 10½ inches wide ; seventeenth century. The réseau or ground is needle-point.

As early as the sixteenth century, the Emperor Charles V. ordered that lace-making should be taught in the schools and convents, and we have seen an interesting proof in the Musée Cluny in Paris that he patronised the lace-makers in a practical manner by wearing cut-work and embroidery. The form it takes is that of a cap worn by the Emperor underneath his crown. It is made of evenly woven linen and designs of very fine lacis or cut-work alternating with the imperial arms embroidered in relief.

Large quantities of black lace are manufactured in Belgium at the present day, this industry especially flourishing in and around Grammont. The lace-making industry of Mechlin has declined considerably on account of this lace being an





Lappet of eighteenth-century Belgian Bobbin Lace,  $4\frac{1}{2}$  inches wide. The gimp or toilé of the close parts of the design is as fine as cambric; the cordonnet is raised.

easy one to imitate by machinery. Louvain and Antwerp were the towns which once gave their names to laces made in the neighbourhood.

Special descriptions of Belgian laces will be found under the headings Antwerp, Binche, Brussels, Flanders, Mechlin, Trolle Kant, Valenciennes, etc.

#### **Binche Lace.**

Binche Lace, or Guipure de Binche, made at a town in Hainault. The variety now executed is of the Brussels bobbin make. Flat sprigs wrought with the bobbins are afterwards applied on to machine-made net. The making of lace at this town began early in the seventeenth century, and the fabric produced was at one time a rival to the now more famous Brussels; it was then, and until the end of the eighteenth century, called Guipure de Binche. The plait ground was never made: spider and rosette grounds were used together with the mesh patterns. It resembled old Valenciennes more than any other kind of lace. This is accounted for by the fact that Valenciennes, when lace was first made there, formed part of the ancient province of Hainault, and was only transferred to France by treaty and conquest at the end of the seventeenth century. It is almost impossible to distinguish Binche Lace from that made at the French centre.

#### **Bisette Lace.**

A bobbin lace made during the seventeenth century in the villages in the neighbourhood of Paris. It was coarse and narrow as a rule, though there were three grades, of varying widths and quality. The peasant women who made it used it principally for ornamenting their own caps. Gold and silver thread laces were also called Bisette. These were sometimes further ornamented with thin plates of the metal.

#### **Black Silk Laces.**

It would be extremely difficult to determine when the black silk lace industry was commenced. In the reign of Louis XV. in France the fabric was worn; as early as the occasion of the marriage of Louis XIV. with the Infanta Marie Thérèse it is mentioned. At this time it was used over coloured brocade, and also as a trimming for the décolletage. Black silk guipure has never been very popular, though at the time when in the early Victorian Era Indian shawls were much worn in winter, black silk lace shawls replaced the warm material in summer, and the arrangement of the folds was considered a severe test of elegance. The shawl was worn folded, the two points nearly reaching the edge of the skirt at the back, and the front being fastened across with a shawl brooch or ornamental pin specially made for the purpose.

Black silk lace is now made at Bayeux, at Chantilly, in Malta, and in Catalonia. Embroidered net lace work is extensively made in the prisons in Italy, machine-made black net being darned with silk in bold effective patterns. A coarse loosely-woven silk thread is used for the purpose.

#### **Blandford Lace.**

Defoe wrote of Blandford in Dorsetshire: "This city is chiefly famous for making the finest bone lace in England; they showed us some, so exquisitely fine, as I think I never saw better in Flanders, France, or Italy; and which, they said, they rated above £30 sterling a yard." This was in 1731. Soon after the whole



town, with the exception of twenty-six houses, was consumed by fire, and the lace trade greatly declined, being replaced by that of button making, in which it is now chiefly engaged.



Black Lace of Caën and Bayeux (much reduced) ; nineteenth century.

#### **Blonde de Caën.**

A silk bobbin-made lace. It was about 1745 that the blonde laces, which have rendered Caën famous, first appeared ; both black and white flax thread laces had formerly been made in the neighbourhood.

At first the blondes were of a creamy colour, hence the name *nankins* or *blondes*, the silk being imported from Nankin. Later improvements in the preparation of the silk made white blondes possible, and their lightness and brilliancy account for their popularity.



When, early in the nineteenth century, the thread lace-makers were reduced to ruin by the introduction of machine-made net, the silk blonde workers enjoyed increased prosperity. It was about 1840 that the lace-makers of Caën began the manufacture of black silk laces of the same pattern as the white and cream laces; so delicate are the tints of these latter that it is said that the women work in the open air during the summer to preserve the purity of colour, and in winter they sit in the lofts over the cow houses. These lofts being warmed by the breath of the animals, no fire is required with its inevitable smoke.

The old blonde laces had a ground of coarse mesh; the later ones are finer, the designs in better proportion. It was at Chantilly that the double ground or Paris point was first used. It is strange that none of the authors of the seventeenth and eighteenth centuries mention the town of Chantilly, which was the most important blonde lace-making centre outside Paris.

#### **Blonde de Fil.**

This is described under Mignonette Lace.

#### **Blonde Net Lace.**

Bobbin lace with a fine network ground and heavy pattern. Blonde lace has a silk réseau resembling that for which the thread laces of Lille are celebrated, and the toilé is worked with a broad, flat strand, which glistens effectively; to this brightness blonde laces owe their popularity, for there is usually little artistic merit in their design. Such laces are made at Caën, Chantilly, Barcelona, and Catalonia, and they are more fully described under Blonde de Caën and Chantilly.

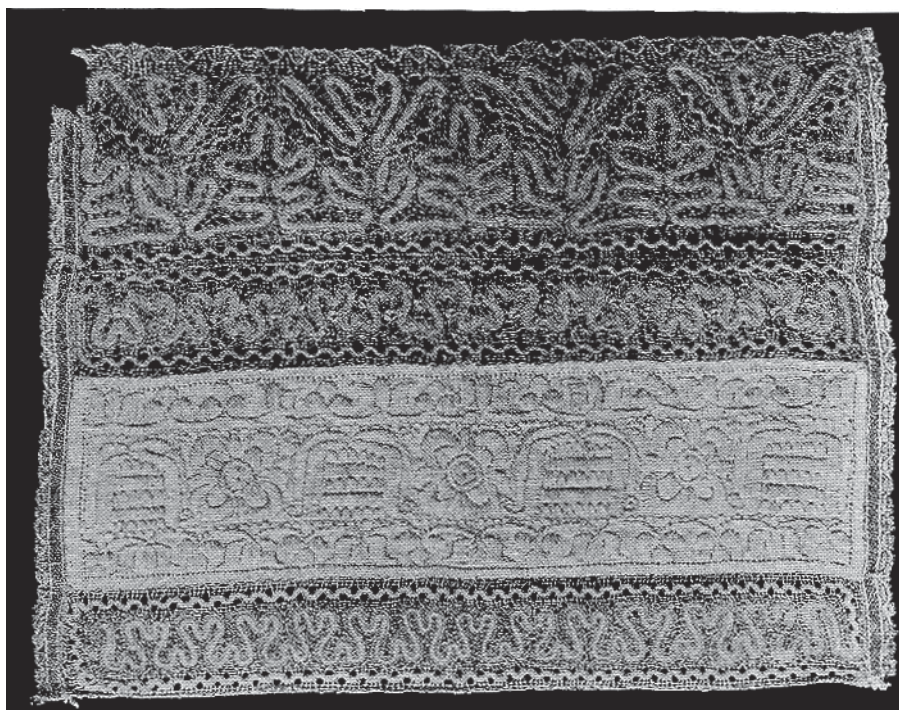
#### **Bobbin Lace.**

The correct name for lace made on a stuffed cushion by twisting and plaiting threads wound on bobbins. By this term the fabric was known during the seventeenth

French Pillow-made Silk Blonde of Maize and Wheat Pattern, 4½ inches wide, for application; nineteenth century.



and eighteenth centuries to distinguish it from other hand-made laces which, though frequently supported on a pillow, were executed without bobbins. During the early part of the nineteenth century, when there was little accurate knowledge of lace, the custom of calling bobbin lace "pillow lace" grew, but none who have seen the workers of lace in the great modern schools of Europe and know that needle-point and knotted laces, as well as bobbin lace, are supported in the hands of the worker on a pillow, can accept the term pillow lace as a distinctive title for one kind only. The French *dentelle au fuseau* alludes to the bobbins, the Italian term a *Piombini* signifies iron-weighted bobbins, and *Mevletti a Fuselli* bobbin lace,



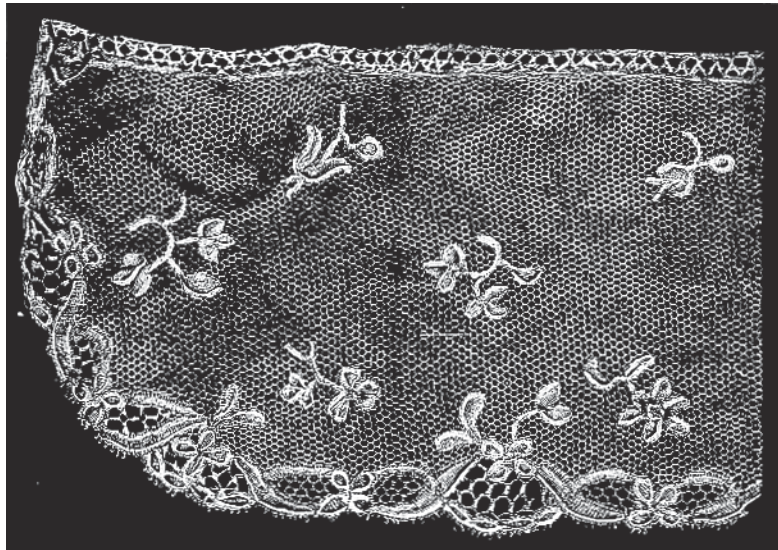
Cuff.—Band of Linen embroidered in Satin Stitch and edged with a broad and with a narrow length of silk Bobbin-made Lace with a wavy tape-like pattern. Probably Maltese; seventeenth century.

correctly so called by Lady Layard in her "Technical History of Italian Lace." It is time that England returned to her old accuracy in describing this kind of lace.

The fact that lace has been made upon the pillow with bobbins can usually be detected by the plaiting and twisting of the threads. The forerunners of the bobbins used by pillow lace makers were little implements which are to be seen in a picture in a Harleian MS. of the time of Henry VI. and Edward IV., in which directions are given for the making of "Lace Bascon, Lace Indented, Lace Bordered, and Open Lace, &c." The MS. describes how threads in combinations of twos, threes, fours, fives, tens, and fifteens are to be twisted and



plaited together ; instead of the pillow bobbins and pins with which pillow lace is now made, the hands were used, each finger serving as a peg. Occasionally the hands of three or four assistants were required to "furnish sufficient pegs for a broad border." In the middle of the seventeenth century, the best period for bobbin as for all other laces, it was made as follows, and the methods have changed but little:—A pattern was first drawn upon a piece of paper or parchment, then pricked with holes. Great skill was required for this process, as a pricker must determine where the principal pins should be stuck for guiding the threads. The pricked pattern was then placed upon the cushion. (This "pillow" varies in shape and size in different countries, or with the taste of the individual worker, some using a circular pad backed with a flat board, in order that it may be placed upon a table and easily moved as the worker may wish, while others use a well-stuffed bolster,



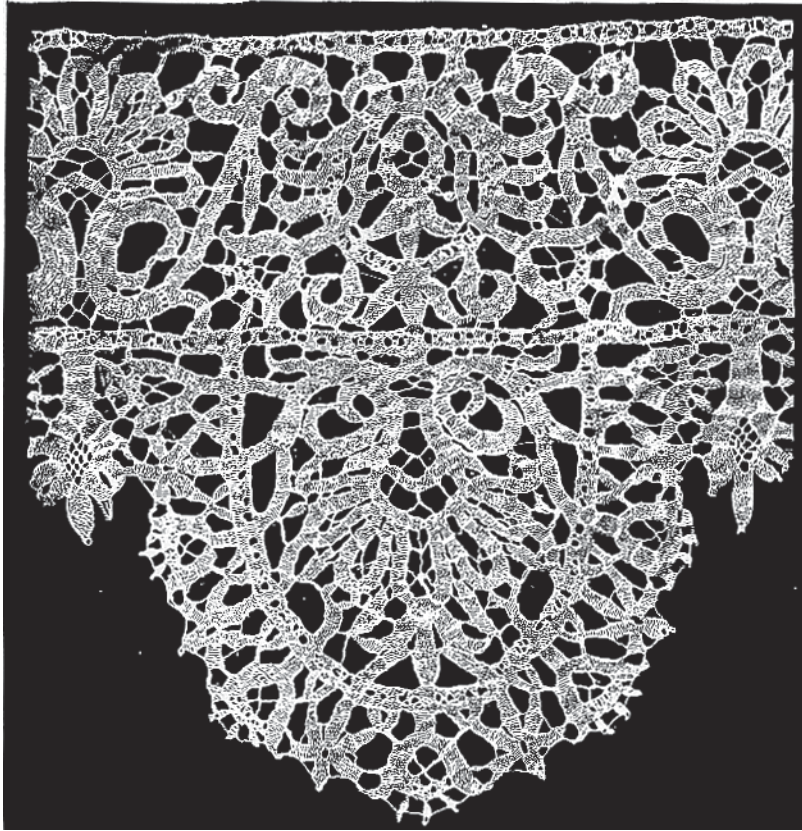
Bobbin Lace, 2½ inches wide, made in Mechlin, Belgium ; late eighteenth century. The sprigs are made separately from the réseau, into which they are afterwards worked.

short and flattened at both ends.) On the upper part of the pattern were fastened the ends of the threads unwound from the bobbins, which thus hung across the pillow. These bobbins were thrown and twisted with regulated precision, in order to form the fabric of the ground and pattern.

Bobbin lace is constantly made according to the patterns of needle-point laces ; in the seventeenth century especially, the points of Venice were extensively reproduced. The bobbin lace of Buckinghamshire has been celebrated in England ever since the eighteenth century. The most used "edging" bore the name of "trolley," from "Trolle Kant," or sampler lace, sent round by the bobbin lace-makers of Mechlin, to show the special variety of patterns upon which the workers were engaged at the time. Mechlin has always had a very high reputation for



good bobbin lace, since the days when lace-making patterns and peculiarities came to be identified with certain localities. In the seventeenth century Mechlin was called the "Queen of Lace." The chief characteristics of the lace made in this town (which are explained more fully under Mechlin Lace) are the plaiting of the meshes and the outlining of the patterns with a thread. In Brussels bobbin lace the meshes of the groundwork are hexagonal, four of the sides being of double twisted threads, and two of four threads plaited four times. This fact



Italian Bobbin-made Tape Lace,  $4\frac{1}{2}$  inches wide; seventeenth century. This specimen was purchased in Milan.

is an infallible guide in the judging of Brussels bobbin lace. On the other hand, the Mechlin mesh, though hexagonal in shape, has four sides of double twisted threads and two sides of four threads plaited three times.

The soft quality of fine bobbin-made lace is a guide in distinguishing between bobbin-made and needle-point lace, the latter having a much harder and crisper appearance, however fine the threads with which it is worked. In Brussels bobbin lace a bone instrument was used to give concave shapes to

certain parts of the design, such as petals and leaves, which were much improved by the realistic effect thus obtained. The edges of such flowers were sometimes emphasized by a slightly raised plaited work, which gave the effect of a cordonnet.

The first mention of a bobbin lace is in the year 1596, in the *Nuova Inventione*, published by Giacomo Franco, which gives two patterns of lace made with bobbins for household linen.

Both Vinciolo and Parrasoli, in the early part of the seventeenth century, give examples of *Merletti a Piombini* (lead bobbin laces). (Full descriptions of special bobbin laces will be found under their several headings.)

#### Bone Lace.

The name first given to bobbin-made laces on account of the bones of fishes and splinters of the bones of animals being used instead of pins, and the bobbins being frequently of carved bone.

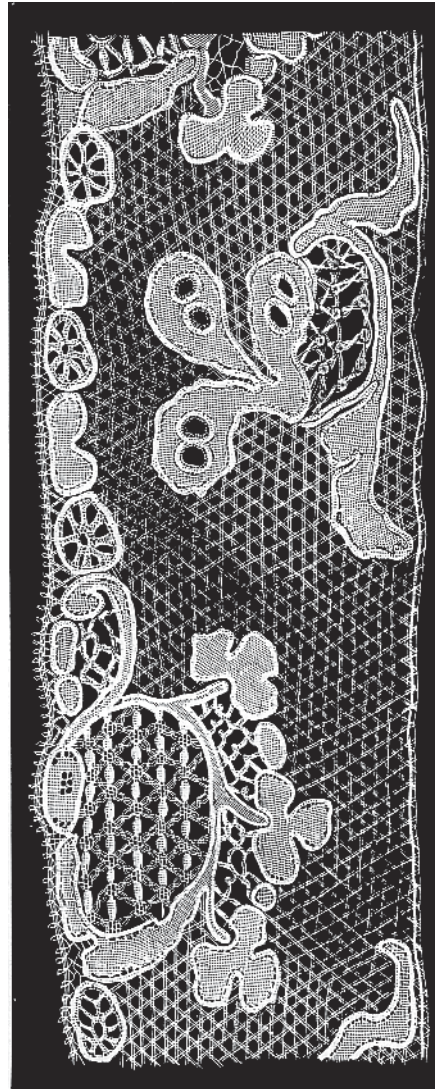
Bone point is sometimes spoken of; this signifies the finest quality of bobbin lace, for though it might be expected that point should mean needle-point, it does not always do so—the word point being used by lace experts to describe a fine quality of lace, whether of needle-point or bobbin lace.

#### Brazil Lace.

A bobbin lace of coarse texture and feeble design, used only amongst the natives. It resembles the bobbin laces of Europe in a slight degree, the patterns being in the style of the Valenciennes and Torchons, but is far inferior in wear, as Brazilian lace is made with cotton thread.

Maceio, in the province of Alagoas, was the chief centre of the lace trade in the middle of the nineteenth century.

Old Buckinghamshire Bobbin Trolly Lace: late eighteenth century. "Trolly" is the local term for the thick outline, or cordonnet.



**Bridal Lace.**

This is frequently mentioned in records of Elizabethan times, and seems to have been made of blue thread, being worn by the guests at a wedding rather than by the bride herself. Bridal lace was made at Coventry until the Puritans discountenanced the wearing of such gauds.

**Broderie de Malines.**

The name sometimes given to old Mechlin Lace, under which heading it is described.

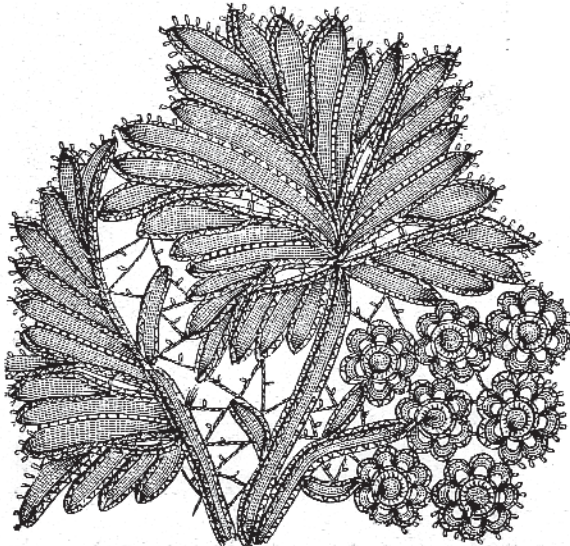
**Broderie de Nancy.**

One of the names given to Drawn-work, to which heading the reader is referred.

