

A Sixteenth
Century Industry



A Sixteenth Century Industry

BUCKINGHAMSHIRE PILLOW LACE

THIS fine handiwork is all made by the villagers in their own homes. Some hundreds of workers are given employment in the rural villages of Bucks., Beds., and Northants. In this Twentieth Century, the Bucks. Cottage Workers Agency, and various other Associations and patronesses have succeeded in establishing a self-supporting and dainty industry from threatened extinction. Some time after the death of Catharine of Aragon, the Flemish refugees who landed on our shores, and brought with them their pillows and bobbins, introduced the beautiful curling, waved designs of Upper Flanders, which still remain the special features of the Buckingham Laces.

In Great Marlow, Bedfordshire, Cambridgeshire, and Northamptonshire they settled, and the industry grew and flourished, till at the end of the 18th Century, in the village of Hanslope alone, eight hundred people—many of them being men—out of a population of twelve hundred, worked the lace, and gave unto the village an extra income much needed. But times alter, and through one cause or another lace-making languished.

Men grew less decorative in outward appearance, changes of fashion set in which caused ladies to bestow their lace on their maids ; this, added to machine made and foreign competition, brought the lace-making here to a very low ebb. Fortunately, however, the art never entirely died out, the travelling lace-buyer keeping up what little demand there was. Every fortnight or month he would arrive at a certain house, with his measure and new patterns, and the women would gather with their lengths of lace ; it was laid on a table, and if it did not lay smooth and flat, or if it was short of the proper measure, say just an inch, back it would be handed to the worker.

If any worker sold to a rival buyer no fresh orders were given to her ; a mode of dealing, which although perhaps rather harsh, served well to keep the lace-makers together, and their work to its maximum quality. This proved a great help to the Agency which set itself to encourage and revive the lace-making industry by finding a larger and more extensive market for the work, and to organise the sales in a way that would eliminate the excessive profits of the middleman.

There are to-day, scattered among the various villages of Bucks., Beds., and Northants, over a thousand lace-makers, bending over their pillows, with bundles of bobbins hanging from innumerable pins, and in their spare moments they instruct their children in the twisting and twining of the bobbins and pulling out and adding of pins, which is the art of lace-making. If the hands are not early formed to the habit of the bobbins, swiftness and consequent high-earning power is never acquired. In olden times, men as well as women plied this delicate work, now, however, the industry is in the hands of the women only, and in these agricultural districts where the men's wages are so low, the lace pillow helps very materially in the upkeep of the home.

AN OLD WORLD VILLAGE SCENE

in the neighbourhood of The Bucks' Lace Industry, Olney, Buckinghamshire



A Lace-maker's Home.
Beehive.
Sun-dial.
Bird-cage.
Rope of Onions

A Lace School.
The Family
Laundry on
Clothes-line.

Windmill.
Village Store and
Bakehouse where
Lace Tokens
were exchanged
for Merchandise.

Farmyard.
Round House (or Village
Lock-up).
Pump and Drinking Trough.
Maypole on the Green.
Lace Class with the Lace
Dame in charge.

Olney Church (the Town of
Cowper).
Man thatching Rick of Corn.
Market Stand.
Old Farm Waggon.
Relics of Lantern Column.

Flour and Grist Mill
with Water-wheel and
Foot-bridge.
Shepherd.
Country Lane.
Toll-gate and Coach.

Scissor-grinder.
"Three Fishes"
Hostelry.
Village Stocks.
Blacksmith.
Villager drawing water.

Post Cards of the above "Village Scene" in colours, Price 2/6 per dozen

TWENTY BUCKINGHAMSHIRE LACE WORKERS—COMBINED AGES 1600 YEARS

AVERAGE AGE 80 YEARS. MEMBERS OF THE BUCKS LACE INDUSTRY, OLNEY, BUCKS



Isabella Dowdy Age 77
Eliza Harper 84
Elizabeth Kingston age 80 Her mark X
E. Salmon age 78
Sarah Ann Warren 72
Mary Poveal Her mark X age 77
J. Ellis age 82
Chasity Hooper 85 Her mark X
Emma Richardson age 81
Fanny Threlpenney age 81
Martha Hinde age 72
Sarah Masters age 72
Ellen Clare age 84
Mercy Sanders 84
Annar Linger age 87
Elizabeth Lancaster age 83 Her mark X
Sarah Hedge 87
Jane Brice 72
Helen Haynes age 87 years

LACE MAKING IS AN ART, and the minds of those who are brought into touch with it, partake, to an extent of the joy of the artist; their minds, like his, are lifted by ennobling thoughts and lapped in delightful emotions.

from The Romance of the Lace Pillow

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THE LADY OF THE BOBBIN

By C. ROMANNE-JAMES

THE OLD LADY was bending over her lace pillow with a hundred or so bobbins hanging from innumerable brass pins. Her room was small, but scrupulously clean. In spite of her worn brick floor it had an atmosphere of refinement. Evidently the delicacy of touch and handling demanded by her art, was reflected in the surroundings of the worker.