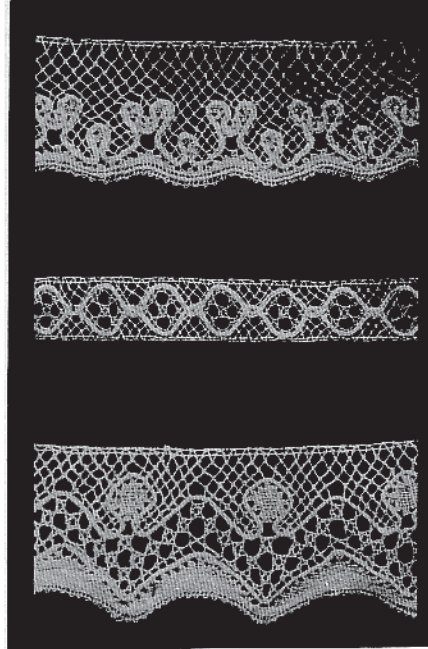
**Bruges Laces.**

Guipure de Bruges, or Point Duchesse, is a bobbin lace of fine quality; the sprigs resemble those of Honiton lace, and are united by brides or *bars ornées*.

A large quantity of Valenciennes lace is also made at Bruges, but the quality is not as good as that produced elsewhere, for in



Duchesse Spray of Bobbin Lace, such as is made at Bruges at the present day.



Bobbin-made Cotton Lace from Maceio, in the province of Alagoas, Brazil; made in 1850.

forming the ground, the bobbins are only twisted twice, while those, for example, at Ypres and Alost are twisted four and five times. The oftener the bobbins are twisted the clearer the effect of the mesh ground.

Bruges pillow lace has the reputation of washing thick.

The lace-making at Bruges is now mostly in the hands of religious communities. Duchesse is the most popular type. The Guipure of Honiton resembles it and the Venetian Mosaic, but the English lace is not worked with such fine thread, nor are the Devonshire leaves and sprays of such good and bold design, weak design being the chief defect of the modern Honiton lace.

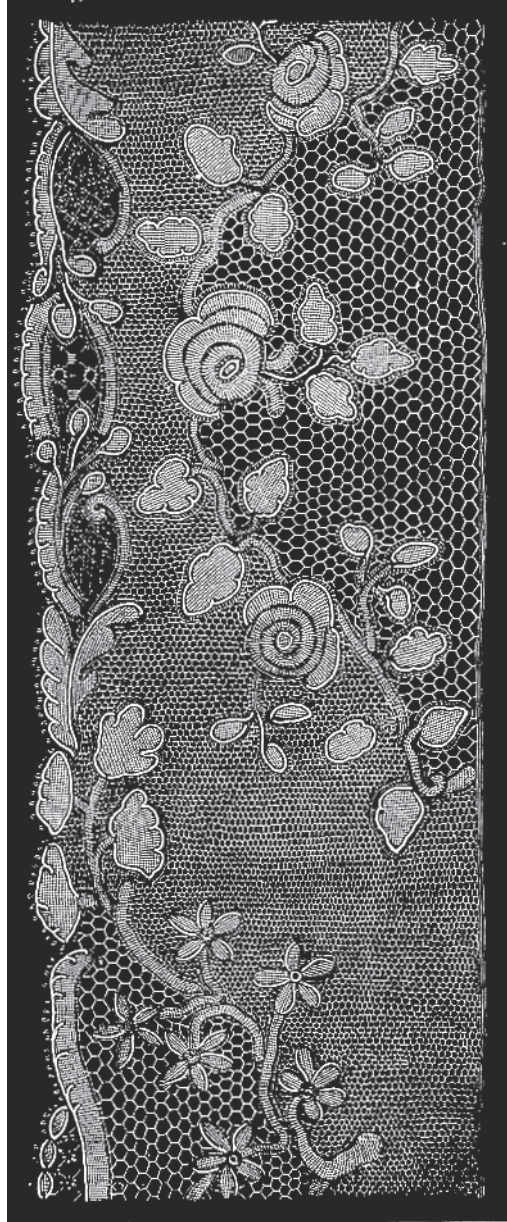


The lace resembling Duchesse made in Venice in the present day is called Mosaic lace, on account of small sprigs being used to build up the pattern as the pieces of stone and glass are used in Mosaic work.

### Brussels Lace.

The needle-point lace of Brussels is known as Point à l'Aiguille and Point Gaze. The bobbin lace is sometimes named Point Plat or Flat Point—the word point in this case signifies the fine quality of the lace, and has nothing to do with the needle point. Point Plat Appliqué is the name given to Belgian bobbin-made sprigs which are afterwards applied to machine-made net. The term Point d'Angleterre, as applied to a Belgian lace, recalls an interesting page in the history of Brussels lace. In 1662, the English parliament was so alarmed at the effect on English trade of the large quantity of lace imported into England, that English laces were protected by Act of Parliament, and a law was passed forbidding the importation of foreign laces. The English lace merchants were determined not to be deprived of their lucrative trade, however, for large quantities of lace were required in order to supply the extravagant court of Charles II., so it came about that Belgian lace was first called Point d'Angleterre, for under no other name would its sale in England be legal. The merchants combined, bought up all the finest lace in the Brussels market, and, smuggling it over to England, sold it under the name of English point; and so the mistaken idea arose that all Point d'Angleterre was made

Brussels Bobbin-made Lace, called Point d'Angleterre; eighteenth century.



in Belgium, and that it originated in that country: the chief portion of the finest Point d'Angleterre was made in England.

The thread used in making Brussels lace is of exquisite fineness; the flax for its manufacture is grown in Brabant; it is cultivated for lace-making at St. Nicholas, Tournay, and Courtrai. The steeping or *rouissage* is done in the Lys, the river close to Courtrai, which gives better results than any other water.

Every aid which can be devised is rendered to the spinner. A background of dark paper is placed where it will best show up the thread as it is drawn from the distaff, and the room is so arranged that a single ray of light is thrown upon the

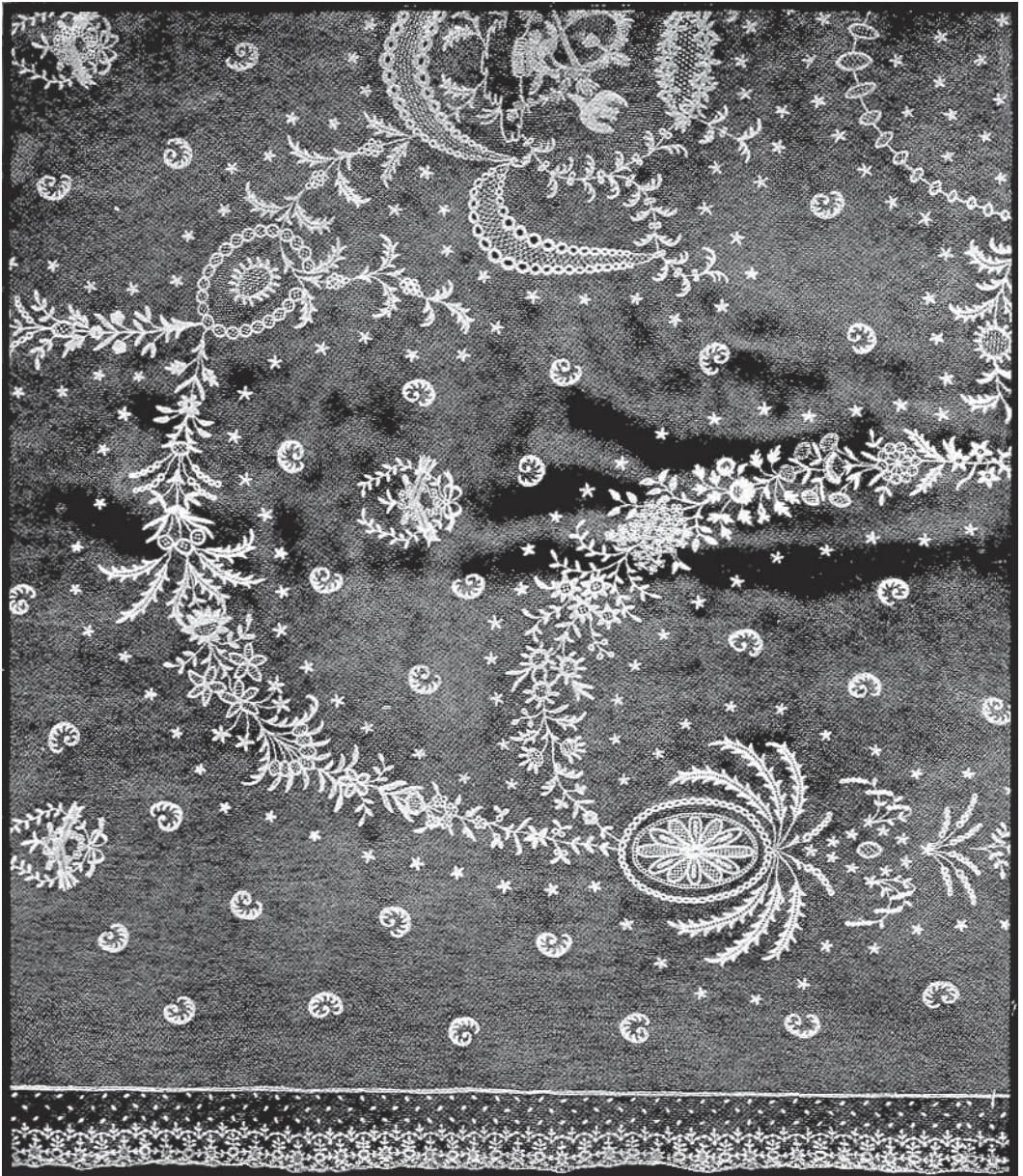


Specimen of Brussels Lace which once belonged to Queen Charlotte.

work. Even with this assistance the spinners rely upon the "feel" of the thread as it passes through their fingers, rather than upon the sight of what is so fine as to almost escape their eyes.

The wages of a clever Brussels thread-spinner are extremely high, which seems just, when we know that from one pound of flax lace can be manufactured to the value of £700; the hand-spun thread, however, costs as much as £240 per pound. It is now little used. Thread spun by machine in England from Belgian flax is much used in Belgium; this is occasionally depreciated in value by cotton admixture, and the fineness has never equalled that made by hand.





Wedding Veil of Bobbin-made Brussels (Belgian) Lace. The edging is a pillow rendering of a Point d'Alençon pattern. The ornamental devices are partly applied and partly worked into the ground. Eighteenth century.



The earliest Point à l'Aiguille patterns resembled those of ancient Point de Venise. Lace appears to have been first made in Brussels in the fifteenth century, and a few rare specimens are still preserved in the old churches of Brabant. The designs were taken from the early Genoese Guipures in Gothic style. The designs of Brussels laces have always followed the fashions, which, indeed, affected lace in every part of Europe. The most ancient style was Gothic or Geometric. Then came the stately and flowing Renaissance lines which were used until the simplicity in all fabrics at the time of the Revolution demanded less ornate designs. The first Empire fashion demanded semés or powderings of spots, insects, or tears, together with small floral borders and wreaths. Since 1830 the patterns have become more floral, the flowers themselves following the lines of nature closely and being less conventional. Many sprays display flowers made of needle and bobbin lace mingled together. These are frequently mounted on machine-made net.

The Brussels flowers are of two kinds, needle-point and those made with bobbins; both these are made separately from the grounds. In old Brussels lace the ground was worked with bobbins round the flowers. Later the flowers were sewn into the ground. This method obtains in the present day. Sometimes the flowers are sewn on to the ground. The modes connecting Brussels lace designs are most elaborate, as are the fillings or intricate stitches. Relief is given to the outlines of the flowers and fibres of leaves by a raised plaited cordonnet in the bobbin laces; in the needle-point lace the cordonnet is not covered with button-holing.

The present-day method is to make the lace in separate pieces; one worker makes the flowers, another "hearts" them, that is, adds the intricate centres and the open work, or *jours*. This method, though it ensures perfection in the working of each separate stitch, does not encourage individual artistic effort, for it is the master alone who selects the ground, chooses the thread, and knows the effect the whole will produce. He it is who chooses the design, pricks it into the parchment, and cuts this up into pieces, handing each piece ready pricked with a section of the pattern to the special worker whose business it is to put in the stitches of which she is the best exponent. Sometimes, however, in the smaller lace factories, single workers undertake the whole process.

Machine-made net has been used for the application of Brussels flowers and sprigs since the invention of machinery for making net; but no ground yet invented is superior to the needle ground. This is worked in strips not more than an inch wide, which are joined to the required size by a stitch known to the lace-makers of Brussels, Alençon, and Venice only. This is the *assemblage*, or *point de raccroc*, or fine joining which cannot be distinguished from the net itself.

The vrai réseau is now seldom made; it is stronger, but three times more expensive than the bobbin ground. It differs from the Alençon ground in being a simple looped stitch instead of being whipped a second time as in the French variety.

In the bobbin-made Brussels ground, two sides of each hexagonal mesh are formed by four threads plaited, and the other four sides by threads twisted together.

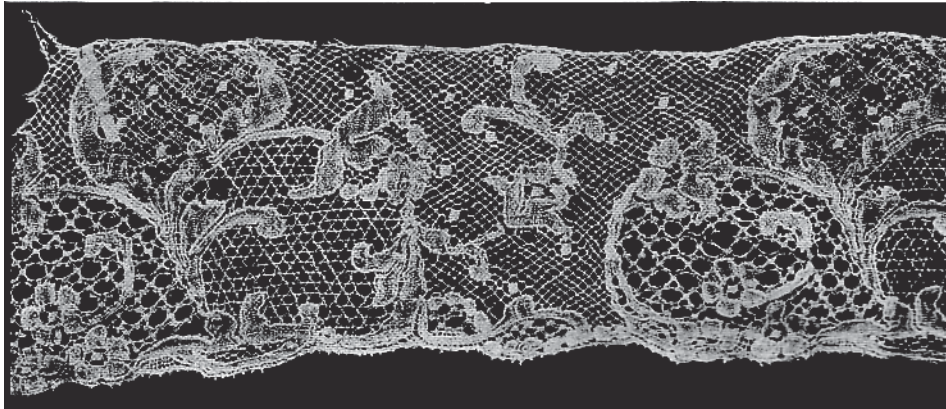
A magnificent collection of the needle-point ground lace was presented to Josephine on her first public entry into Brussels with Napoleon.

The Brabançon or Brussels lace has one great defect—that of discolouration. In order to conceal the brownish tint of the needle-point sprays as they come from the hands of the workers, the workwomen place the flowers in white lead powder, and beat them with their hand to whiten the flax. This operation is extremely dangerous to the worker, who frequently contracts lead poisoning from inhaling the injurious powder, and also makes the lace turn black when exposed to sea air or to heated rooms. This black tone can never be removed.

Lime is occasionally used to whiten discoloured lace, but this means absolute destruction of the fabric by burning when water is applied.

#### **Buckinghamshire Lace.**

The bobbin lace of Buckinghamshire is celebrated for its fine, clear grounds, which rival those of Lille, the twisted plaits used for such grounds being generally of the same model, though occasionally made according to the Valenciennes



Border of Bobbin-made Buckinghamshire Trolley Lace, 2½ inches wide; late eighteenth century.

method. All Buckinghamshire lace is worked in one piece on the pillow, *réseau* and *toilé* being formed by means of the bobbin.

Queen Catherine of Aragon did much in introducing and encouraging the lace-making industry in Buckinghamshire, as she did that of the neighbouring counties of Bedfordshire and Northamptonshire. It flourished exceedingly, until in 1623 a petition was addressed to the High Sheriff of Buckinghamshire from Great Marlow, showing the distress of the cottagers from "the bone lace-making being much decayed." In 1626 Sir Henry Borlase founded and endowed the Free School of Great Marlow, for twenty-four boys to read, write, and cast accounts, and for twenty-four girls "to knit, spin, and make bone lace," and, in consequence, the trade of that place flourished again, even French authors speaking of the town with its "*manufactures de dentelles au fuseau*," which, however, they say are "*inférieure a celle de Flandres*."

In the seventeenth century lace-making flourished in Buckinghamshire. Later, a petition from the poet Cowper to Lord Dartmouth in favour of the lace-makers

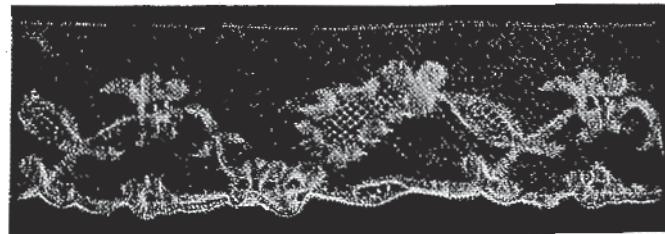
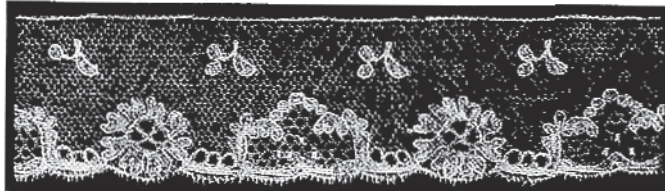
declared that "hundreds in this little town (Olney) are upon the point of starving, and that the most unremitting industry is barely sufficient to keep them from it." Probably some change in fashion had caused this distress.

There were lace schools at Hanslope, and children taught there could maintain themselves, without further assistance, at eleven or twelve years of age. It is interesting to note that boys were taught the handicraft as well as the girls, and many men when grown up followed no other employment, which seems to us an economic mistake, as there are so many trades suitable for men, so few for women as home workers. The lace made at Hanslope in the eighteenth century was valued at from sixpence to two guineas a yard, and the lace trade was most important, 800 out of a population of 1275 being engaged in it.

Newport Pagnell, from its central position, was of great commercial importance with regard to the bone lace manufacture. In the *Magna Britannia*, 1720, it is spoken of as "a sort of staple for bone lace, of which more is thought to be made here than in any town in

England. That commodity is brought to as great perfection *almost* as in Flanders."

In 1752 the first prize, for the maker of the best piece of bone lace in England, was awarded to Mr. William Marriot, of Newport Pagnell, Bucks. In 1761, we are told by Mrs. Bury Palliser, Earl Temple, Lord Lieutenant of Buckinghamshire, presented, on behalf of the lace-makers, a pair of lace ruffles to the King. His Majesty asked many questions respecting this branch of the trade, and was graciously pleased to say that the inclination of his own heart naturally led him to set a high value on every endeavour to improve English manufactures, and whatever had such recommendation would be preferred by him to works of possibly higher perfection made in any other country.



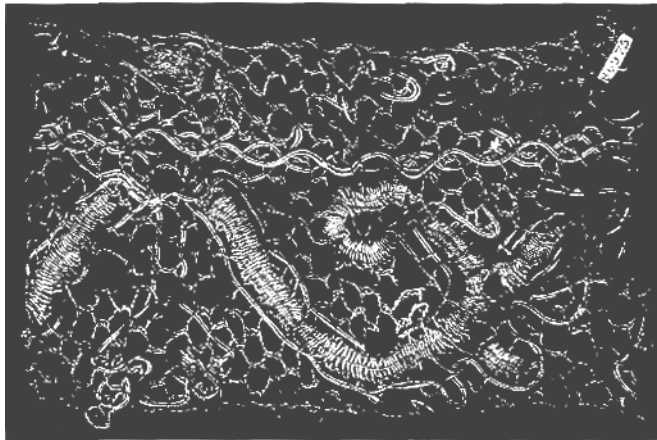
Bobbin-Made Buckinghamshire Laces ; nineteenth century.



The manufacture of lace in Buckinghamshire and Bedfordshire was considerably improved by the influx of French emigrants who took refuge in England at the end of the eighteenth century. In the neighbourhoods of Burnham and Desborough especially the trade was much extended.

In Sheahan's "History of Bucks," published in 1862, the following places are mentioned as being engaged in the trade:—Bierton (where both black and white lace was made), Cuddington, Haddenham, Great Hampden, Wendover, Gawcott (where black lace was chiefly produced), Beachampton, Marsh Gibbon, Claydon, Oving (celebrated for its black and white laces), Bletchley, Lavendon, Great Sandford, Loughton, Milton Keynes, Moulsoe, Newton Blossomville, Olney, Winslow, and other villages.

The narrow edgings so much used when tiny frilled caps were worn by



Border of Gold and Silver Gimp ; eighteenth century.

babies, were made in Buckinghamshire, and known in the trade as Baby lace. The discontinuance of this fashion, together with the introduction of machine-made lace, has caused the making of Buckinghamshire lace to decline considerably. The industry has, however, revived to a small extent within the last few years, and some fine specimens were shown at the Health Exhibition, in London,

in 1884. The name *trolly* is used in connection with the thick thread, or cordonnet, with which the outline of the pattern is accentuated—this is known as "a trolly" by the workers. Large quantities of lace for the Queen's *trousseau* were made in Buckinghamshire, shawls, sunshades, and trimming for underlinen having been executed in the neighbourhood of Paulerspury and elsewhere. It was in this district also, we are informed by Miss Burrowes, that the Princess May gave a large order for Buckinghamshire baby lace to trim the little garments prepared for Prince Edward of York.

#### **Bullion Lace.**

A lace made of gold and silver threads. The earliest laces were made of gold threads. A specimen was discovered on the opening of a Scandinavian barrow near Wareham in Dorsetshire. Bullion lace is still much used in the East for ornamenting robes of state, and in Italy and France for elaborate priests' vestments and saints' robes. In the time of Queen Anne, Bullion lace was lavishly used for

decorating the livery of menservants; and in its braid form still serves this purpose, and that of ornamenting the uniforms of officers in the army and navy. Officers' epaulettes are of Bullion lace or braid, really of gold wire; the thick kind is called *Bullion*; the thinner *frisure*; the flat kind or braid is termed *clinquant*; and all kinds are classed under the name *cannetille*.

#### Bunt Lace.

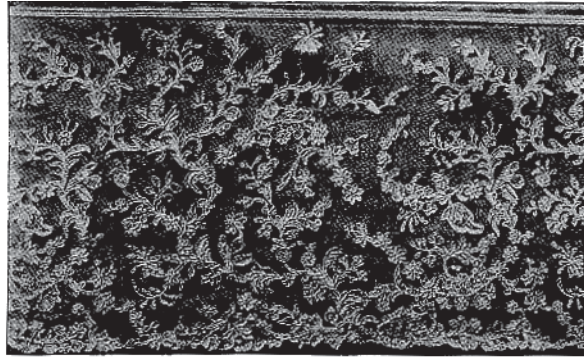
This is described under the heading Scotch Lace.

#### Burano Lace.

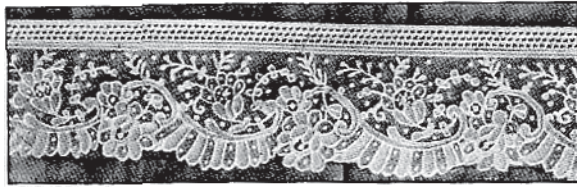
In the Island of Burano a considerable quantity of Venetian point lace was manufactured during the eighteenth century. The ground was the *réseau*, not the *bride* variety, so that, in this particular, the lace resembled Alençon and Brussels. The thread used was extremely fine and delicate. Until 1845 the art of lace-making lingered on in the nunneries, but little was made elsewhere. During recent years a revival has taken place, and the Burano lace of the present day is in no way inferior to the old fabric, while laces identical with the finest Venetian, Rose Point, Point de Gaze, Alençon, and Argentan are produced, which rival in beauty such laces made in the best years of their native manufacture.

In 1874 M. Seguin wrote, "There still exist some women who make needle-point lace at Burano, a small island not far from Venice, where in past times the most famous laces were produced."

The revival of the Burano lace industry, which took place at the same time as that of Venice, Pelestrina, and Chioggia, is one of the most interesting pages of modern lace history, and should inspire those who are desirous of helping the industrial classes of their own country to commercial prosperity. In 1872 the hard winter reduced the fishing population of Burano to semi-starvation. Relief was given temporarily and a fund was created, headed by Queen Margherita of Italy and the Pope, for resuscitating the lace industry. One old woman, Cencia Scarpariola, had worked at the old Burano point and could remember the stitches, but could not teach them. Madame Anna Bellorio d'Este,



Burano Needle-Point Lace,  $7\frac{1}{2}$  inches wide. The fine net ground is made entirely with the needle. Nineteenth century.



Point Gaze, or Point Bruxelles, made at the Royal Lace School at Burano; late nineteenth century.

the present mistress of the Burano school, watched the worker, practised herself, then taught eight pupils. Ladies interested in the work came forward with the necessary funds; and the excellence of the lace produced assured constant orders. The artist Signor Paulo Fambri, together with the Princesse Giovanelli and Comtesse Marcello, were on the board of direction, and during the first year prizes were gained for the excellence of the work. At the present moment 600 workers are constantly employed either at the Royal Lace School, which has its headquarters in the Municipal Buildings, or at their own homes, after receiving not less than two years' instruction at the school. There is a school of design in connection with the factory, and excellent results have been obtained from the slight artistic training which is necessary for the worker in the higher branches. The prosperity of the island has increased enormously, the marriage rate has doubled in twenty years, and many a young worker is able to save out of her earnings the £30 or £40 which will purchase a little cottage to serve as her dot.

Only the choicest and most beautiful kinds of lace are made at Burano at the present day; they include Point de Venise, Tagliato a fogliami, Point de Venise à la rose, Point d'Argentan, Point d'Alençon, Point de Bruxelles, and Point d'Angleterre.

#### **Campane Lace.**

A bobbin-made edging, used to sew at the edge of cambric muslin or stuffs, also for widening other laces, and occasionally to replace picot or pearl. In 1690 it is described as "a king of narrow pricked lace." The word "pricked" refers to the pricking of the pattern upon the pillow. Campane laces were also made of gold and coloured silks, and had a scalloped edge. These were used for trimming mantles and scarves. In the wardrobe accounts of George I. an entry appears of gold Campane buttons. Campane lace is now unknown to commerce.

#### **Cannetille.**

Another name for Bullion Lace, under which heading it is described.

#### **Carnival Lace.**

A reticella lace made in Italy, Spain, and France during the sixteenth century; its distinguishing feature was the pattern, which was formed of the cyphers, crests, and armorial bearings of the families for whom it was made; in this particular only does it differ from other reticella lace.

Large quantities of it were used in the making of the *trousseaux* of brides of noble houses; and the garments which were trimmed with it were worn only at the wedding and upon great ceremonies and state occasions afterwards, such as carnivals. It is sometimes called Bridal lace.

#### **Carrickmacroff Lace.**

Like all Irish lace, this is a copy of the lace of other countries. There are two kinds now made in Co. Monaghan, the Appliqué and Guipure. Appliqué is worked upon machine-made net; the Guipure, which is really more of an embroidery than a lace, is made with finest Mull muslin or lawn, upon which the design is traced; a thread is then run round the outlines of the design or overcast



very closely, the centres of the flowers are cut away, button-holed, and filled with open stitches and wheels. The various detached parts of the pattern are united with bars ornamented with pearls or picots; the material is then cut away close to the overcast. This lace when washed is apt to fray away from the overcast, so should be handled with great care.

**Caterpillar Lace.**

Caterpillar lace was once made at Munich by means of large hairy caterpillars. A man had the ingenious idea of making the insects unconscious lace-makers. He made a paste of the food of the caterpillars, which was thinly spread on a flat stone. A lace design was then traced upon the paste with oil, and the insects were placed at the bottom of the stone, which was put in an upright position. As they ate their way from the bottom to the top, they avoided all parts touched with the oil, and spun a strong web as they went, which served to connect the uneaten parts together. The lightness of the lace thus formed was extraordinary. The corresponding quantity made in finest flax thread weighed hundreds of times heavier than the web of the caterpillar.

**Caul Lace.**

The ancient name for Netting.

**Ceylon Pillow Lace.**

This is made by the native women. That it resembles the lace of Malta is accounted for by the fact that the knowledge of its manufacture was probably imported by early settlers who had acquired the art of making Maltese lace from the Venetians who then owned the island. It is of no commercial value.

**Chantilly Lace.**

A bobbin lace made of black silk and linen thread. Flax thread lace was first made at Chantilly in 1740. Previous to this there had been a lace establishment formed at the beginning of the seventeenth century by Catherine de Rohan, Duchesse de Longueville: she had a lace school at her chateau at Etripagny, where the double or Chantilly ground was first made. The workers originally came from Dieppe and Havre, and the town of Chantilly rapidly became the centre of a district of lace-makers; the principal villages employed in the industry were Saint Maximien, Viarmes, Meric, Luzarches, and Dammartin.

Narrow laces were first made; these were afterwards replaced by guipures, white thread and black silk laces. The last-named were the black silk blonde laces which made Chantilly so famous. The black laces were at first not approved at Versailles, but both Marie Antoinette and the Princess de Lamballe afterwards patronised the Chantilly lace factory, as is proved by an old order book belonging to a lace firm. Madame Dubarry was a large purchaser, and seems to have delighted in the patterns. The workers at Chantilly incurred the displeasure of the mob at the time of the French Revolution, and many of the unfortunate lace-makers perished with their aristocratic patrons on the scaffold; the royal industry, in fact, practically ceased to exist, and it is not until 1805, when white blonde became the rage in Paris, that we again hear of Chantilly laces. The taste for

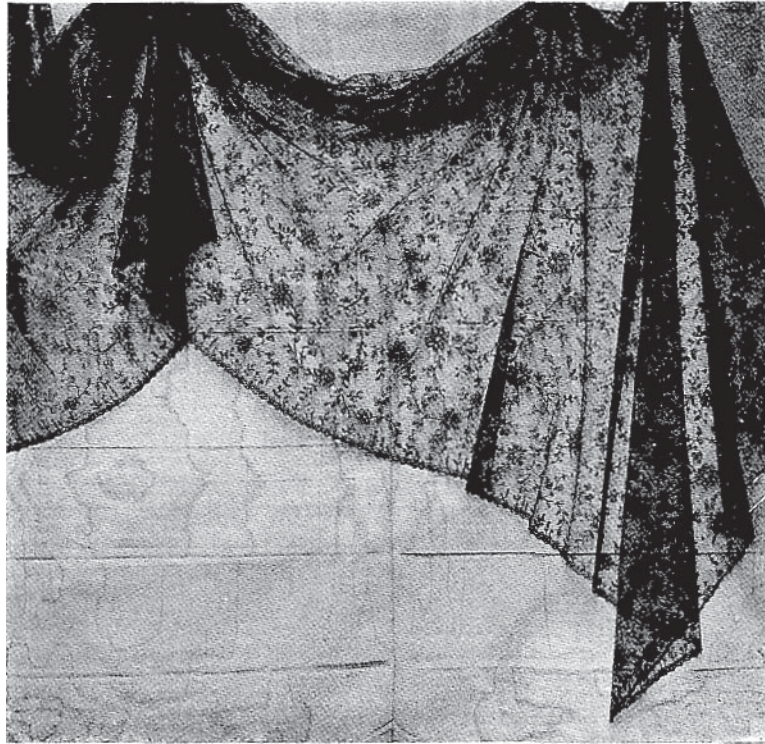
black lace eventually revived, and vast quantities were made for export to Spain and the American colonies.

The fineness of the *réseau* ground, the close workmanship of the flowers, together with the *cordonné* of flat untwisted silk, are characteristics of the lace much admired by connoisseurs, who are able to detect the subtle difference between the fabrics made at Calvados and those of Chantilly.

(Further details are given under *Blonde de Caen* and *Blonde Net Lace*.)

#### **Chenille Lace.**

A needle-point lace made in France during the eighteenth century. The ground was a silk honey-comb *réseau*. The patterns were chiefly geometrical, and were outlined with fine white chenille; the fillings were thick coarse thread stitches.



Scarf of Chantilly Lace; nineteenth century.

#### **Chioggia Lace.**

Bobbin lace, resembling the old Flemish laces, but coarser in quality, is now much made at the Island of Chioggia, near Venice. The revival in this industry took place under the direction of Fambri in 1872, at the same time as the revival in needle-point lace-making at Burano was initiated.

#### **Church Lace.**

An Italian needle-point lace made in the seventeenth century for the borderings of altar-cloths and priests' vestments. The ground was coarse, and the pattern in button-hole stitch was worked upon it. Elaborate pictures were made, figure subjects illustrating incidents in the Bible and Church history being

wrought in the button-hole stitching. The rarest and most beautiful laces of all kinds have also been used for Church purposes since lace was first made. Further details are given in the chapter on "Ecclesiastical Lace."

**Cinq Trous.**

A lace made at Le Puy and in other parts of France; the ground is five-sided mesh. Le Puy Lace is described under its own heading.

**Clinquant.**

The flat kind of Bullion Lace, to which heading the reader is referred.

**Cluny Guipure Lace.**

This is one of the earliest forms of lace known; its origin is lost in antiquity; it was known as *Opus Filatorium* in early times, and as *Opus Araneum* or *Spider Work* in the Middle Ages. Many patterns of these laces are to be found in the pattern books of Vinciola of the sixteenth century. Cluny Guipure is distinguished from the ordinary darned netting or *Point Conté*, by raised stitches, wheels, circles, and triangles; sometimes a shiny glazed thread was introduced to emphasize the pattern, as the thread used in other parts of the lace was unglazed.

What is known as modern Cluny lace is a coarse, thick, strong bobbin variety, usually of old design, frequently geometric in character. It is made in France at the present day, and in Italy, especially in the neighbourhood of Como. The modern Cluny lace takes its name from an ancient dwelling-house in Paris, which is now the *Musée Cluny*, antique art treasures being stored in the mansion and courtyard; possibly it was thought desirable to give this modern type of lace a title suggestive of mediæval times. (Further particulars will be found under Guipure.)

**Colbertan Lace.**

A network lace, made in France in the seventeenth century, and named after Colbert, the King's minister, who did so much towards establishing lace making in France, in order to add to the revenues of the kingdom. It is strange that, although Colbert laid such stress on the perfection of the lace to be made at the new factories, and spared neither pains nor money to attain beauty and delicacy in the *Points de France*, even sending for famous Venetian workers to instruct the French lace-makers, yet the lace named after him should have been a common and gaudy fabric with network of open square mesh, used only for ordinary household purposes.

**Coralline Point.**

One of the varieties of flat Venetian points; its make has never been achieved by other countries than Italy, where it originated. Its characteristic consists in the branching coral-like lines which meander through the design, giving a close but somewhat confused effect.

**Corfu Lace.**

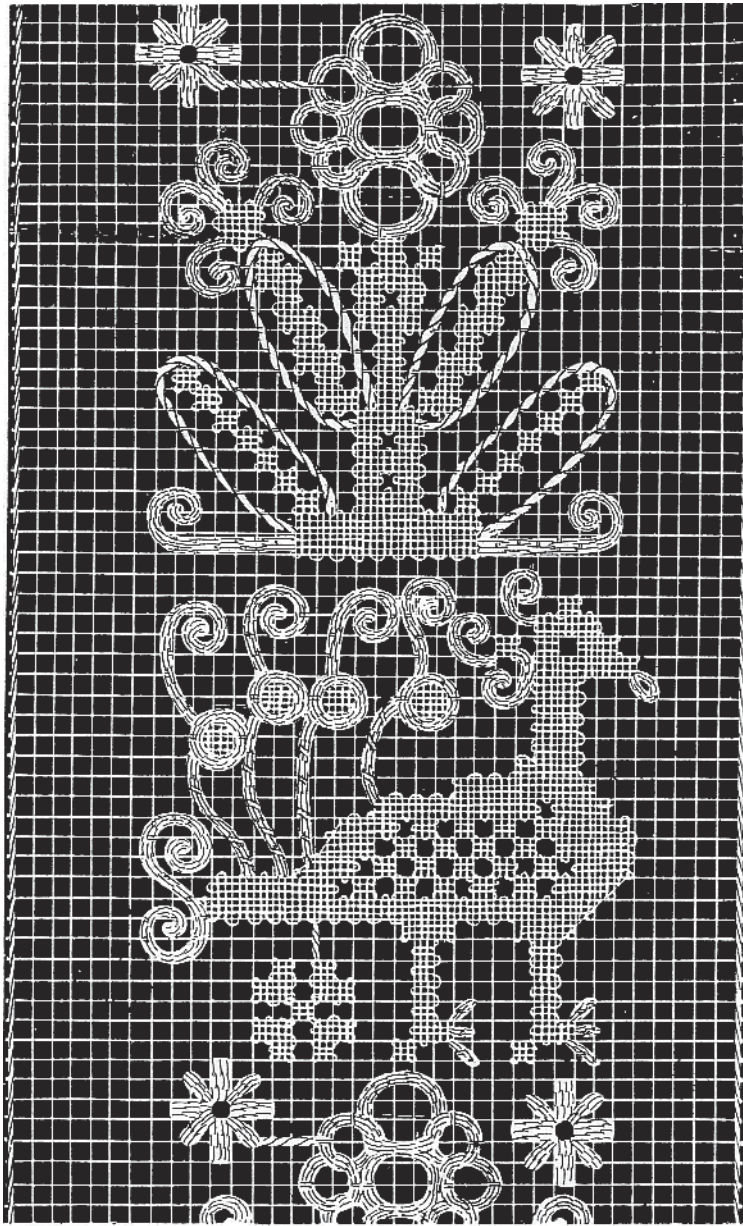
A coarse Greek lace, made by the natives of the island, but of little value or artistic beauty.

**Courtrai Lace.**

A bobbin lace resembling Valenciennes, but produced in greater widths than that made in France or in other parts of Belgium. In the last century the laces of



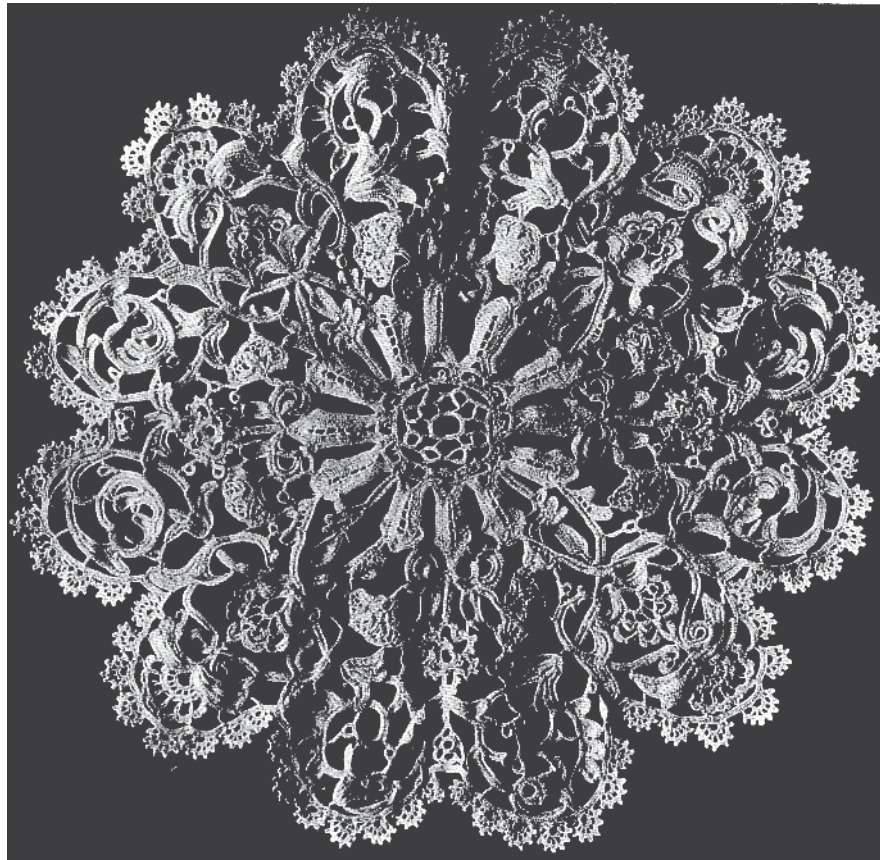
Courtrai were in high favour, being known as *fausse Valenciennes*, as were all those



Cluny Guipure Lace, made to ornament a bed-quilt belonging to Louis XIII : seventeenth century.

of the same pattern and make which were not actually produced at Valenciennes. Since the decay of lace-making in its native city, the terms *fausse* and *vrai*, with

regard to Valenciennes lace, have died out, though often mentioned by those who do not see the absurdity of the distinction. The story was set on foot in 1804 by M. Dieudonné, who states: "This beautiful lace is so characteristic of the place, that it is a fact that if a piece of Valenciennes lace is begun in the town and finished outside the walls, the commencement will be the more perfectly executed part, even though the same work-woman twist the bobbins with the same thread."