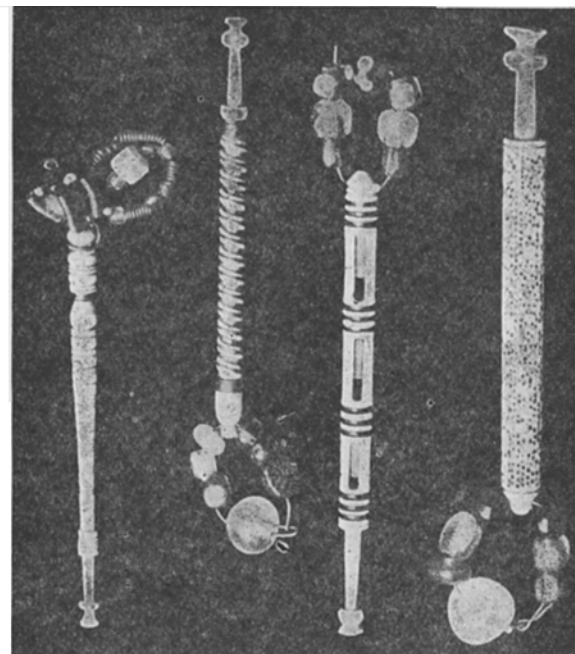


A TYPICAL BUCKS LACE MAKER

"Have you come to give an order miss"? she asked eagerly, scarcely pausing for a second from the twisting and turning of thread, the pulling out and adding to of pins which comprises the craft of lace making.

I felt like some sort of criminal at having to confess that my mission was not such as she suggested. "But I am hoping to help you in another way," I told her. "I am going to write about you and your beautiful work so that folk elsewhere may know what artists you Buckingham lace makers are."

"Maybe there's some ladies in fureign parts as have never heer'd of our Ground Point or Bucks Cluny, then" she enquired. "That seems queer enough to me that have worked on the pillow ever since my mother fust larned me the lace-making, and that wore when I was eight years old."

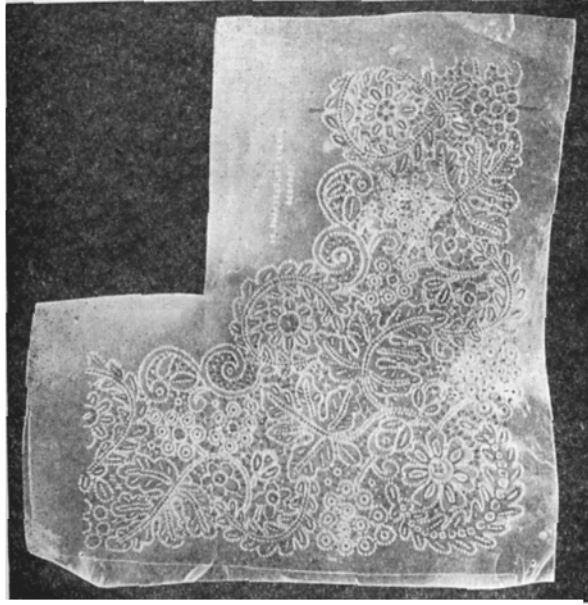


Bucks Antique Bone Bobbins with Hand-made Glass Beads. Bobbins all Hand-made and no two are identical.



Lace Makers Flasks with Rush Light to magnify the light through the water. Four lace workers could use the stand shown above. Each would sit in the direct ray of light from a flask.

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GOAT SKIN PARCHMENT as used by the Bucks Lacemakers. The Design is pricked in holes.

“We used to sing the Lace Tells in them days. I can mind my favourite were—
‘Tip and Stitch turn over,
Let it be hay or clover
My Glum’s done’.”