D'Oyley of Crochet-Work in Cotton Thread, made under the superintendence of the Carmelite Convent, New Ross, co. Wexford; nineteenth century.

M. Dieudonné evidently believed in magic, and it is extraordinary how many people have seriously repeated his canard.

#### **Crete Lace.**

Lace of the loose thread torchon variety is made in Candia or Crete. The designs are generally geometrical, and the ground is formed of coloured silks or dyed flax. The distinguishing feature of this lace, which is of ancient origin, is the

embroidery in coloured filoselle in chain stitch upon the outline of the lace; the effect is extremely gaudy.

**Creva Drawn Lace.**

Made in Brazil by the negroes. It is evidently a rough copy of the Italian drawn-work, and has no artistic merit.

**Crochet.**

This art was known in Europe in the sixteenth century, and is so connected with lace that it deserves mention. The word is derived from the French *crochet* or *croc*, and the old Danish *krooke*, a hook. Crochet was done chiefly in the nunneries, and was indifferently classed as nuns' work with lace and embroidery, until the end of the seventeenth century. Under the name of Irish Point, it has attained great perfection in Ireland, chiefly at Monaghan, where the art was known much earlier than in England. In Scotland it attracted little attention until about 1838, when it became fashionable as a fancy work for the leisured classes. Numerous cottons have been manufactured and patterns printed. The finer and more intricate designs are called Irish Point. Point de Tricot, Raised Rose Crochet, and Honiton Crochet are made for commercial purposes by the peasantry of Ireland.

**Curragh Lace.**

Another name for Irish Point.

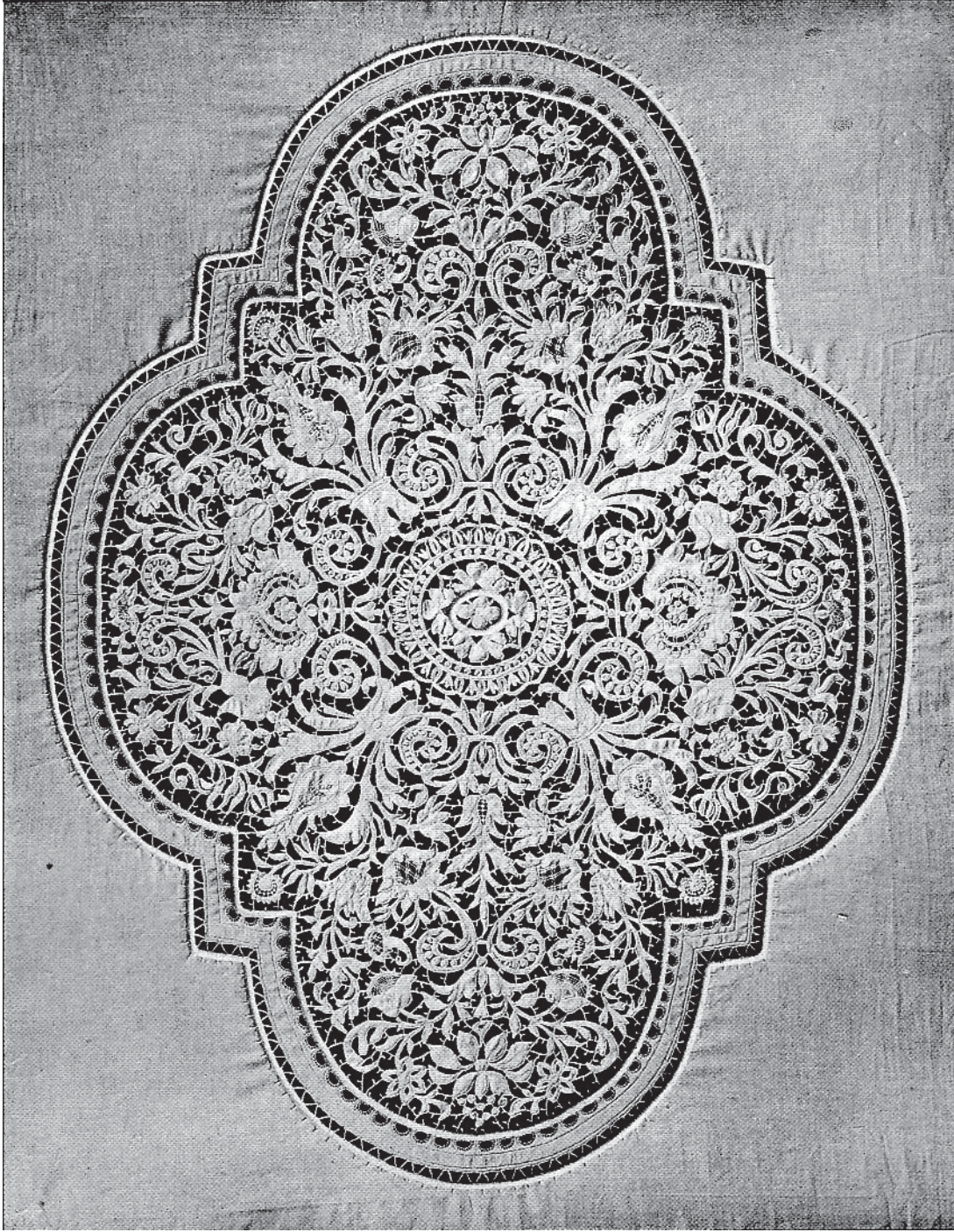
**Cut-work.**

Cut-work, or Italian *Punto Tagliato*, was made by cutting spaces out of closely-woven linen, and after buttonholing round the sides to prevent fraying, partly filling in the space with ornamental stitches. Elaborate embroidery in white linen thread is usually found upon the plain linen in ancient specimens of this work. Gradually more of the linen was cut away, and more elaborate designs were filled in, until mere threads were left; these were buttonholed over, and Reticella or Greek lace was evolved.

Another method of making cut-work, which obtained later, was by means of a light wooden frame, on which threads were fastened from side to side, crossing and interlacing. Under this reticulation of threads was fastened, usually with gum, a piece of fine cloth or lawn, called "quintain" (from the town in Brittany where the best quality was made). Then the net-work was sewn to the lawn background with a firm edge of buttonhole stitching, which followed the line of the pattern desired. The superfluous parts of the lawn were cut away afterwards, so that the design remained in lawn, accentuated with the buttonhole edging, which gave a slightly raised effect. This variety was sometimes erroneously called "Punto a Reticella."

Cut-work and embroidery executed in the convents in Italy is called Greek lace, and it is likely that the art first came from the Ionian Isles and Greece, which were closely connected with the Venetian Republic. The work once transplanted into Venice, where all the arts were pursued with such practical earnestness, it quickly grew in beauty and variety of pattern. Complex stitches were introduced, alterations and delicate improvements were made on the original modes, until in the sixteenth century the linen threads of foundation linen were altogether dispensed

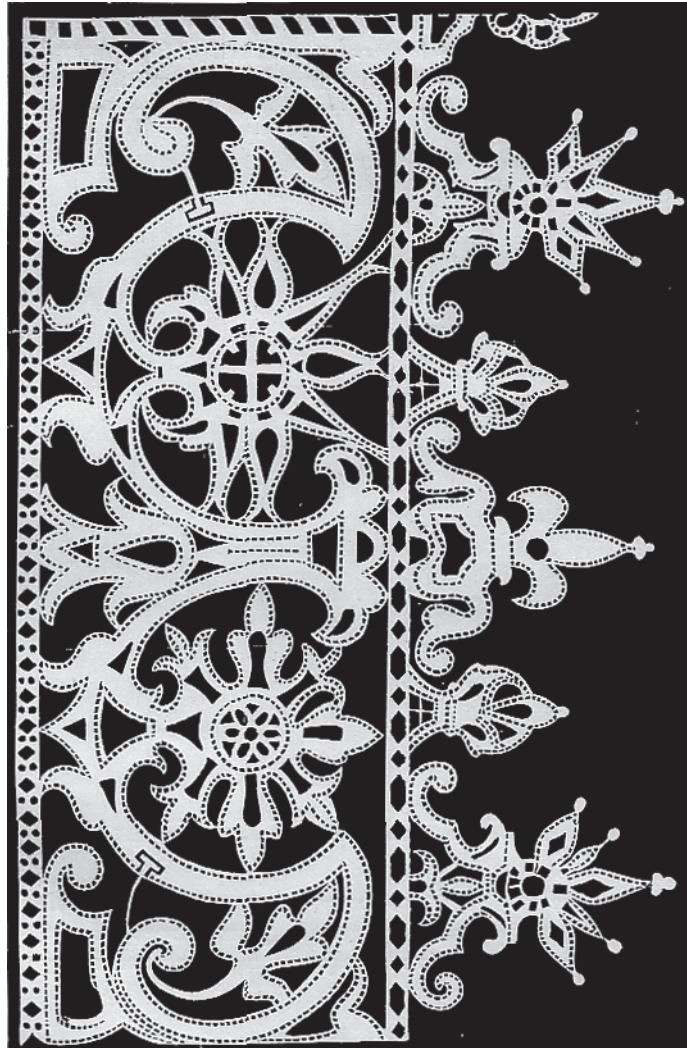




Panel for Linen Chair-back of Cut Linen and Embroidery, belonging to H.M. the Queen. Irish, nineteenth century.



with, and any pattern was drawn and worked on parchment; thus Punto in Aria could develop into the graceful and beautiful "Point de Venise," for lace-making was no longer hampered by the necessity for square and rectangular designs only because of the linen threads being stretched only at right angles.

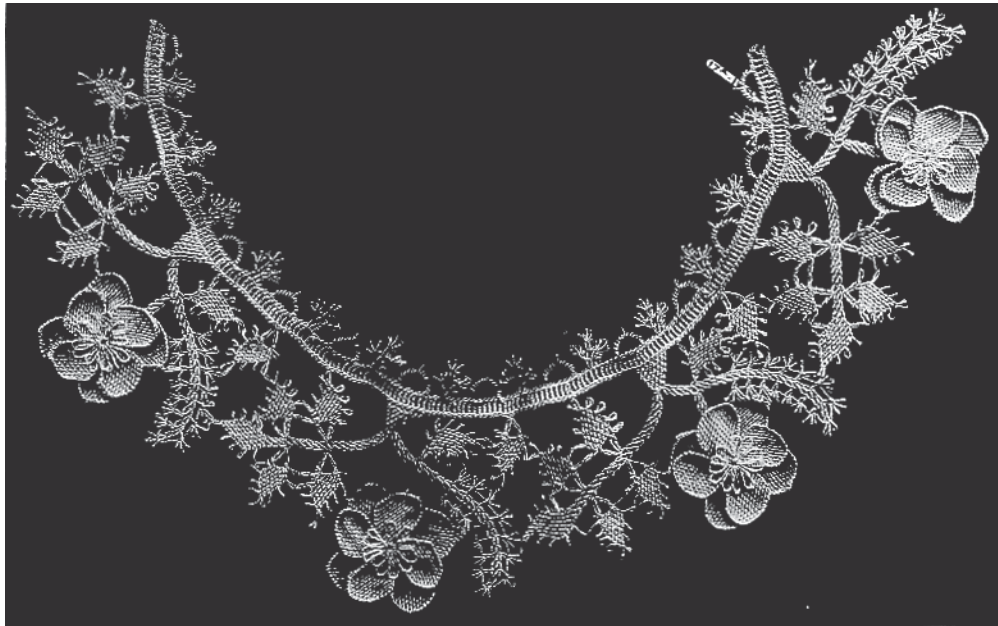


Pattern for Point Coupé or Cut-Work, from the Pattern Book of Cesare Vecellio, published in 1600.

In the fifteenth and sixteenth centuries Punto Tagliato, or cut-work, was much used. In 1558, Matteo Pagan published the "Glory and Honour of Cut Laces and Open Laces," and a Venetian, F. Vinciolo, printed in Paris, in 1587, designs for "Point Coupé." Cut-work declined in popularity when other laces of more elaborate workmanship were made. At the end of the seventeenth century,

however, Lady Layard states that in the inventory of the linen garments which form a part of the dowry of Cecelia de Mula, cloths with broad borders of cut lace are mentioned.

When used for altar cloths, bed curtains, or other large surfaces, cut-work was arranged with alternate squares of plain linen. The armorial shield of the family was a favourite device. Initial letters, *fleurs-de-lis*, and lozenges were frequently pressed into the service for ornamentation. Many samplers, or "sam cloths," are still extant, which show us patterns for cut-work. The pattern books being costly and easily destroyed, for the pattern had to be traced on to the cloth



Collar of White Silk Cyprus Bobbin Lace; latter half of the nineteenth century. Exhibited in the Cyprus Court of the Colonial and Indian Exhibition, 1886.

with a style, children were taught to copy the patterns on to their samplers. These were preserved carefully, and they have frequently been found upon the walls of farmhouses and cottages, where lived the yeoman ancestors long ago.

#### Cyprus Lace.

A lace resembling cut-work, of very ancient origin. It was much used and highly thought of in the Middle Ages, and was brought to England and France. An ancient variety was made of gold and silver threads. Its manufacture is now extinct. The peasants, however, now make a coarse thread lace, and some fine specimens have recently been made of silk. These were exhibited in the Cyprus Court of the Colonial and Indian Exhibition, held in London in 1886.



**Dalecarlian Lace.**

A bobbin lace, made by the peasants for their own use in Dalecarlia, Sweden. In examining this fabric we are able to see the identical patterns of lace used by the rest of Europe two centuries ago, and if we watched its manufacture we should also see the method of bobbin lace-making of two hundred years ago, for these peasants have never changed in any way their mode of making nor their patterns—an extraordinary example of conservatism, worthy of China itself. The firmness and solidity of this lace is extraordinary. It is made to absorb a large quantity of starch, and is then used standing outward from the face, as a shelter from the sun. Its coffee tint is greatly admired. The fabric is seldom washed—only re-starched when more stiffness is necessary. The lace-workers are few and much scattered over large districts. As there is no centre of the industry, and no management of the methods and patterns, the work is gradually dying out.

**Danish Lace.**

Cut-work was well-known in Denmark long before pillow-lace making was introduced from Brabant; it is still used by the peasants for ornamenting their best household and table linen, namely, that used on the occasions of births, deaths, and marriages. Lace-making has not been much practised in Denmark, but in North Schleswig, or South Jutland as it is called, a manufacture was established in the sixteenth century. It was in 1647 that a merchant named Stienbeck engaged twelve persons from Westphalia to improve the trade; these lace-makers settled in Tønder and taught both men and women the handicraft. This was the origin of the famous Tønder lace; that made at other places in the district was also well-known; the lace was both black and white. In 1712 the work was improved by the settlement of a number of Brabant bobbin-lace makers. The patterns of the early Tønder laces are Flemish in character; the Dutch flowers and trolleys appear; in later specimens the Brabant influence is traceable in the finer grounds and the open stitches. Mechlin grounds follow with the run patterns.

Tønder Lace. Danish Border of Conventional Ornament done in Embroidery and Drawn-work. Tønder, North Schleswig; eighteenth century. Width, 2½ inches.



The Schleswig laces are frequently of excellent quality, and are kept as heirlooms through successive generations. When the fine needle laces came in there was less solidity, and the lace-makers became less skilful. The best work-women were those who devoted their lives to making one special pattern. One widow is recorded to have lived to the age of eighty, and to have brought up seven children on the produce of a narrow edging sold at sixpence a yard. Each pattern had its local name, such as cock-eye, spider, lyre, chimney pot, feather. Tønder lace embraces many varieties. In 1830 cotton thread was introduced into it, and the quality at once deteriorated. The lace schools were given up, and the trade fell into the hands of hawkers who could not afford to buy the fine points. The Tønder lace trade is now at a very low ebb.

A species of Tønder lace work is made by drawing the threads of fine muslin, like the Broderie de Nancy or drawn work. In this lace work, both the needle-point and bobbin laces are imitated, the muslin being drawn out, re-united, and divided so as to follow all the intricacies of a flower or arabesque design. Sometimes a thin cordonnet outlines the pattern.

#### **Darned Netting.**

Darned Netting, Darned Lace, or Spider Work, is one of the earliest forms of lace work; it has a netted ground. During the Middle Ages it was called *Opus Araneum*, *Ouvrages Masches*, *Punto Ricamato a Maglia*, *Lacis*, and *Point Conté*—this last when the ground was darned with a counted pattern.

Darned Netting was most popular all over Italy in the sixteenth century. Siena was specially famous for it, and it is sometimes called *Siena Point*. The plain netted ground was made as are garden or fishing nets of the present day, and the pattern darned upon this *rézel* or ground. The groundwork of netting was sometimes in square meshes, and, according to an old pattern book, was made by commencing with "a single thread, and increasing a stitch on each side until the required size was obtained." If a strip of long pattern was to be made, the netting was continued to its prescribed length, and then finished off by reducing a stitch on each side. It was, in fact, identical with modern netting.

This plain net-ground, without further ornament, was much used for bed furniture, window curtains, and valances, unornamented. It was called *Réseau*, *Rézel*, and *Rézeuil*; decorated with a pattern—*Lacis*, or Darned Netting. It is now worked with fine linen thread when used for personal adornment, and with coarse threads for furniture. Formerly, coloured silk threads and those of gold and silver were used; these are still much employed in the Russian varieties. Network is darned upon with counted stitches like tapestry; it is then called *Point Conté*, or *filet brodé à reprises* by modern French workers in England, and in Italy the modern variety is called *guipure d'art*. The net is stretched upon a large frame, and the worker darns the pattern upon the stretched net; sometimes half-a-dozen girls are to be seen in the Venetian lace factories at work upon a large curtain or bed-spread.

#### **Dentelle.**

The French term for lace. Laces were known as *dentelles* in France at the end of the sixteenth century; before that time they were called *passements*.



Modern Darned Netting (Italian), 26 inches wide.

**Dentelle au Fuseau.**

The French term for bobbin lace.

**Dentelle de Fil.**

A name by which simple thread laces, such as torchon, are sometimes called.

**Dentelle à la Reine.**

A needle-point lace made in Amsterdam, chiefly by French refugees, after the revocation of the Edict of Nantes, 1685. The lace had been made by them in France, so that *Dentelle à la Reine* is not peculiar to Amsterdam, but achieved a marked popularity during the short time that it was made in Holland.

**Dentelle à la Vierge.**

A bobbin lace made in the neighbourhood of Dieppe by the peasants; it has a double Normandy ground and a simple pattern.



**Dentelle Irlandaise.**

This will be found described under the heading Modern Point Lace.

**Dentelle Redin.**

Lace having a net ground.

**Dentelle Renaissance.**

Particulars of this lace are given under Modern Point Lace.

**Devonia Lace.**

A special kind of Honiton Lace, which is described under that heading.

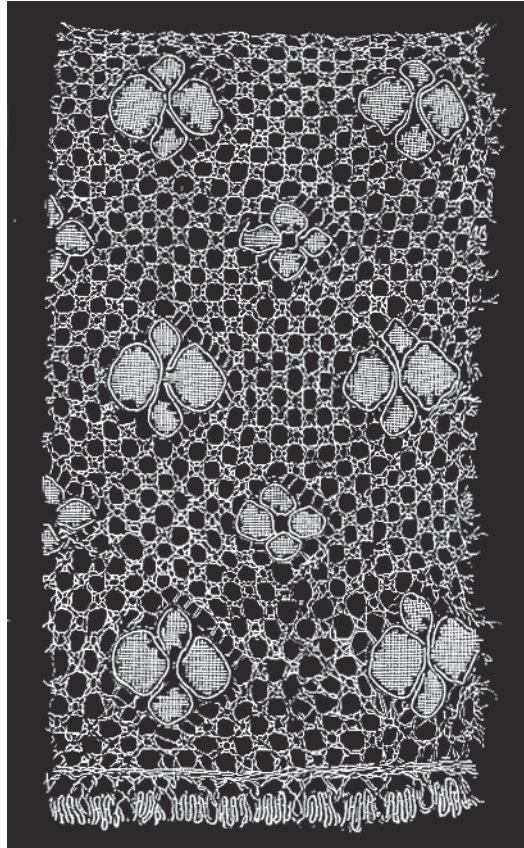
**Devonshire Lace.**

The introduction of the lace-making industry into Devonshire is attributed to the Flemings who took refuge in England during the persecutions of the Duke of Alva. It is more probable, however, that the narrow silk and coarse thread laces were already made by the cottagers in Devonshire as they were in all parts of England, and that the Flemings improved upon these early methods by introducing their own fine threads and beautiful jours and fillings. That the bone lace trade was considerable is proved by the inscription, to be seen at the west end of Honiton Parish Church:—“Here lieth ye body of James Rodge, of Honiton, in ye County of Devonshire: Bone

lace seller, who hath given unto ye poor of Honiton Parish the benyfitte of £100 for ever”—a considerable sum in the seventeenth century. In the Lady Chapel of Exeter Cathedral the monument of Bishop Stafford shows a network collar with good design. This tomb is late fourteenth century work. In the same cathedral the recumbent effigy of Lady Doddridge shows cuffs and tucker of lace in geometric design. These tombs are in splendid preservation even now.

So excellent was the make of English lace in 1660 that a royal ordinance of France set forth that a mark should be affixed to thread lace imported from England as well as to that from Flanders.

The lace trade was carried on in most of the Devonshire villages, and the lace-makers were pillaged by the dragoons in the suppression of Monmouth's



Dentelle à la Vierge (local name for Double-ground Lace) made by the peasants in the neighbourhood of Dieppe; nineteenth century.

rebellion in 1680. In Defoe's time the lace manufacture extended from Exmouth to Torbay.

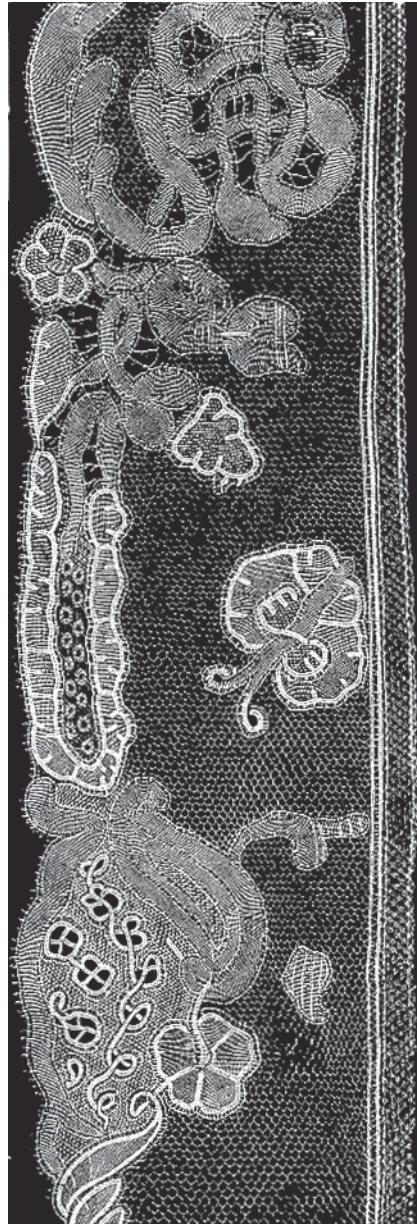
By the end of the eighteenth century the Devonshire workers could rival the beauty of Flemish lace, and it is a mistake to believe that all Point d'Angleterre was made in Belgium. Trolly lace was made in Devonshire until, some fifty years ago, fashion ceased to demand this special kind. Lappets and scarves as well as baby lace were made. Devonshire Trolly lace was made with English thread of a coarser quality than that of Flanders. Men and women both worked at Devonshire Trolly lace, and every boy, sixty years ago, attended the lace schools until he was old enough to work in the fields, etc. When outdoor labour was scarce, or the fishermen were unable to go to sea, they returned to their lace-work to add to their weekly wage.

Another Devonshire lace was the so-called Greek lace, which resembled simple Torchon. It was introduced from Malta into the small village of Woodbury by the wife of William IV. The little colony of workers copied the coarse geometric designs with great facility.

Black lace was made in Devonshire until twenty years ago, the designs being those of the Honiton lace, and the working identical. Sometimes the Honiton sprigs are mounted on black silk machine-made net; sometimes they are united by brides or bars, as in the Honiton Guipure. The making of black silk lace in Devonshire has now completely died out, though many of the old workers still remember to have seen the work done. It was with the greatest difficulty that we were able to obtain a few specimens of this now extinct industry at Colyton and Sidmouth.

Axminster, once the great headquarters of the Devonshire trade, has

Devonshire Lace made in the seventeenth century in imitation of Flemish Lace.



now no workers, nor can a yard of Devon-made lace be purchased in the town. In Colyton, Beer, Seaton, Colyford, Shute, Sidmouth, and other villages and towns a few old lace-makers are busy at the sprigs, collars and ties, which were fashionable in the early Victorian period. They draw from the stock of "prickings" possessed by their mothers and grandmothers, often distorted beyond recognition by frequent working. Little attempt is made to supply any demand of modern fashion, and new and artistic designs are looked upon with distrust. This being the case, it is little wonder that the payment is poor, and children and young girls do not learn the stitches, as they are able to earn twice as much money at dressmaking, millinery, and other trades. The consequence is that there are fewer workers each year, as the old women die and young ones do not take their place. If artistic direction of the workers could be obtained, together with co-operation with some well-established lace merchants who would dispose of the lace, a revival of the lace industry of Devonshire might take place; but though Mrs. Fowler, of Honiton, does much to encourage the fine grades of work, Mrs. Treadwin, of Exeter, can show good specimens from her employees, and Miss Trevelyan has done much by giving out fine Italian patterns and privately encouraging the workers, yet a larger and wider effort, combined with systematic trade co-operation, is needed to put the industry on a sound commercial basis.



Honiton Lace Sprig made on the pillow with bobbins; nineteenth century.

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#### Dieppe Lace.

This is sometimes called Dieppe Point, when the quality is fine. It is a bobbin lace resembling Valenciennes, but less complicated in its make, requiring fewer bobbins; and, while only a length of eight inches of Valenciennes can be worked without detaching the lace from the pillow, Dieppe Lace can be rolled.

From the beginning of the sixteenth century lace-making has been the principal occupation of the women of Normandy, the wonderful caps with long



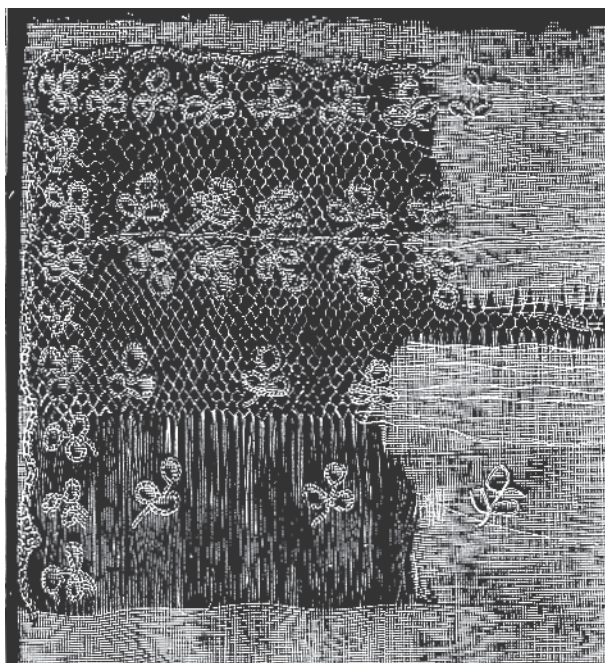
lappets richly trimmed being the pride of the well-to-do peasant families. In 1692, the Governor of Havre found the lace trade employed 20,000 women in the department. Haarlem thread was used, both black and white laces were made, and the price varied from five sous to thirty francs per ell. The most thriving centres of the Normandy lace trade were Havre, Honfleur, Eu, Fécamp, Dieppe, Pont l'Evêque, and Pays de Caux. Guipure or darned net-work and Valenciennes were also produced.

In the inventory of Colbert's household effects "Point du Havre" is mentioned as trimming his pillow cases. In the eighteenth century the laces of Dieppe and Havre rivalled those of Argentan and Caen, we are informed by an eighteenth century chronicler. Later, we read, they yielded only in precision of design and fineness of make to those of Mechlin. At the time of the Revolution disastrous effects were felt by the Normandy lace-makers and traders.

Within the last half-century the industry has still further diminished, though much lace is still exported to Spain and America. In 1826, a lace school was established at Dieppe, under the direction of two sisters from a convent at Rouen. This school, which was under Royal patronage, is most successful; Valenciennes of every width is made, the Belgian variety with the square-meshed grounds being a speciality. The thread used is pure flax unmixed with cotton. The design most popular is that named Poussin (chicken); other patterns are Ave Maria and Vierge, and there are many other names given locally by the peasants.

#### Dorsetshire Lace.

Wiltshire and Dorsetshire bone or bobbin lace was at one time celebrated for its beauty. In the time of Charles II., one Mary Hurde, of Marlborough, tells, in her "Memoirs," how she was apprenticed to a maker of bone lace for eight years; and after that time was over she apprenticed herself for five years more. This



Drawn-work, showing how the threads are drawn away and the thick sections buttonholed; eighteenth century.

was the period when quantities of bobbin lace were required and lace-making in every country in Europe was at the height of its beauty and prosperity. Since then it has declined, and there is now little made in the county.

#### Drawn-work.

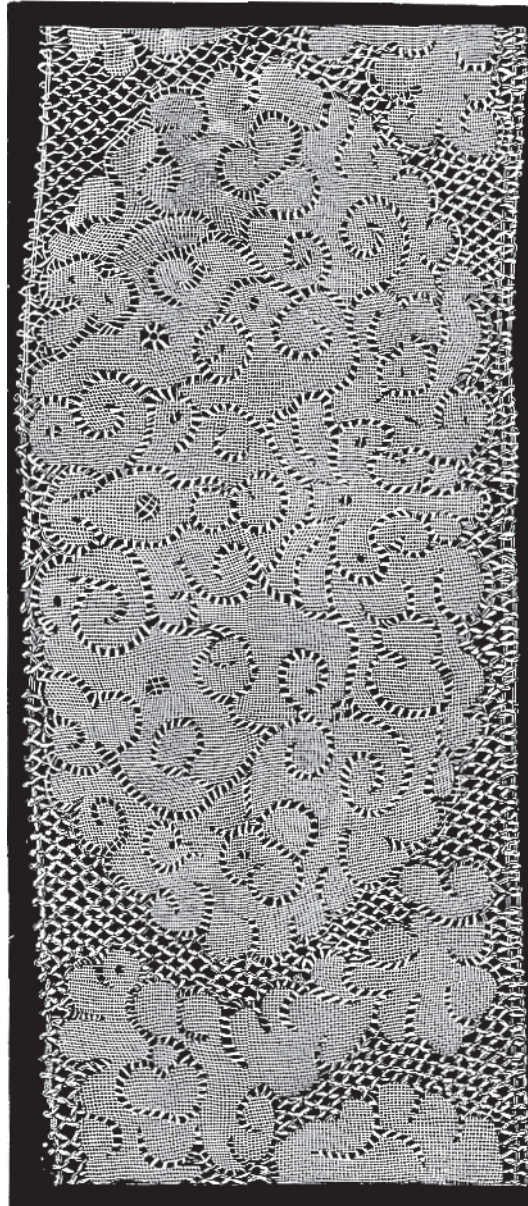
Drawn-work, or Punto Tirato, is one of the most ancient forms of open work and plays an important part in the evolution of lace. It was known all over Europe as Hamburg Point, Indian work (when executed in muslin), Opus Tiratum, Punto Tirato, Broderie de Nancy, Dresden Point, Fil Tiré, Drawn-work, and Tønder Lace. The fabric was chiefly made at the convents, and was largely used for ecclesiastical purposes and for ornamenting grave-clothes, together with cut-work and embroidery.

The material in old drawn-work is usually loosely woven linen. The threads were retained in the parts where the pattern was thick, and where it was open they were drawn aside and caught together or drawn away.

The taste for drawn-work of the geometrical style has recently revived. The woof or warp threads are drawn away from coarse evenly-woven linen and the supporting threads, which remain to form the pattern, are button-holed or overcast with fancy stitches.

Broderie de Nancy, Dresden Point, and Hamburg Point were usually worked in coloured silk. They were frequently enriched with embroidery and coloured stitches.

Dutch Bobbin-made Lace, much used for ornamenting household linen; eighteenth century.





**Dunkirk Lace.**

Previous to 1685 nearly all Flanders laces were known as "Malines"; the laces of Ypres, Bruges, and Dunkirk passed under that name. At Paris, Anne of Austria is mentioned as wearing a veil "*en frezette de Maline.*" French blondes were made at Dunkirk later, when the payment of the lace-makers is thus spoken of: "Though they gain but twopence half-penny daily, it is a good worker who will



Border of English Bobbin-made Tape Lace,  $4\frac{1}{2}$  inches wide, with Needle-point Fillings; eighteenth century.

finish a Flemish ell, twenty-eight inches, in a fortnight." Mechlin Lace is fully described under its heading.

**Dutch Lace.**

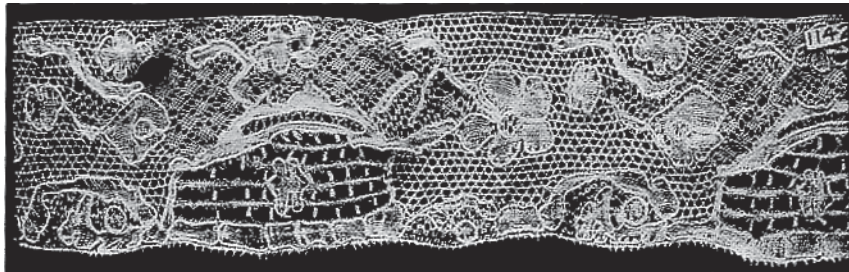
Holland has always been celebrated for her flax thread, with which the finest Brussels and other laces have been made, rather than for the excellence of the lace made in the country. Lace schools have been established from time to time,



one in 1685, when the Regency Point was made. Another, where Point d'Espagne was made, was protected by the government, but it did not flourish, notwithstanding that the importation of foreign laces was prohibited in the eighteenth century. Dutch lace is coarse, as a rule, and more suitable for the ornamentation of household linen than for personal wear.

#### English Laces.

The laces made in England in the fifteenth century, besides cut-work and drawn-work, which are rather lace-like embroideries than lace, consisted of narrow plaited and twisted thread borders. Such laces were used to unite two pieces of a garment, an example of which we see in the boot laces of the present day and in the narrow bands for hats. Loosely-twisted and plaited threads—"purlings," as



Border of Bobbin Lace, called Buckinghamshire "Trolly" Lace, 2 inches wide; early nineteenth century. The design resembles that of some of the Mechlin laces made early in the eighteenth century; the réseau is, however, composed of six-pointed star meshes.

they were called—for ornamenting the edges of linen, cambric, silken and woollen fabrics, were also made at this early period.

The Protestant refugees who fled to England in 1563 and 1571, brought with them and taught to English artisans the art of making "matches of hewne stalks and parchment lace." Queen Elizabeth, the daintiest of dressers, had parchment lace "of watchett and sylver at seven and eightpence the ounce."

In the seventeenth century the Venetian fashion in linen needlework reached England, and the artistic use of linen threads became known; such knowledge being assisted in many places in England from time to time by Flemish or other foreign lace-makers who were driven out of their own country, as well as by the importation of foreign laces.

Bone lace came into vogue, the *merletti a piombini* of Italy, where the bobbins were weighted with iron, and the *passements au fuseaux* of France. In the seventeenth century all Europe felt the influence of Colbert's efforts in France to encourage the art of lace-making. Bobbin lace-making was much more widely practised in England than needle-point lace-making, which, being a more costly industry, required the powerful incentive of State aid to assist it—an assistance which in France and other countries was accorded to it.

Owing to the patronage of Catherine of Aragon English lace began to be of some value, and by Elizabeth's time it was frequently mentioned by the court

gossips of the age. It continued to improve, and Acts of Parliament were passed to protect the trade from foreign competition. Much of the Point d'Angleterre attributed to Flanders was made in England, which country has hitherto received but scant credit for her point lace from Mrs. Bury Palliser and other historians of lace.

Although no kind, with the exception of Honiton (in Devonshire), has been specially identified with one locality, consequent on the varied settlements of foreign workers, yet Bedfordshire, Buckinghamshire and Northamptonshire are usually considered the centres for the production of English Lille, Valenciennes, and plaited laces, Brussels, Maltese, guipures, and black laces. In Middlesex black and white blonde laces were produced, and Dorsetshire was, until the eighteenth century, famous for the laces of Blandford and Lyme Regis. A century ago the laces made in Devonshire and Cornwall were of considerable variety, but at present Honiton application and bobbin lace are chiefly made. Descriptions of the laces will be found under their various headings.



Lappet of Bobbin-made Point d'Angleterre, style of Louis XV. ; eighteenth century.

**English Lille.**

This name was given to bobbin lace made in Bedfordshire, Northamptonshire, and Buckinghamshire, during the eighteenth century, on account of the close copying of the Lille pattern by the English workers. It is described under the headings Lille and Arras Laces.

**English Point.**

English Point, or Point d'Angleterre, which is extremely beautiful, equal in design and execution to many of the French and Venetian points, has not received the attention with regard to its English origin which it deserves. The fact that large quantities were smuggled into England from Belgium in the seventeenth century, when enormous supplies were demanded by fashion, has given rise to the belief that *all* Point d'Angleterre was made in Belgium, which was by no means the case. Rodge, of Devonshire, obtained the Flemish secret of making the fine fillings and jours which give the finishing touch in rendering Point d'Angleterre one of the most perfect types of lace which have ever been invented. In this lace the réseau is always worked with the bobbins after the toilé, or pattern, has been executed, the threads being attached to the open edge of the toilé and worked in round the pattern. There are frequently to be seen raised ribs on the leaves and in other parts of the design, such raised effect being brought about by twisting and plaiting of the bobbins, and never by using thicker thread. Great diversity of ground characterises this most beautiful of laces. The mesh réseau frequently varies in size in single specimens, and brides, also bobbin-made, appear more especially to accentuate the design, in which case the specimen is called Point d'Angleterre à Brides. Occasionally fine needle-point fillings are added.

It is quite time English people realised that one of the finest results of the lace industry which the world has ever seen, was an original English product, and that it only owed an occasional improvement in fine stitching to foreign influence. Even in the seventeenth and eighteenth centuries, when lace was at its best, Point d'Angleterre held its own for beauty with the finest laces of Italy, and was worn by the élégantes of Paris as one of the most beautiful laces obtainable. It is much to be regretted that the debased designs of Devonshire, so deplored a quarter of a century ago, cannot be improved, and an industry revived which has lain dormant for so many years.

The needle-point lace worked to a small extent by the leisured classes in England at the present day, is usually made of braid of varying sizes and widths arranged in a pattern, the design being filled in with stitches copied from those used in antique foreign needle-points.

**Filet Brodé à Reprises.**

The French name for modern Darned Netting, under which heading it is described.

**Filet de Canasier.**

The French name for Macramé.

**Fil Tiré.**

The French term for Drawn-work.