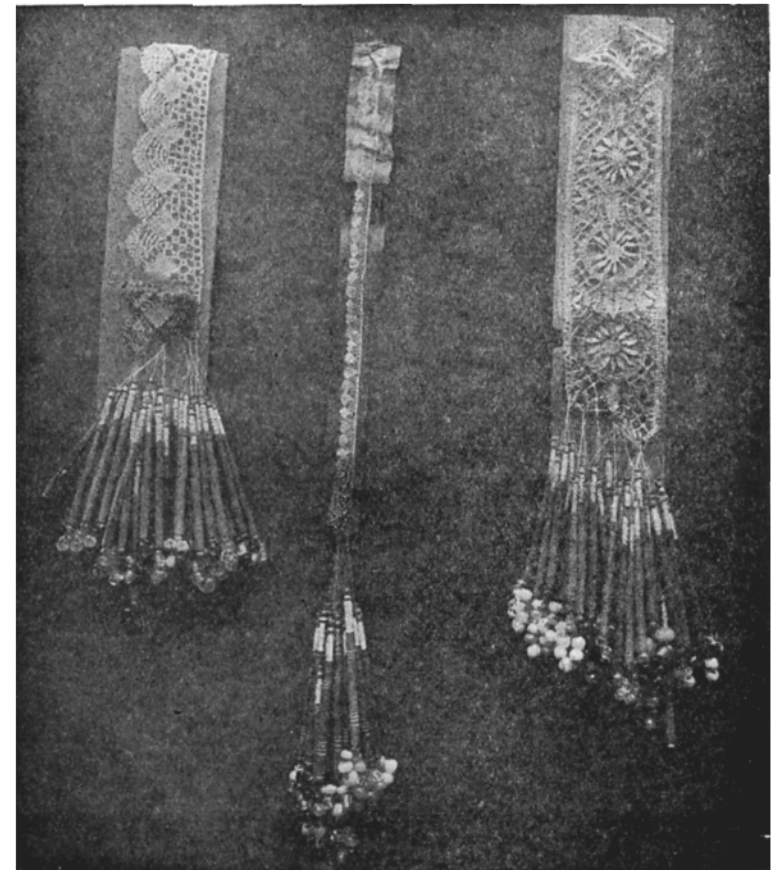
The voice was thin and quavery, but the chant seemed to help the bobbins along. “How old are you now?” I asked. “I’m eighty-five come the fust of November,” she answered proudly. “I can make lace for six hours a day, and glad to, when there’s anything doing. It ain’t work, but the want of it, as hurts us old folks.”

This Lady of the Bobbins, with her cunning old fingers busily forming on the pillow the patterns

of her youth, is one of the many living in Olney and surrounding villages who lament the decline in the Buckinghamshire hand-made lace industry to-day.

An attempt has recently been made to help the Village Lace Industry by the formation of a Cottage Worker’s Agency at Olney, Bucks, where the poet Cowper had his home. The Agency works on sound business lines. The cottagers in outlying villages and hamlets are visited personally. Parchment patterns and materials are distributed, and the lace when ready for sale, is collected. What is most needed is the interest of folk at home and in the colonies, people who will help the industry by using hand made lace in place of the inferior machine made articles.

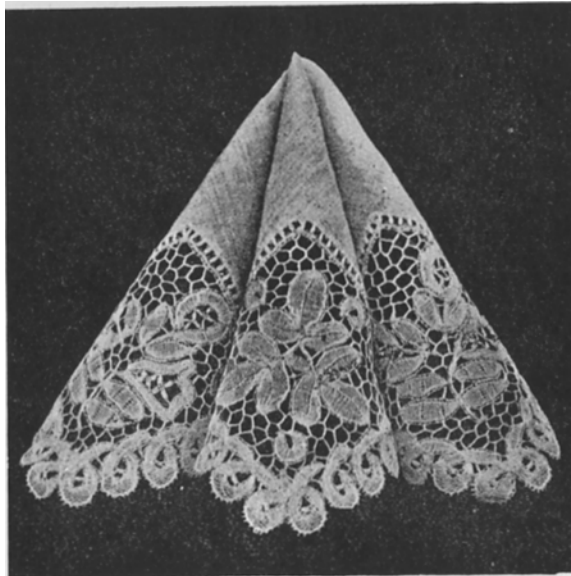
The Secretary, Bucks Cottage Worker’s Agency, Olney, is only too anxious to give any information to those interested in the industry.



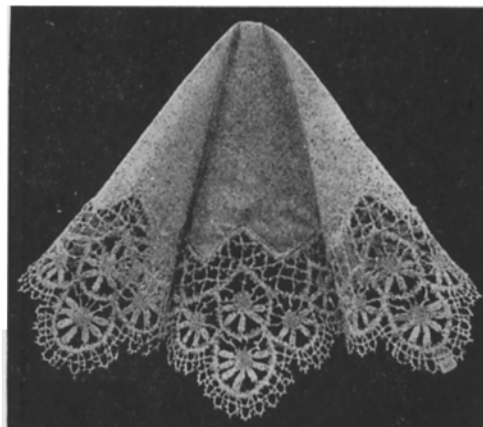
PARCHMENTS showing Bucks Torchon, Bucks Point, and Bucks Trolley in the making. The first goes with 28 bobbins, the middle one with 22 bobbins and the other with 36 bobbins.

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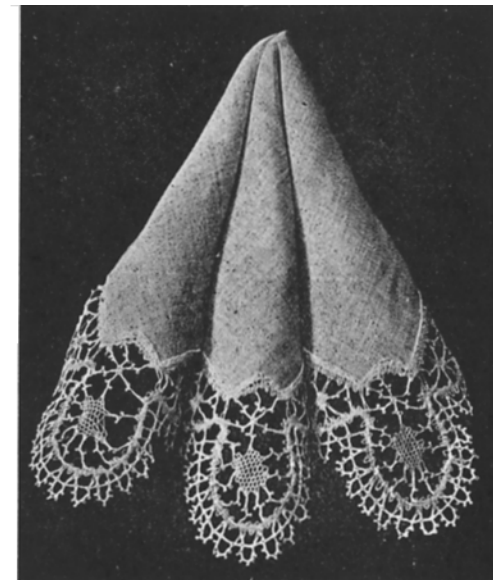
IT SEEMS PROBABLE that it was in Egypt that the earliest fabric that really deserves the name of 'lace' was made, and here we find the origin of bobbin work. Various methods were employed, and the art of lace making in the Egyptian way was probably lost for hundreds of years. In any case it made no progress until the 14th Century, and bobbins did not come into general use until the 16th Century.