Portrait of Mme. G. den Dubbelde, by B. van der Helst. From a photograph by Hanfstaengl.  
The white lace is Point de Flandre; the black, Chantilly.

**Fino d'Erbe Spada.**

Lace made from the fibre of the aloe. It is described under Aloe Lace.

**Fisherman's Lace.**

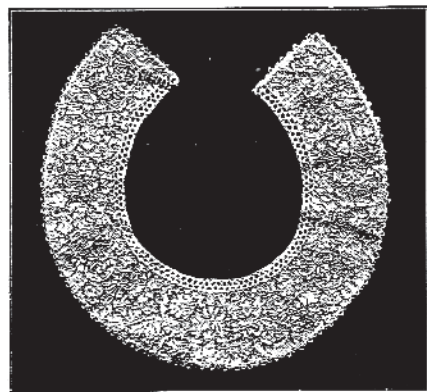
A bobbin lace, described under the heading Point Pecheur.

**Flanders Lace.**

Flanders asserts priority over Italy in the invention of both needle-point and bobbin lace. Certainly it was a country where both varieties of the fabric early became articles of commerce, and the industry throve for more than two centuries on account of the encouragement and liberty accorded to the workers. In the Church of St. Peter's, at Louvain, there is a fifteenth-century portrait in which the figure is adorned with lace; and Baron Ruffenberg, in his memoirs, asserts that lace caps were worn as early as the fourteenth century. A Flemish poet sings the praises of lace-making in 1651—"Threads which the dropping spider in vain attempts to imitate." In the seventeenth century, when Colbert established the manufactory of the points of France, Flanders was alarmed at the number of lace-makers who had emigrated, and passed an Act, dated December, 1698, threatening



Flemish Bobbin-made Silk Lace, 5 inches wide. Seventeenth century.



Flemish Needle-point Lace Collar, 8½ inches wide. The design is outlined with raised buttonhole stitching. Seventeenth century.

with punishment any who should entice her work-people away. Certainly it was the lace industry that saved the country from ruin after the disastrous wars of the sixteenth century.

The Flanders lace-workers taught the art of bobbin lace-making to every country of Northern Europe. The varieties of Flanders lace are manifold; many of them are still wrought at the present day. The most celebrated are old Flemish, the only original lace of Flanders, known as Trolle Kant, after which English Trolley lace has been named; Brussels; Point de Flandre, or Point d'Angleterre; Point Gaze, first made in the fifteenth century, and now as beautifully worked as ever; Mechlin, or Point de Malines, made at Antwerp, Lierre, and

Turnhout; Lille, made in French Flanders; Valenciennes, made at Ypres, Alost, Courtrai, and Bruges. Black blonde lace is made at Grammont. Descriptions of these laces are given under their various headings.

**Flat Points.**

A term used for laces made without any raised work in relief, to distinguish them from the raised points.

**Florentine Lace.**

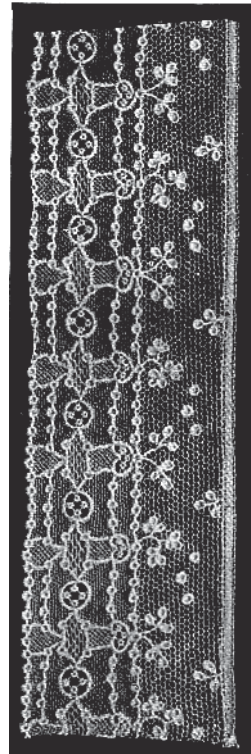
Lace was made at Florence at a very early date, the poet Feregnola mentioning

it in 1546. Henry VIII. of England granted to two Florentines the privilege of importing, for three years, all "manner of fringys and passements wrought with gold and silver or other wire." Florentine lace has no marked peculiarity, and is merged in the other Italian laces, which are described under their respective headings.

#### French Laces.

It was at Le Puy that the first French lace was made, and at the present day the province has a large and flourishing lace trade, no fewer than 100,000 workwomen being scattered along the Haute Loire, the Loire, and Puy de Dome. To Italy, in the sixteenth century, France owes the fashion of lace-wearing. Under the Medici influence the fashion of wearing costly laces of gold, silver, and thread achieved its greatest popularity; cut-work or point coupé was also much worn. Henri II. of France invented the ruff to hide a scar on his neck, and the fashion spread for these lace-trimmed ornaments; the making of lacis or darned netting was the favourite employment of the court ladies.

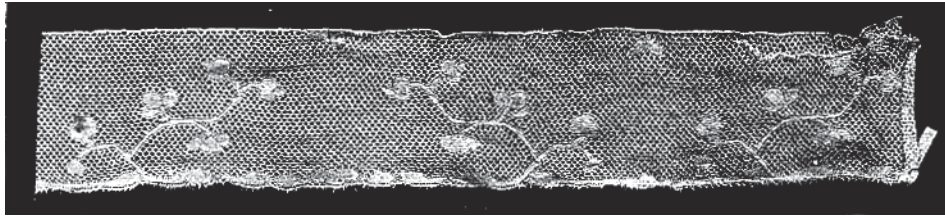
When Marie de' Medicis, Richelieu and Louis XIII. passed away, the courtiers of the Regency under Anne of Austria vied with each other in extravagance. Colbert, coming into power, saw in the taste for lace a possible source of revenue to the country. He set up factories at L'Onray and other places; subsidised the industry; got the best workers over from Florence to teach the French lace-workers the Venetian method and stitches; and succeeded in preparing for the king and the court such Points de France as reconciled the gallants of the royal circle to the new rule that no other lace should appear at court except that made in France. Then the lovely Alençon fabric was evolved; and Argentan, another town in the department of the Orne, also became celebrated as a lace-making centre. Establishments were also founded at Sedan, Loudan, Chateau-Thierry, Rheims, Arras, and elsewhere. Valenciennes became celebrated for its bobbin laces; Lille and Normandy bobbin laces were also of commercial value. At the present day Alençon lace is made chiefly at Burano.



Chain Pattern of Point d'Alençon, 2½ inches wide, with various grounds and fillings; eighteenth century.

Argentan lace became almost extinct at the time of the Revolution, when all the lace industry suffered. Black and white silk blonde laces, extensively made and exported during the eighteenth century, are still worked at Bayeux, Caen, and Chantilly. At Mirecourt the Lille lace is still made; while near Paris, Point de Paris, a guipure lace, and Point d'Espagne are made. In Normandy Valenciennes lace is still a flourishing industry, while Dieppe and Havre are known for their





French Bobbin-made Lace (Valenciennes),  $1\frac{1}{2}$  inches wide ; late seventeenth century.

Petits Poussins, Ave Maria, and Dentelle à la Vierge. Full descriptions of these laces are given under their various headings.

**Frisure.**

This will be found described under Bullion Lace.

**Frivolité.**

The French term for Tatting.

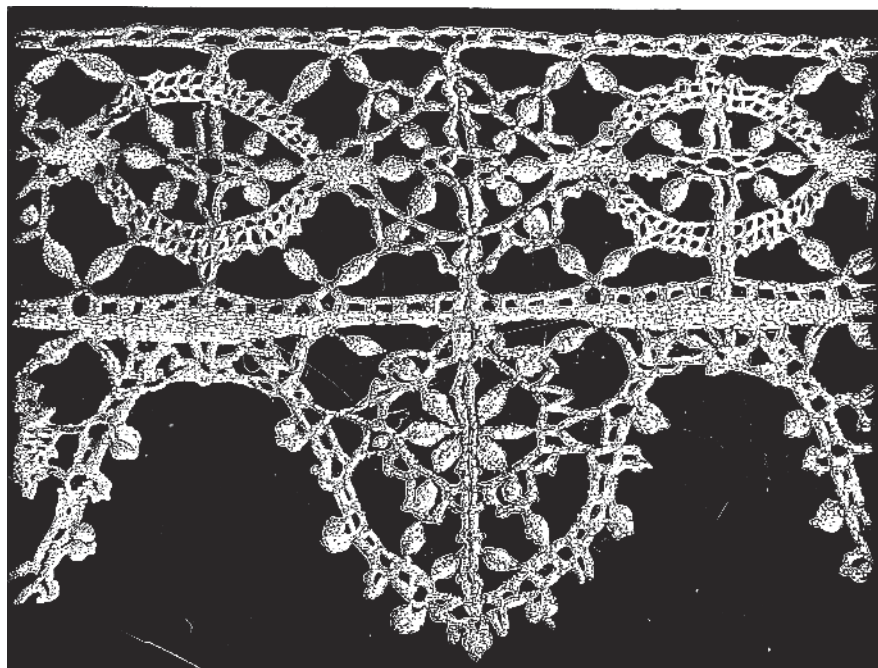
**Genoa Laces.**

Genoa was the first to imitate the ancient gold laces of Cyprus ; this was at the end of the fourteenth or the beginning of the fifteenth century. Venice and Milan followed the example of Genoa, and these three Italian towns produced silver and gold laces made of drawn wire. Milan was the last to give up this art ; but by the end of the seventeenth century even at this city the manufacture was extinct. Genoa lace is mentioned in the great wardrobe accounts of Queen Elizabeth ; it appears then to have been made entirely of silk. Point de Gênes is enumerated amongst the effects of Marie de' Medicis seventy years later ; but it was not until the end of the seventeenth century that the points of Genoa were in general use throughout Europe. The Sumptuary laws of the Genoese Republic forbade the wearing of gold and silver lace without the city walls, but home-made point was allowed. In 1770, the peasant women still wore aprons edged with point lace. At the beginning of the nineteenth century the industry was almost extinct, but that of Macramé or knotted lace-making had revived. The seventeenth century was the most flourishing time for the lace trade at Genoa : then both needle-point and bobbin laces made in the town were highly esteemed all over Europe, and were a most important article of trade. It was, however, the bobbin work *a piombini* which was the most valuable ; handkerchiefs, collarettes, aprons and fichus were more worn than lace by the yard, such piece laces were the Genoese speciality par excellence. In the sixteenth and seventeenth centuries Genoa was the centre of the bobbin lace industry, as Venice was that of the needle-point varieties.

The chief lace industry was situated at Santa Margherita and Rapolla. Many votive offerings of lace are mentioned in the archives of the Churches of Santa Margherita.

When blonde lace became fashionable, an imitation of Chantilly in black lace was made with the bobbins ; later, about 1840, guipures for France were made—these are now the chief products of Genoa for exportation.

The Genoa lace made at Albissola, near Savona, was black or white, silk or thread; much of this was exported to Spain. Enormous cushions were used in its making, as many as four women sitting at one pillow and manipulating sixty dozen bobbins. This is work frequently undertaken by poor gentlewomen. Some fine laces made at Albissola were bought by lace merchants of Milan for use at the coronation of Napoleon; since then, however, the lace trade at Albissola has declined, and it is now extinct. Another kind of lace made at one time in the



Genoise Plaited Lace, 3 inches wide; sixteenth century.

district was the Aloe lace, *Fino d'Erbe Spada*; one of the threads of the plant was twisted into a lace-work of the natural cream colour, and some of it was dyed black before working. This lace, like the Aloe lace of Barcelona, will not bear washing, as it becomes mucilaginous.

At the Albergo de Poveri, at Genoa, an ingenious work called Macramé lace is made. This handicraft is also taught in many of the schools on the Riviera, and carried to great perfection at Chiavari. It consists in the skilful knotting together of long threads into intricate designs. It was generally used to ornament towels when originally long fringes of the huckaback were

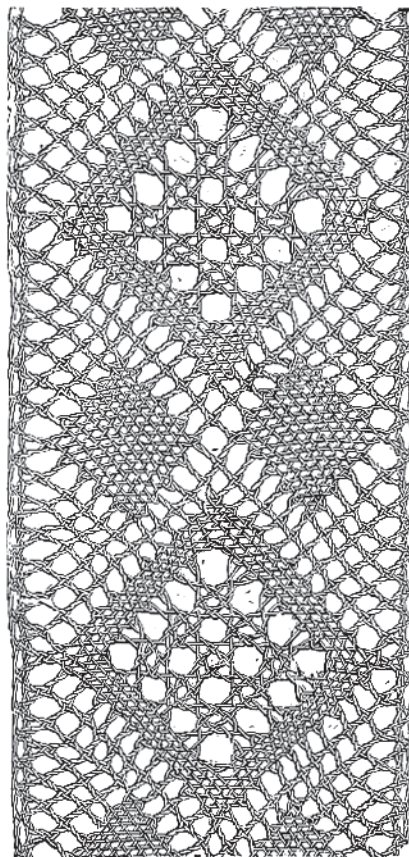
left at the ends all ready for knotting into geometrical designs. This work is frequently used for Church purposes, and Macramé always forms an important part in the *trousseau* of a Genoese lady. A great deal of this work is exported.

At the present day a kind of guipure is worked at Genoa, the lace-making industry employing about two thousand women. This lace is exported chiefly to South America, especially to La Plata. It is also made in the villages near Como.

### German Laces.

In the middle of the sixteenth century Barbara Uttmann, a burgher's daughter of Nuremberg, improved upon the coarse networks of the Saxony Hartz Mountains, and introduced into Germany the making of pillow lace—an art she had learnt from a Brabant Protestant, expatriated by the cruelties of the Duke of Alva. In 1561 she set up her own factory at Annaberg, and the industry soon spread from the Bavarian frontier into the surrounding country, until, at her death, in 1575, 30,000 persons were employed. On her tomb in the churchyard of Annaberg is inscribed—“Here lies Barbara Uttmann, died 14th January, 1575, whose invention of lace in the year 1561 made her the benefactress of the Hartz Mountains.” These words give an erroneous impression. Frau Uttmann introduced pillow lace into Germany: she did not invent lace. Much *Treillis d'Allemagne* was sold in the Paris shops in the seventeenth century. French refugees spread over Germany, settled in Dresden, and still further improved the lace-making methods.

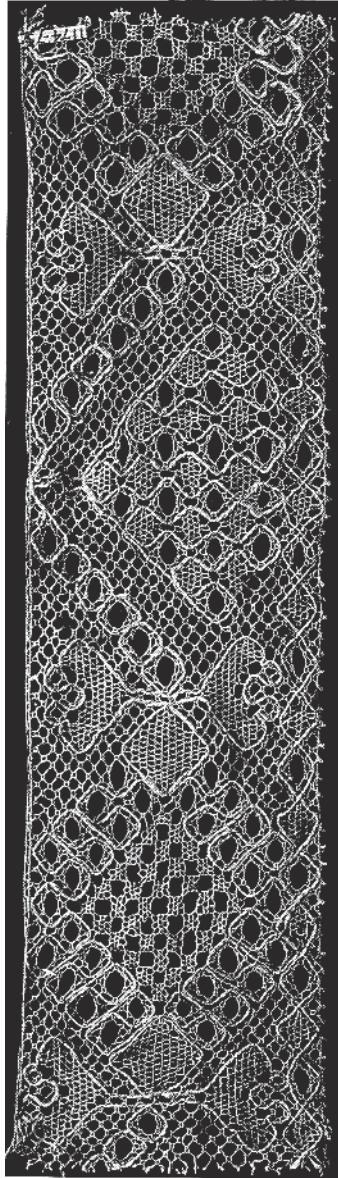
At one time Saxony point was made in imitation of old Brussels, and this is extremely costly. Maltese pillow lace is also made in Dresden. In Northern Germany the manufacture of lace was much stimulated by the Act of Revocation of Louis XIV., which alienated so many of the most skilful workers in France. Hamburg received the refugees with open arms, and benefited by her hospitality to such an extent that gold and silver lace was for long known as Hamburg Point. Other laces were extensively made, and continue to be so. Miss Knight, in



Modern Saxony Bobbin-made Lace.



her autobiography, says:—"At Hamburg, just before we embarked, Nelson purchased a magnificent lace trimming for Lady Nelson, and a black lace cloak for another lady, who, he said, had been very attentive to his wife during his absence."



Insertion of German Bobbin-made Lace,  $3\frac{1}{4}$  inches wide, of geometric pattern, outlined by a thick thread. Made by the peasants of the Erzgebirge; nineteenth century.

Settlements of lace-workers carried on their craft at Potsdam, where Frederick William, Elector of Brandenburg, wisely anxious to attract them, had issued an edict in their favour. In Berlin also factories were opened, though none had been there previously, and France was soon buying from Germany the lace made by the hands of her own exiled workmen.

Hanover, Leipsic, Anspach, Elberfeld, and the Erzgebirge district, both on the Saxon and on the Bohemian side, also profited by the industry brought by the refugees. All these fabrics were, as it were, offshoots of the Alençon trade. In his pictures of German life in the fifteenth, sixteenth, and seventeenth centuries, Gustaf Freytag says, "Dandyism began in Germany in 1626, when the women first wore silver, which appeared very remarkable, and at last, indeed, white lace." The new fashion soon caught on, and soon the lace *equipages de bain* were as rich as those of Versailles, and the love of dress had taken such a hold on even the student class that Bishop Douglas, in 1748, says that Leipsic students think it more honourable to beg with a sword by their side than to gain a livelihood. "I have often," he says, "given a few groschen to one finely powdered and dressed with sword and lace ruffles."

Of the laces of Southern Germany little is known, but in 1600 specimens of Nuremberg lace were made by a certain Jungfrau Pickleman. These pieces are of a Venetian character, and are evidently worked from the pattern books of Vecellio. Several pattern books were published in Germany.

That printed at Augsburg by John Schwartzberg in 1534 is the most important. That printed at Cologne in 1527 is the earliest dated pattern book known. A small quantity of Valenciennes and other pillow lace is made now in Germany. Torchon

is made in Saxony, the special make being so strong that it is sometimes called "Eternelle."

#### Ghent Lace.

The lace schools of Ghent are celebrated, and a very large number of the female population is actively employed in lace-making. Savary, in the eighteenth century, describes the bobbin-made Valenciennes such as were called *fausses Valenciennes*, on account of their not being made in France, as being "less tightly made, a little less durable, and a little less expensive" than the French-made Valenciennes. The lace was largely exported to Holland and England, to Spain and her colonies. The West Indian colonists delighted in Flemish lace and fringes. It will be remembered that Robinson Crusoe, when at Lisbon, sends "some Flanders lace of a good value as a present to the wife and daughter of his partner in the Brazils."

Narrow widths of lace are, as a rule, executed at Ghent. The ground is quickly made, as fewer twists are given to the bobbins than in Valenciennes ground made elsewhere.

#### Gold Lace.

The twisting of gold and silver thread of metal wire into patterns was the earliest form of lace-making. Gold thread work was known to the Romans. Gold lace has been found dating from pre-historic times. Egyptian mummy cases have enclosed fragments of it; Nero the emperor wore a net or head-covering of gold threads. In Anglo-Saxon times gold thread was not only used in the elaborate embroidery of the age, but also for weaving ecclesiastical and other vestments. In the fifteenth century occurs the first mention of the celebrated gold thread from Cyprus; then comes the "fringe of gold of Venys"; and later the gold and silver threads of Genoa and Lucca are written of. Early Italian and Flemish paintings of the fifteenth century show open-work borders of gold threads, twisted and plaited together. Sumptuary laws were constantly made in the countries where the wearing of gold and silver thread laces were fashionable; so that in its manufacture and import is largely involved the early history of the civilised world. It was greatly owing to such laces that the beautiful thread laces of the present day were evolved, for, gold and silver thread lace-making becoming an unprofitable industry on account of edicts forbidding the wearing of the precious metals, the lace-makers worked out their patterns in flax thread; and when they found how much easier of manipulation was the substituted material, more intricate designs were attempted, graceful stitches invented, and so the flax thread lace was gradually evolved, and has grown in delicacy and loveliness.

The variety of pattern worked in the stiff metal thread was never considerable, the geometric designs being the most complicated that were attempted. The zenith of

Gold and Silver Lace à Réseaux; eighteenth century.



success for gold and silver thread lace, or Point d'Espagne, was attained in the latter half of the seventeenth century. Though called Spanish lace, there was far more of it made at Aurillac and Lyons than in Spain. The Jews expelled from Spain in the fourteenth century had brought their handicraft with them, and continued the work chiefly in France. Paris was also noted for its gold and silver laces. Later on gold threads were largely manufactured at Madrid, but this was chiefly in connection with the manufacture of tapestry.