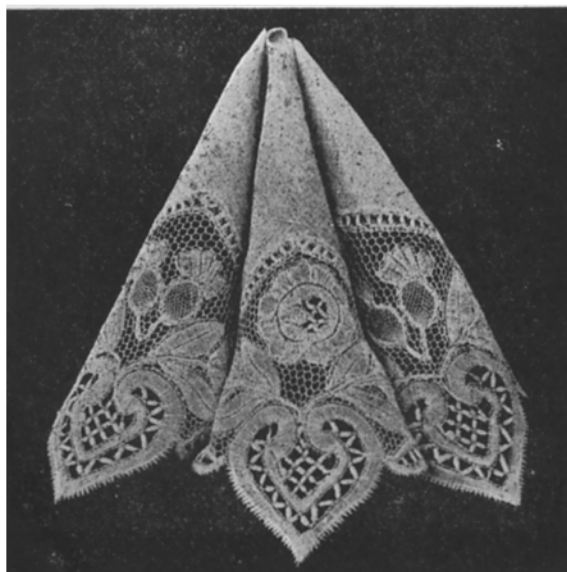
HONITON. LEAF



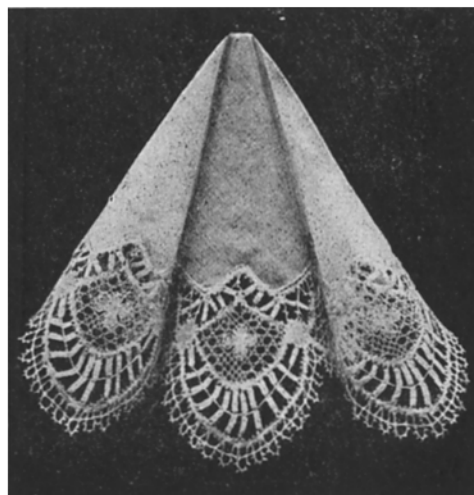
DAISY



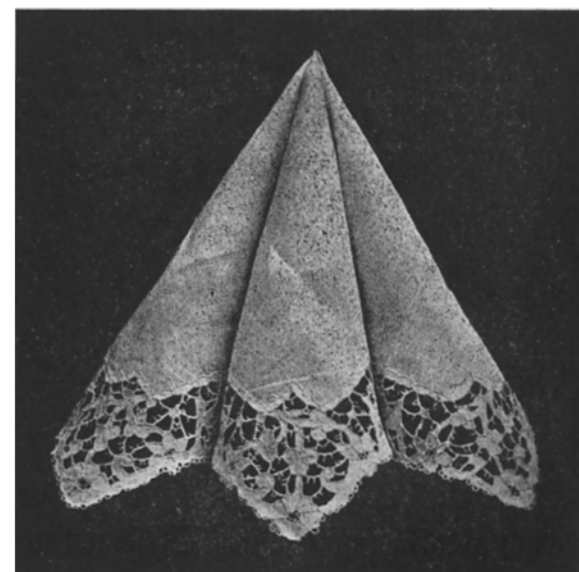
SPIDER



HONITON. ROSE AND THISTLE



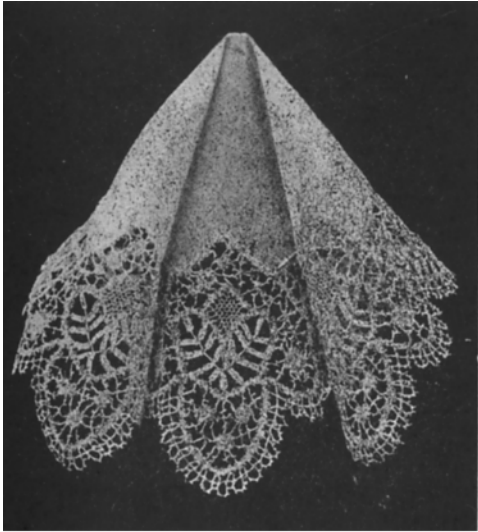
HONEYCOMB



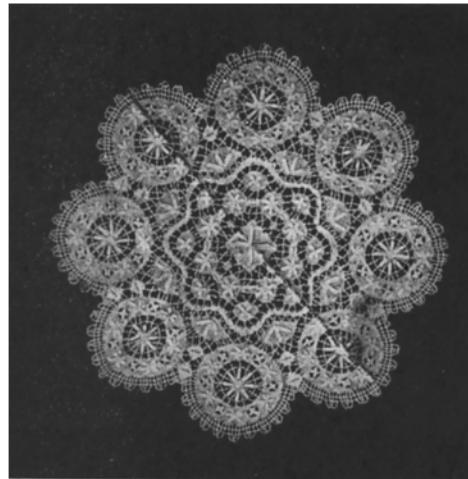
IRISH CARRICKMACROSS. ROSE AND SHAMROCK

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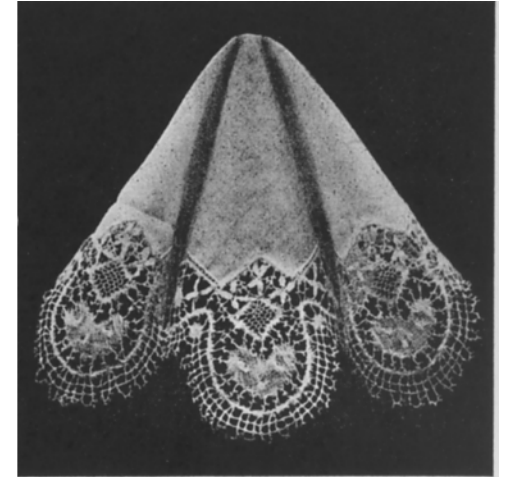
LACE MAKING was not introduced into England until many years after it was established on the Continent. It is true that the English made what they called 'lace,' but this was really embroidery, whether drawn linen or cut work, very attractive certainly, but not lace as we now understand this term.



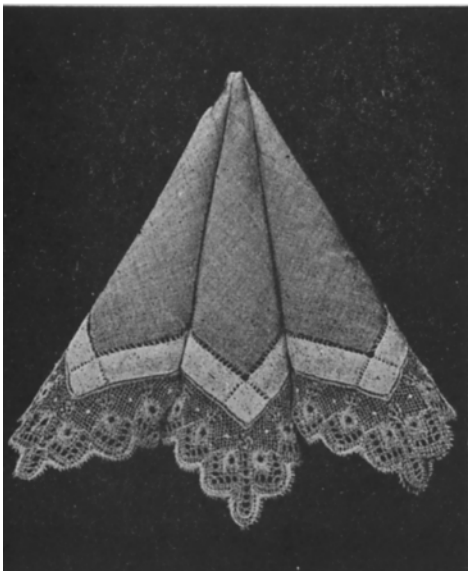
CHURCH WINDOW,



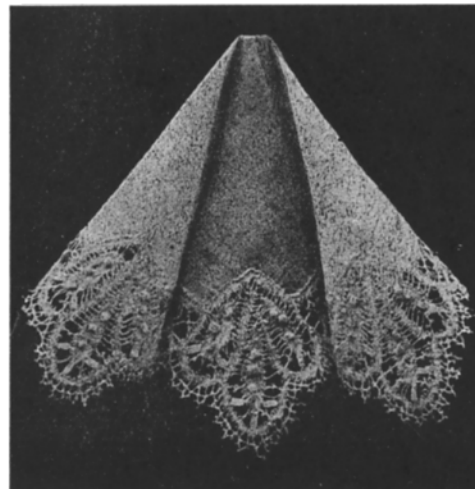
DOUBLE HEADPIN. BUCKS TROLLEY



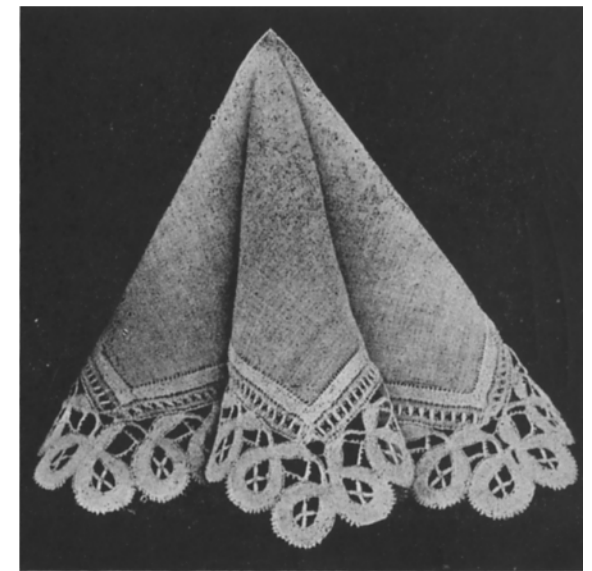
HEART CORNER



POINT GROUND. SINGLE BUTTERFLY



THREE FEATHERS



HONITON BOW

A Sixteenth Century Industry



*The "Heather Spray" Veil,
B.C.W.A Olney, England.*

LACE FOR THE WEDDING

THAT PEOPLE WERE MARRIED
AND BURIED IN LACE is only
what might be expected.

NEARLY all the Laces worn by the
Court at the nuptials (1736) of Frederick,
Prince of Wales, son of George II were
of English manufacture.

A Sixteenth Century Industry

REVIVAL OF ENGLISH LACE

JESSIE J. WILLIAMS

Extract from the Guardian, 1911.

BEAUTIFUL lace is in a great measure superior to the whims of fashion, yet the eccentricities of the mode frequently relegate it to the treasure chest there to be stored in lavender until the revival of interest in its undying charm calls it forth again. To deal in any way adequately with the history of lace would be impossible within brief limits. For the moment we must content ourselves with recalling certain interesting facts as to how it came to be a native industry, and with showing that by supporting the Lace Associations we are helping to rescue a beautiful art from threatened extinction, and to rebuild a self-supporting industry.

The story that Catharine of Aragon introduced the lace industry—as it was then known—into the English Midlands during her retirement to the Dower House of Ampthill Park, in Bedfordshire, may well be true, for a pattern named after her is still in use in the district. Tradition, again, tells us that during a season of dull trade she burnt all her laces so that new orders, which would again bring them prosperous days, might be given to people whom she learnt to love. The story rings, perhaps, a little modern.

Lace at that period was not in very common use in England, for portraits of Henry VIII. and Edward VI. and Mary, show no trace of it, while the first French portrait displaying it is that of Henry II. at Versailles: then the ruff is edged with a very narrow and simple pillow lace edging.

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THE PROGRESS OF THE LACE MAKING INDUSTRY

OF ALL THE LADIES who in early times in this country made 'lace' the most famous was Catharine of Aragon, and lovers of the arts have come to regard her as one of the long line of artists whose enthusiasm and abandon have enlarged the human outlook and given beauty for ashes.

In 1563 many Flemish Protestants fled to England, bringing with them the art of lace making. The industry spread, but as time went on gradually became concentrated around Bucks, Beds, and Northants.

When Queen Elizabeth came to the throne it advanced by leaps and bounds, the great feature in the way of finery at her spectacular court being, the enormous ruff, supported by a wire frame and stiffened with starch.

Mary Queen of Scots too, was not only a wearer, but also a designer of lace, and it is said, to have made lace during the tedious years of her captivity.