In Sweden gold lace was made in the fifteenth century, and in Russia it was the first kind attempted.

The gold and silver lace of the present day would be more correctly called braid or galoon; it is made by machinery, and is used for uniforms, theatrical purposes, and liveries. It is usually made of a silken warp thread, or silk and cotton combined, the weft being of silk covered with gold or silver-gilt.

#### **Grammont Lace.**

A bobbin lace once made in the town of Grammont. It is coarse and cheap, and is little known beyond the neighbourhood where it was made. Recently black silk lace resembling Chantilly blonde has been made at Grammont in large quantities. The ground is coarser and the patterns are not so well defined as in the Chantilly lace, nor is the silk so true a black. However, large pieces are made for dress skirts, flounces, and shawls, and exported to America.

#### **Greek Point.**

This is one of the earliest forms of needle-made lace; it is also called Roman Lace, Reticella, and sometimes Venetian Guipure. It is now made in Italy of a finer kind than the fabric of the same name in the Ionian Isles. The designs of



Reticella or Greek Point Lace, recently copied from a piece found in a convent at Milan.



the earliest Greek laces were all geometrical, the oldest being usually simple outlines worked over cords or threads left after others had been drawn or cut. Next in date came the patterns which had the outlines further ornamented with half-circles, triangles, or wheels; later, open-work with thick stitches was produced. In old Greek Point coloured silk threads were used, and occasionally gold and silver threads. The modern Greek Points are made with flax thread only. The principle places of manufacture were the Ionian Isles, Zante, Corfu, Venice, Naples, Rome, Florence, and Milan. Imitations of the lace were also made in Spain, France, England, and Germany, the designs being copied from Vinciola's collection of lace patterns, published in 1587.

#### **Grounded Venetian Point.**

A name sometimes given to Burano Point, which has a hand-made needle-point net ground or *réseau*. It was first made when the Alençon lace had set up a demand for a light and transparent lace.

#### **Gueuse Lace.**

A pillow lace resembling Torchon, which was manufactured in France before the time of Colbert, and also during the seventeenth century. It was known as Beggar's Lace on account of its coarse quality.

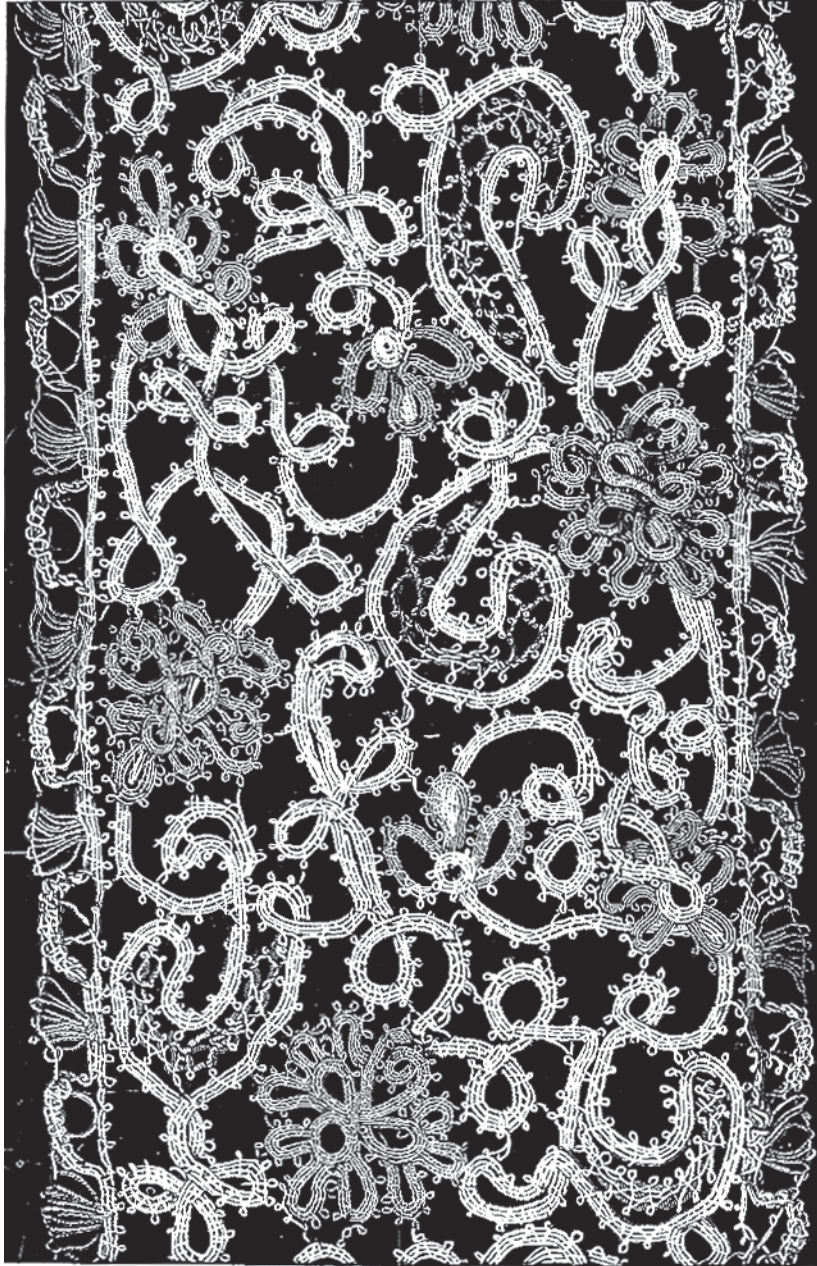
#### **Guipure.**

The old Guipure of the Middle Ages was very different from the "Guipure d'Art" of the present day. The word Guipure is now indiscriminately applied to all large-patterned laces with coarse grounds, which require no "brides" or bars, and no delicate groundings; but formerly it was the name for a kind of gold and silver thread lace.

Guipure was also the name given to a sort of *passemment* or *gimp* made with "cartisane" and twisted silk. The word is derived from *guipé*, a thick cord round which silk is rolled. Cartisane is a little strip of thin parchment or vellum, which was covered with silk, gold, or silver thread.

The work of Guipure lace-making was done either with bobbins or with a needle, the stiff lines which formed the pattern being held together by stitches worked with a needle or by the plaiting of the bobbins. From its costliness, being made only in gold, silver, or coloured silk, Guipure was only worn by the rich, or on the livery of the King's servants. In the reign of Henri III., the headgear of his pages was covered with Guipures and *passemments*, the colours borne in the armorial bearings being used. Large quantities of narrow Guipures were made in the environs of Paris during the first half of the eighteenth century. Lately the vellum, or cartisane padding, has been replaced with cotton thread called *Cannetille*, as it was found that the card stiffening was not sufficiently durable: it shrivelled up with heat, was reduced to pulp by damp, and would not wash.

The word Guipure is not found in inventories and records of English lace: Parchment Lace and *Dentelle à Cartisan* are, however, frequently met with. It is difficult to decide when the word Guipure was first transferred to thread *passemments* and lace made with tape, rather than with rolled cord outline, but there



Border of French Gimp or Guipure, 6 inches wide, with pattern in red, white, and blue silk gimps; seventeenth century.



are plenty of examples of Louis XIV. design to show that thread Guipures were of very old date. The finest were produced in Flanders and Italy, and were usually distinguished by bold and flowing patterns. The groundwork was a coarse *réseau*, or mesh, called "round ground," from the shape of the interstices. Some of the patterns were united by brides; this is especially noticeable with



Border of tape Lace à Brides, 13½ inches wide. Both bars and fillings are of needle-point. Eighteenth century.

the Tape Guipures, the outlines of the design being formed by a bobbin, or hand-made tape. The filling was frequently put in with the needle.

In 1620, Guipure, together with rose or raised needle-point lace, and Genoa point, were in great demand, so that all the lace factories began to supply them in a greater or lesser degree, with the exception only of Belgium. That country did not follow the general fashion in tape lace-making, but created a new and



special type which has always remained the characteristic lace of Flanders with its close workmanship and exquisite fineness of thread.

The Guipure of the seventeenth century was extremely ornamental, the parts of the design in tape being united, and the openings filled with ornamental stitches. On the commencement of the fashion of the falling collar, the make of Guipure became heavier on account of the desirability that the fabric should hang from the neck rather than stand out as the edging of the ruff, which had hitherto required lightness and delicacy rather than weight. The additional weight was given by means of a kind of Point d'Esprit, of grain-shaped enrichment.

When the word Guipure is used for modern Honiton Maltese lace, and its Buckingham imitations, or for the coarse raised points of Venice, it is misapplied. Lace called Guipure d'Art, Filet Brodé, and Filet Guipure, is the modern survival of the Opus Filatorium, or Darned Netting (under which last heading it is described).

The modern tape Guipures were first made in Italy, Genoa leading the industry; the designs are simple, and have been brought to great perfection in France and Venice. The black modern guipure is very popular, as being specially adaptable to the exigencies of modern fashion. This lace in black silk is now the chief manufacture of Le Puy, in France.

#### **Guipure d'Art.**

This is described under Darned Netting.

#### **Guipures de Flandre.**

The name given to old Flemish laces made with bobbins, to distinguish them from old needle-point Flanders lace.

#### **Hainault Lace.**

Brussels lace was made in Hainault during the seventeenth and eighteenth centuries, also a Valenciennes lace at Binche, a town of Hainault. These are described under their various headings.

#### **Hamburg Point.**

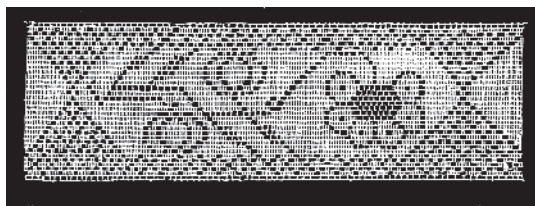
A point lace made at Hamburg by the French Protestant refugees after the revocation of the Edict of Nantes. It is described under German Lace.

#### **Hölesom.**

A local name for Swedish Lace.

#### **Hollie or Holy Lace.**

A needle-point lace worked in the Middle Ages, the subject of the pattern being taken from Holy Writ. The name "Hollie" is a corruption of Holy Point, and is sometimes used to denote any Church laces, whether formed of drawn or cut work, darned netting (the true Hollie Lace) or needle-point, provided the subject is a Scriptural one.



Hollie or Holy Point, formerly made for Church use only, but since the Reformation used for lay purposes; eighteenth century.

The wearing of Hollie Point was not thought of till after the Reformation, when the Puritans used, for lay purposes, many things that had belonged hitherto exclusively to the Church. The bearing cloth or mantle, used to cover a child when carried to its christening, together with its christening cap and shirt, with bib and mittens, which formed the christening suit, were frequently of Hollie Point. Such subjects as the "Tree of Knowledge," "The Holy Dove," or "The Flower Pot and Lily of the Annunciation," were the favourites. (In the chapter on "Ecclesiastical Lace" and under Church Lace further details are given.)

#### Honiton Application.

This lace is formed by making the sprays with bobbins, and then applying them on to a net ground, made either with the needle, with bobbins, or by machinery. It is the hand-made ground which makes the lace so valuable, in consequence of the length of time required in its making, and the fineness, and consequent dearness, of the Antwerp thread used. It was of this kind that our Queen's lace wedding veil and dress were made. The order was executed by Miss Jane Bidney, who placed the different sprays in the hands of workers in and around the little village of Beer, in South Devon. The lace cost £1,000. The patterns were immediately destroyed when the lace was complete, but fragments of some of the sprigs are treasured in cottages here and there in the neighbourhood. In examining such specimens the work is seen to be of great beauty.

Honiton Application is chiefly made now by working the sprays on the pillow, and applying them on to a machine-made net. (Further details are given under Honiton Lace.)

#### Honiton Crochet.

This is referred to under Crochet and Irish Point Crochet.

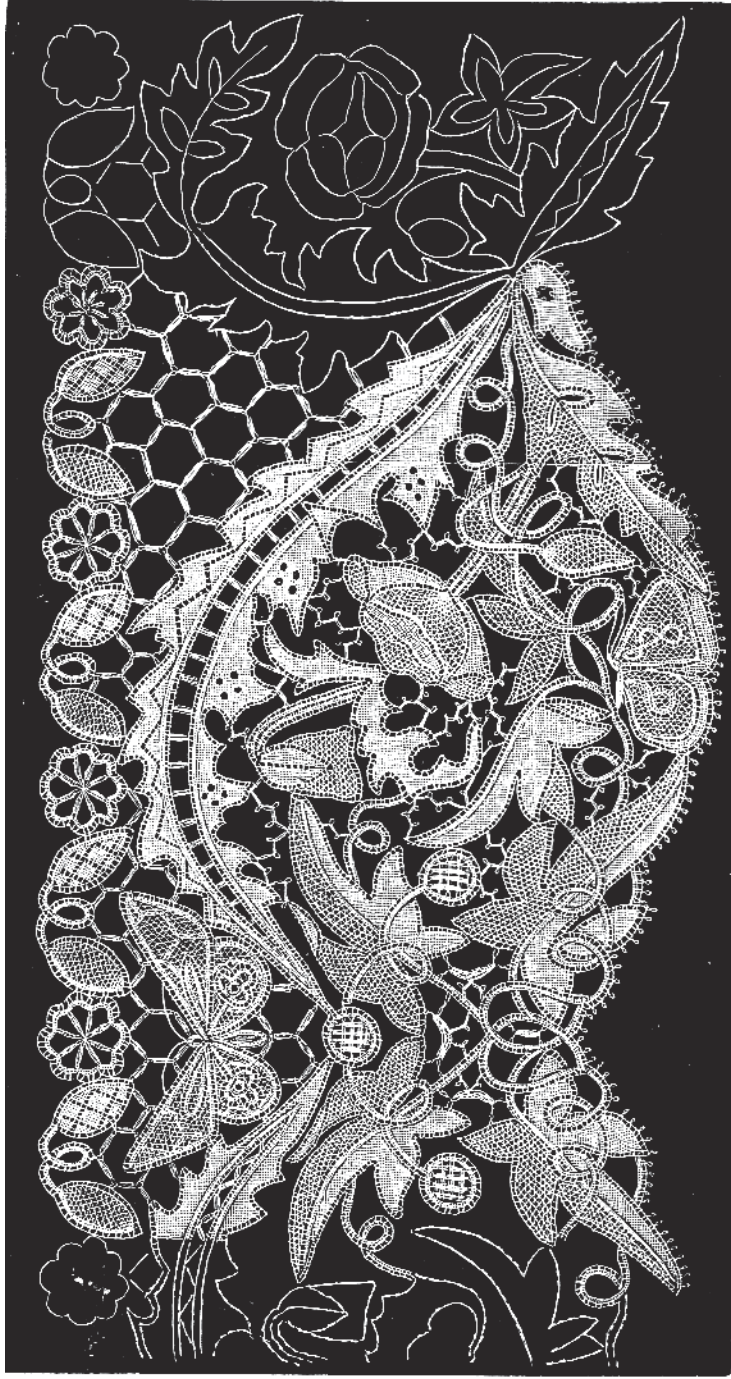
#### Honiton Lace.

Honiton has been the centre of the lace trade since the days of Queen Elizabeth, when coarse bobbin or bone laces were made—plaited laces of silk, gold or silver threads, like the Italian and Greek Reticellas. The lace-makers were reinforced by the Flemings who took refuge in Devonshire from religious persecution during the sixteenth century, and traces are still to be found of Flemish names amongst the lace-making families, such as Stocker, Gerard, Murch, Kettel, Groot, Speller, and Trump.

In the seventeenth century the Honiton workers tried to imitate Brussels lace, which was then popular, but the effort was not altogether successful, as the thread used was inferior.



Honiton Bobbin-made Lace Daisy. The centre stitch, called Diamond Plaitings, is made after the other parts of the spray have been worked. The leaves are in cloth stitch and half stitch with pearl edge; the stem is in stem stitch with plain pearl edge. Nineteenth century.

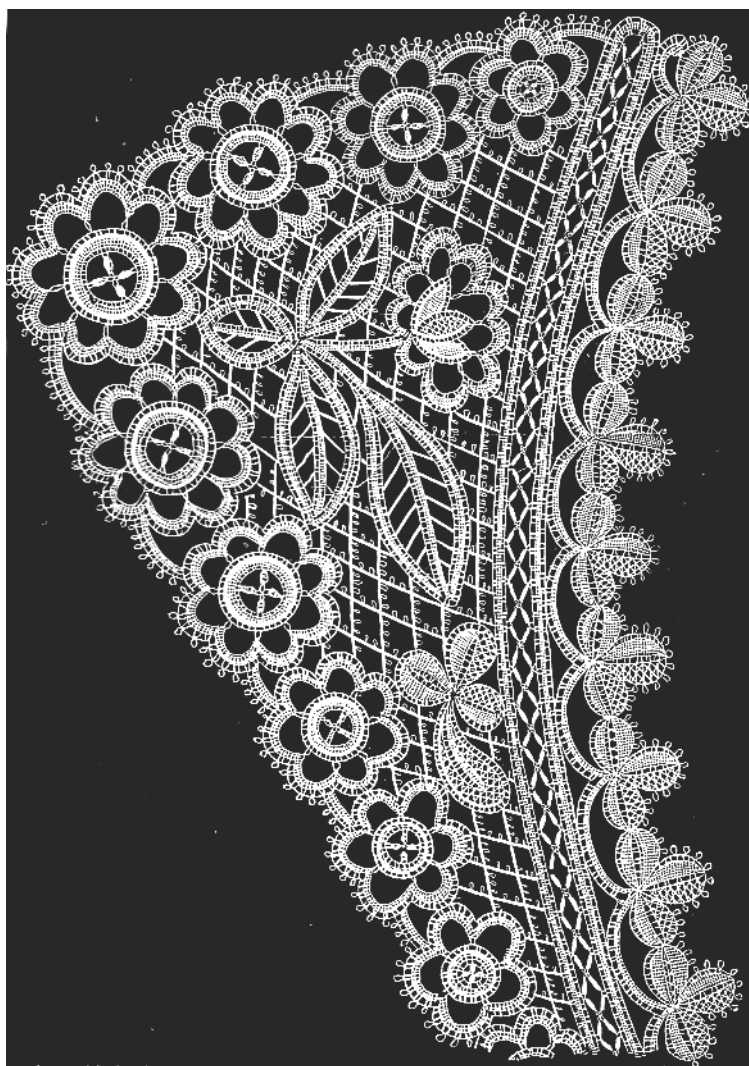


Honiton Bobbin-made Lace, poppy and briony design ; nineteenth century.



A great fire at Honiton in 1756 caused much distress amongst the lace-makers. Just before this calamity, in the "Complete System of Geography," by Emanuel Bowen, it is said of Honiton:—"The people are chiefly employed in the manufactory

Open Fibre used in Honiton Bobbin Lace to form open centres in leaves; nineteenth century.



of lace, the broadest sort that is made in England, of which great quantities are sent to London." At this time Devonshire lace is sometimes called Bath Brussels lace.