*The "Empress" Blouse
and "La Première"
Christening Robe.
B.C.W.A. Olney, England.*

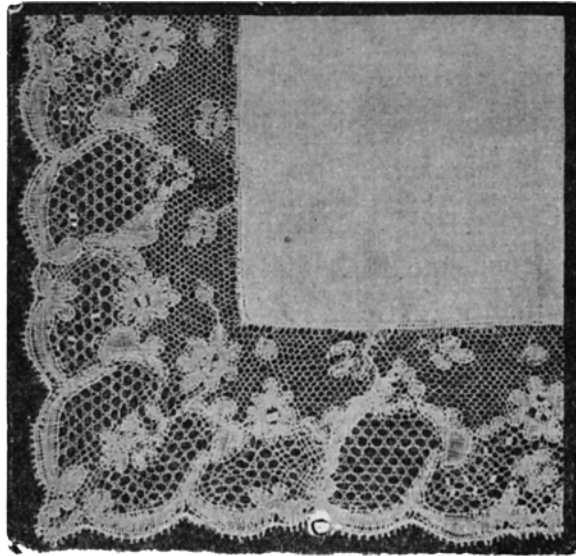
REVIVAL OF ENGLISH LACE—*continued*

The Flemish and French Huguenots may be looked upon as being the real founders in this country of the lace industry, which has long been established chiefly in Devonshire and the Midlands—Northamptonshire, Bedfordshire, and Buckinghamshire. In the Midlands the Flemish origin is plainly shown both in the designs, which are still the waved designs of Flanders, and in many of the Flemish terms still used by the lace makers and in the names of Flemish extraction to be met with in the neighbourhood. The industry grew and flourished, for those were the days when the cloaks of both sexes were faced with costly lace, when men wore lace on top boots, cuffs, and night-caps. Aprons appear to have been an article of feminine attire upon which lavish work was employed, and they were always bordered by lace of the finest make.

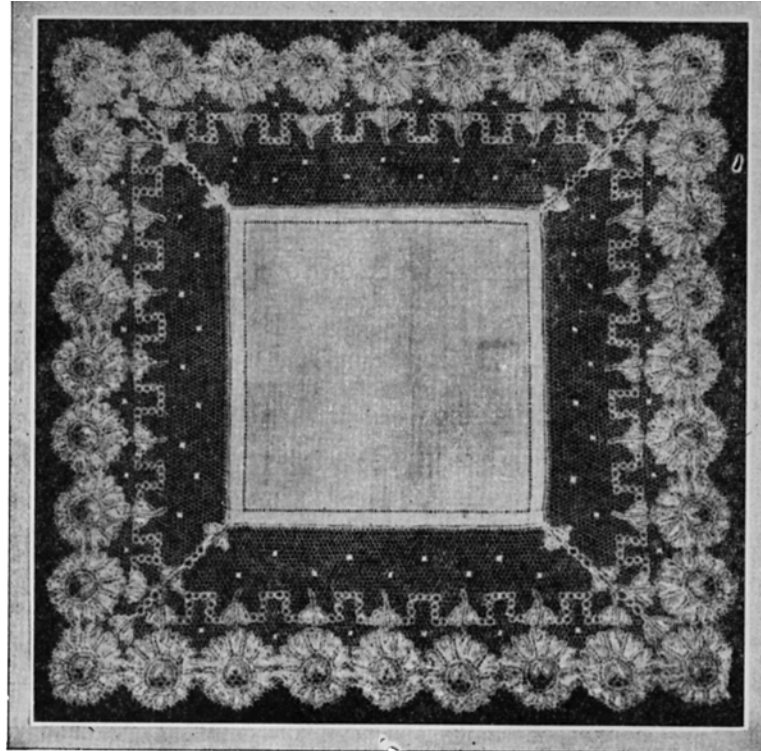
During the reign of William III. they became an indispensable article of dress, and at the time of Queen Anne, when the best lace was made in the country, the lady's apron was an exceedingly rich and costly affair. Some of the effigies in Westminster Abbey give an excellent XIII. of the universal uses of lace on the costumes of different periods. Pepys tells us how he "went with my wife by coach to the New Exchange to buy her some things; where we saw some new fashion pettycoats of sarcenett with black, broad lace round the bottom." For himself he has "a white suit with silver lace to his coat." William III. we know, in one year spent £2,459 on lace for his own adornment.

As one looked at the beautiful examples shown in the recent Exhibition, some with characteristically English designs, and some with those of Flanders, while in others might be traced the unmistakable influence of the time of Louis Seize, it is not only the artistic beauty of the work that struck one, but its wonderful human interest and the contrast between the patient, uneventful lives of the women who ply this delicate craft to eke out their husbands' earnings, and the lives of the wearers—the rich and well-to-do, in whose hands lies the demand for all this artistic beauty, which means prosperity to many simple homes in English lace-making districts.