It is owing to its sprigs that Honiton has become famous. They were, and still are, made separately—first worked with bobbins, and afterwards sewn, or appliquéd, on to the ground. The making of the plain pillow ground was an important branch of the industry, but has now almost died out. In the last

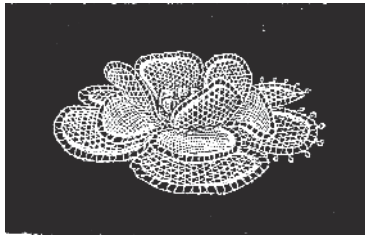
century the hand-made net was very expensive, and was made of the finest thread from Antwerp: in 1790 this cost £70 per pound, sometimes more. At that time the mode of payment was decidedly primitive: the lace ground was spread out on the counter, and the cottage worker covered it with shillings from the till of the shopman. As many coins as she could place on her work she took away with her as wages for her labour. It is no wonder that a Honiton lace veil, before the invention of machine-made net, often cost a hundred guineas. Heathcoat's invention of a machine for making net dealt a crushing blow to the pillow-made net workers. The result is easily guessed. After suffering great depression for twenty years, the art of hand-made net became nearly extinct, and when an order for a marriage veil of hand-made net was given, it was with the greatest difficulty that workers could be found to make it. The net alone for such a veil would cost £30. There was a curious wave of careless designing and inartistic method during the time of this depression, and ugly patterns show "turkey tails," "frying pans," and hearts. Not a leaf, nor a flower, was copied from nature. At last a petition was sent to Queen Adelaide on behalf of the distressed lace-workers, and she ordered a dress to be made of Honiton sprigs, on machine-made net, so that both industries should feel the benefit of her patronage.

The wedding dress of Queen Victoria, also made in Devonshire, is described under Honiton Application; those of the Princess Royal, Princess Alice, and the Princess of Wales were all of Honiton bobbin-made sprigs, mounted on machine-made net; the patterns were of the national flowers, the Prince of Wales' feathers being used on that of the Danish Princess.

Honiton lace sprigs are now used for the modern Honiton Guipure. The sprigs are made on the pillow with bobbins, sewn on to the blue paper, and then united by cut-work or purlings, or else joined with the needle by such stitches as *réseau*, cut-work, or buttonhole stitch; the purling is made by the yard. The Honiton lace trade is now improving slightly, owing to the revival of interest in all hand-made laces. Frequent industrial exhibitions, prizes to skilful and artistic workers, together with a return to nature for inspiration in pattern-designing, have raised the standard with partial success; but the isolated efforts of a few individuals are not sufficient to bring about a steady and persistent revival in the great and important industry of Honiton lace-making. While the demands of fashion are ignored, and inferior designs worked, the "trade," which is such an important factor in the success of any lace revival, will not trouble to give orders; and

though the stitches in themselves may be beautiful, the lace is frequently but an example of misdirected talent and industry, on account of the ugly, heavy patterns, clumsy arabesques, and weak imitations of natural flowers, which form the chief designs of the present day.

A speciality of Honiton lace, unknown in England until 1874, is that called *Devonia* lace. Its characteristic is the raising in relief of the inner petals of the flowers, butterflies' wings, or other ornamental forms, imitating the natural



*Devonia* Bobbin-made Lace Flower with petals in relief; latter half of the nineteenth century.

objects from which they are copied, and standing out from the ground. This variety was known in Belgium and worked there for several years before the Honiton workers commenced the new method. (Further details are given under Devonshire Lace.)

#### **Huguenot Lace.**

An imitation lace-work made at the commencement of the present reign, but now obsolete. Rosette-shaped flowers of Mull muslin were mounted on net; buds and leaves were also formed of the muslin combined with lace stitches.

#### **Indian Lace.**

It is strange that in India, a country remarkable for the skill and patience shown in the native embroideries, there should be little trace of the art of lace-making. A simple open mesh gauze, embroidered with gold or silver, is all that can be found resembling lace amongst the gorgeous collections of Indian textiles and needlework, with the exception of a kind of knot-work made with a continuous series of thick buttonholes, every three stitches of which are drawn together with a loop. The whole forms a massive fabric very far removed from the lightness and grace of Western lace work. In comparatively recent times lace has been made at some of the European mission schools, of which the best known are those of Travancore and Tinneveli. The natives show considerable aptitude in learning the handicraft.

#### **Indian Point Lace or Indian Work.**

Names given to Drawn-work, under which title the fabric is described.

#### **Irish Laces.**

All the laces produced in Ireland are copies of those worked in other countries: none of them are original, and it is only within the last fifty years that lace-making has become an industry of the people. It is now made at Youghal, New Ross, Killarney, Kinsale, Clonakilty, Waterford, Monaghan, and other places in Ireland. When the Irish Rebellion was at an end, a friendly exchange of fashions set in between England and Ireland, and the lace-trimmed ruff and fall of Flanders Point appeared in due course in the island. At the beginning of the eighteenth century a desire began to show itself to patronise the productions of the country. Swift composed a prologue to a play to be acted for the benefit of the Irish weavers, in which he says: "We'll dress in manufactures made at home." In 1743 the value of the bone lace made by the children in the workhouses of the city of Dublin amounted to £164 14s. 10½d. "In consequence of this success the Society ordain that £34 2s. 6d. be given to the Lady Arabella Denny to distribute among the children for their encouragement in making bone lace." In 1703 only 2,333 yards, worth only £116, or about one shilling per yard, passed through the Irish custom house. Ireland received her needle-points from France or Flanders. A Mrs. Rachel Armstrong, of Co. Kilkenny, was awarded a prize of £11 7s. 6d. for having caused a considerable quantity of bone lace to be made by girls whom she instructed and employed in the work; and Lady Arabella Denny, the good genius of Irish lace, in 1765 had the freedom of the city of Dublin conferred upon her for her good work. But with all this fostering it was not until the time of the great famine (1846 to



1848) that any real attempt to make lace a general production commenced. Then schools were opened in various parts of the country by the exertions of patriotic ladies, and, assisted by Government, reproduction of Brussels Appliqué was commenced at the Curragh Schools. Limerick Lace, Irish Point, Belfast, and fine crochet reproductions of old points are the best-known laces of Ireland; and other laces have been made, such as Irish Guipure or Carrickmacross, Point Jesuit, Spanish, Venetian and Rose Point, Pearl Tatting, Knotted and Lifted Guipure, Black and White Maltese, silver, black, and white blondes, and wire-ground Valenciennes.

#### **Irish Point.**

This lace is also called Curragh lace. It is made at Youghal, New Ross, Kenmare, Killarney, Kinsale, and Waterford. It was Lady de Vere who taught the mistress of the school to make application sprigs in the Brussels method, and lent her own Brussels lace as patterns. The lace was so good that success at once attended her efforts. Sometimes these sprays are joined with corded bars, which attach them to machine-made net, the foundation being cut away from beneath the sprig. (Further details are given under Irish Laces.)

#### **Irish Point Crochet.**

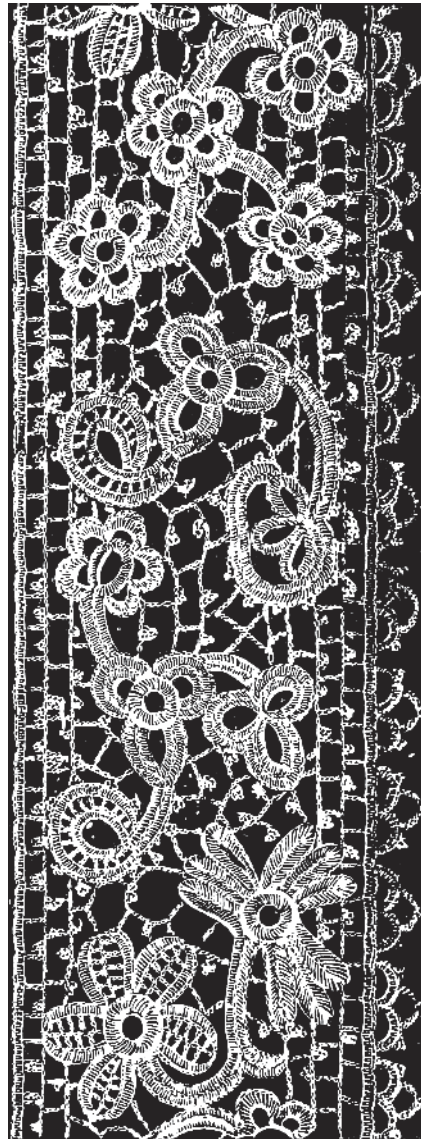
This is worked in imitation of Spanish and Venetian guipure patterns. It is also known as Honiton Crochet.

#### **Isle of Man Lace.**

Much lace of all kinds was conveyed into England under the name of Isle of Man Lace, which was smuggled over from the Continent when the importation of foreign laces to this country was forbidden. During the eighteenth century a pillow-made edging like a coarse Valenciennes was made on the island, but the industry never flourished, and it is now extinct.

#### **Isle of Wight Lace.**

This is of two kinds: (1) Bobbin lace, resembling that made in Wiltshire; the manufacture is now extinct. (2) The



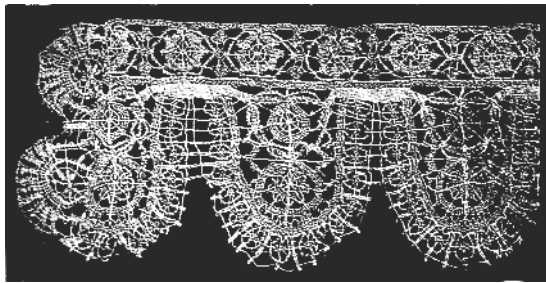
Irish Crochet Lace made in imitation of a Honiton pattern; nineteenth century.

second kind is not a lace at all in the true sense of the term, as it is machine-made net, upon which a design is run in a coarse flax thread, the pattern being outlined, and fine needle-point stitches afterwards used to fill in the design. Her Majesty the Queen at one time wore Isle of Wight lace for her cap-strings.

#### Italian Laces.

The laces of Italy have always been, and still are, unrivalled in beauty. Exquisite needle-point laces were produced as early as the fifteenth century, and the art was universally practised in the convents in the sixteenth century. Although lace was at first almost exclusively made for Church purposes, the splendour of the Romish ritual encouraging the art to a great extent, yet the rich dress of the sixteenth century demanded its manufacture for personal adornment also.

The earliest forms of lace made in Italy, as in the rest of Europe, were twisted threads of gold, silver, and silk, cut-work, darned netting, and drawn-work, besides the knotted laces of Genoa, which were a most



Italian Bobbin Lace. 5½ inches wide : sixteenth century.

important article of trade. The Venetian points are the most beautiful and elaborate laces that have ever been made. The art of producing such work has not been lost, and a revival is taking place in the taste for fine needle-point and pillow lace which is enabling the lace-makers of Italy to show that the capacity for exquisitely artistic work has merely lain dormant, but is not extinct. The beautiful Point de Venise was created at the end of the sixteenth century, in order to supply a demand for some novelty when lace-wearing was on the increase, and was so popular that enormous quantities were exported to France and other countries until the latter half of the seventeenth century.

The laces of Milan also were celebrated, and, with those of Ragusa, were worn at all the Courts of Europe. The decay of the Italian lace industry was due to the clever imitative powers of the French people, who, after being taught the Venetian method by instructors imported from Italy by Colbert, in the reign of Louis XIV., became so apt at learning the art of needle-point lace-making, that they no longer needed the large supply formerly drawn from Venice; they were, in fact, able to supply not only themselves but other European nations with the French Point de Venise, called Point de France, and many other varieties which they evolved from the original types.

Descriptions of the Italian laces are given under their various headings.

#### Jesuit Lace.

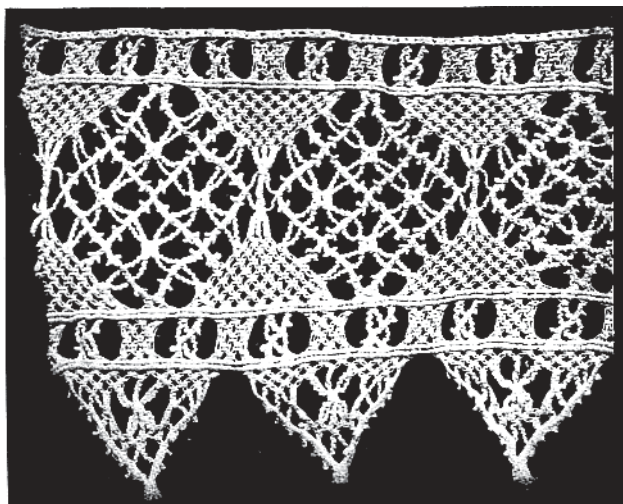
An Irish reproduction of Spanish and Venetian lace designs executed in crochet. They are described under Irish Laces.

#### Knotted Lace.

A variety of the Ragusa and Reticella Guipures, known in Italy as Punto a

Gropo. The word *gropo* signifies a knot or tie which is a characteristic of this lace, it being formed of threads knotted together like the fringes of Genoese Macramé.

The old Ragusa Guipure was chiefly executed in gold and silver threads. It is the kind of lace most resembling the Egyptian bordering to garments, and was first produced at Genoa for ecclesiastical purposes. Such lace is made upon a wooden support or pillow with twine, cut into short lengths and made into patterns by being tied into knots at well-arranged distances, with the fingers, and without the aid of bobbins or needle. Sometimes, when the pattern is finished, the threads are allowed to hang down to form a fringe;



Italian Knotted Lace, 5 inches wide, in thread of unbleached flax ;  
sixteenth century.

the ends are worked up and cut off so that there is no fringe edging.

Knotted lace is now made in Calabria, and near to Rome, the countrywomen using it for trimming their underdresses and ornamenting the linen cloth used as a head-covering by the Roman peasants.

#### Lace.

The name now applied to ornamental open-work formed of threads of flax, cotton, silk, gold, silver, hair, or aloe fibre. Such threads are either looped, plaited, or twisted by means of a needle, by small wooden implements called bobbins, or by machinery, when imitations of both needle-point and bobbin laces are produced. The name was formerly given to narrow plaited or twisted bands for uniting two portions of a garment or for ornamenting hats and caps. The boot-laces of the present day are a survival of this form.

#### Lacis.

One of the names for Darned Netting, under which heading it is described.

#### Lagetta.

The inner bark of the *Lagetta lintearia*, or lace bark tree of Jamaica, is separated by the natives, thin layers of it having the appearance of a mesh ground, and bearing some resemblance to white lace. In the time of Charles II., the governor of Jamaica presented to His Majesty a cravat and ruffles of Lagetta. At the Exhibition of 1851, a dress of this fibre was presented to the Queen.



**Lavoro a Groppi.**

Fine net-work, with knotted pattern.

**Lavoro a Maglia.**

Lacis, or net-work ground darned.

**Le Puy Laces.**

Le Puy is famous as being the oldest lace centre in France. For more than two centuries the women of Auvergne have devoted themselves to lace-making of whatever special kind was known and fashionable at the time. In the seventeenth century the industry received a severe blow from the Sumptuary

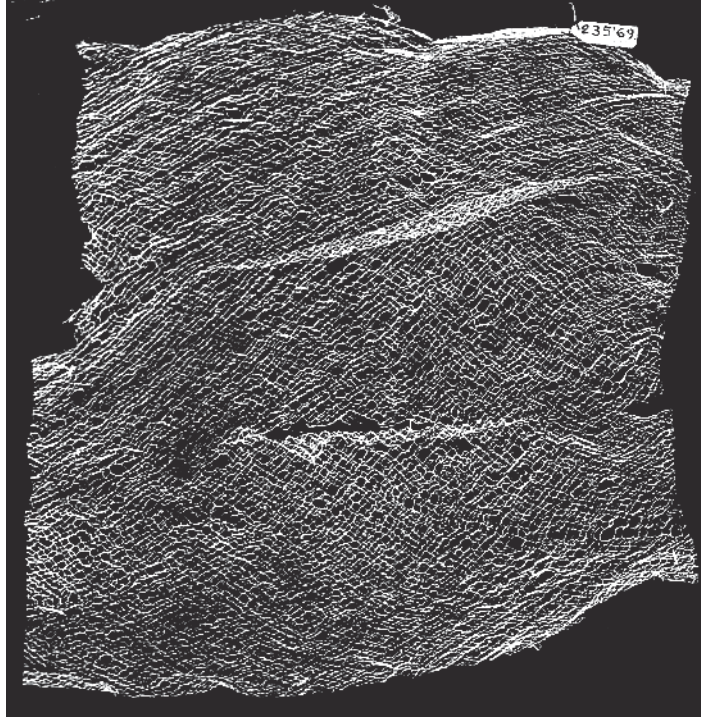
edicts issued by the Parliament of Toulouse, which forbade the inhabitants, under penalty of a heavy fine, to wear upon their clothes any lace, either of gold or silver, fine or coarse. The extinction of the industry of the whole province was averted by means of the energy of a Jesuit Father, who was afterwards canonised for his good work, and has since been considered the patron saint of the lace-makers, the edicts being revoked through his exertions. In the eighteenth century, the workers were much distressed by severe export duties, and the manufacture of the recently introduced, and then fashionable, blondes was advised as a help to the industry, for the coarse laces of Le Puy, which had been used in enormous quantities in England, Italy, Spain, Portugal, and Germany, were no longer popular.

Le Puy lace is now most popular. Black and white thread and silk guipures are chiefly made, and blondes of every kind, much variety in design being shown to keep pace with the modern variation in taste.

It must be remembered that Le Puy is a lace centre. Many varieties produced in the Haute Loire district are known as Le Puy laces.

**Liège Lace.**

A bobbin lace made at the town in Hainault, from the beginning of the



Specimen of the Inner Bark of the Lace Bark Tree, *Lagetta lintearia* (Jamaica), 5 inches wide.

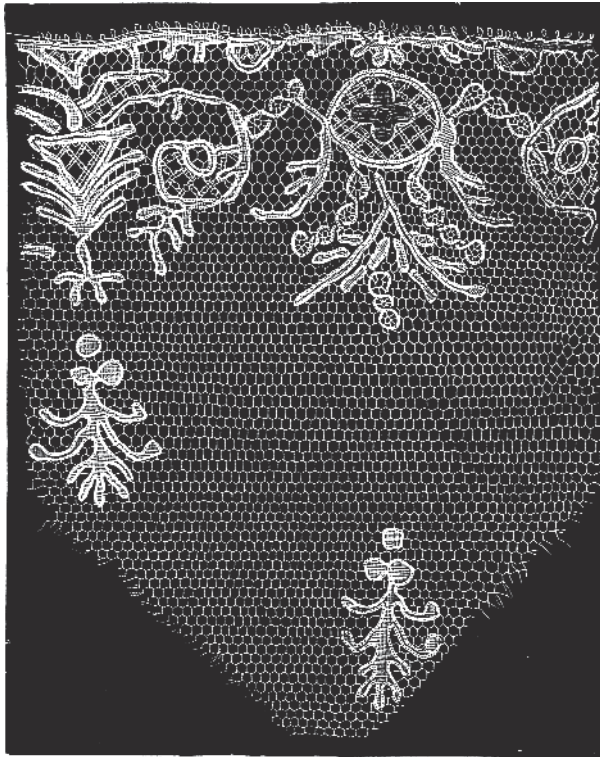
seventeenth century until the end of the eighteenth. In 1802 the French Commissioners classed this lace as of little importance. The fabric resembled the manufacture of Binche (under which heading further particulars will be found) and was much used for Church purposes. A pattern book of lace designs was published at Liège by Jean de Glen, as early as 1597. It is sometimes known as Dentelle de Liège, and was made both in fine and in coarse threads.

#### Lille Lace.

This bobbin lace was made as early as the sixteenth century, the period when lace-making became an important industry in the Netherlands, of which country Lille was at one time a part. In 1582, the work of the Lille lace-makers is specially described. It is identical with Arras lace, both having special grounds called *fond simple*, made by twisting two threads round each other on four sides, and the remaining two sides of the hexagon by the simple crossing of the threads over each other.

The old Lille laces have a very fine and clear ground, and the pattern is delicate: these characteristics have always made them favourites for summer wear. Straight stiff edges are found in the old Lille laces, the designs of which are marked with a thick thread. These straight edges are, however, no longer made, the Mechlin patterns having been adopted, together with the *semé*, or powdering of dots, both round and square.

The making of black lace at Lille has been discontinued. When Lille was transferred to France, in 1668, many of the lace-makers retired to Ghent, but sufficient remained to continue the industry. Lille laces have always been favourites in England, the black especially. At the end of the eighteenth century it was computed that one-third of the production was smuggled into England.



Old Lille Lace (eighteenth century) made on the pillow with bobbins. It is especially admired for its clear ground.