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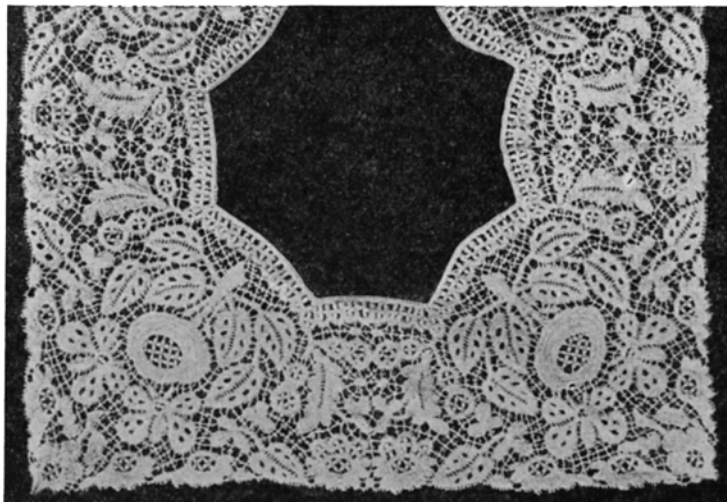
HONEYCOMB ROSE. CHALICE VEIL.



ROSE GROUND POINT. CHALICE VEIL

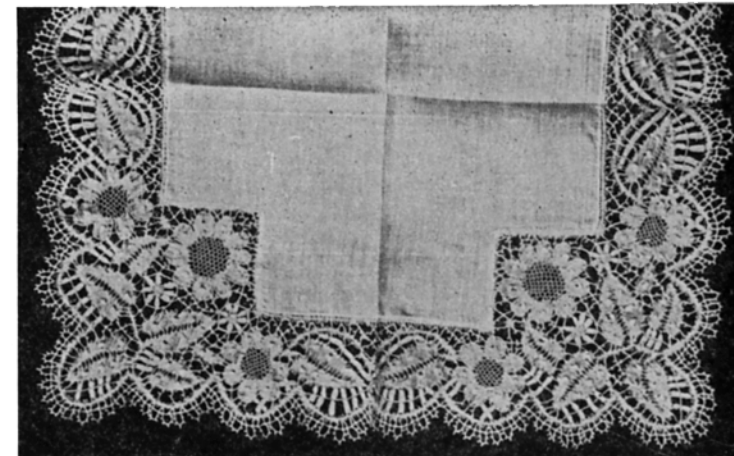


TOP, CROSS AND SPIDER
TWO VARIETIES OF ROSE AND LEAF



RICH DESIGN OF ROSE AND LEAF AND BUTTERFLIES. BUCKS

BUCKS POINT is adapted from the Lace of Lille and Mechlin. It is possible that it was recognised as a distinct lace under Queen Elizabeth, and was probably made to some extent in the reign of James I, but it was firmly established in the reign of James II and William III.



OPEN ROSE AND LEAF

REVIVAL OF ENGLISH LACE—*continued*

In many a cottage the lace pillow is the principal source of income, and helps tide over many bad times. A lace-maker's home is generally a clean one, the scrupulous refinement and delicacy of touch and handling it demands is somewhat reflected on the lives of the workers. Some of the designs are specially worthy of mention: as for example, the "Rose and Leaf," which is a rose pattern with little raised knots or plaits: and "Point Ground in centres," a kind of fine net work, the whole interlaced with legs or straps; while the "Honey-comb" design, the "Pear-drop," the "Daisy," and the "Shamrock" are splendid examples of workmanship. It is proof of the excellence of the threads used in making these laces that it outwears the linen many times, the threads being specially manufactured for the use on the bobbins. People have been heard to say, "They would rather have good lace than diamonds," and certainly nothing gives so distinguished an air to the wearer, be she young or old, when it is also "English" there is the added satisfaction in the thought that one is supporting a "Home Industry." It gives one the impression almost of being in a foreign place to see the women sitting at their doors on summers evenings, each working at pillow lace, and comparing notes as to stitches and designs, and nothing could be more fairy-like and dainty than the result of their labours.

"Point Ground," the finest pillow-lace made, a kind of fine net, which with due care, wears for generations, being handed down as heirlooms. In buying this work, ladies will not only have the satisfaction of becoming possessed of real hand-made lace, at reasonable prices, but will also feel that they are helping to bring comforts to many who sorely need them, while not depriving the women of their self-respect and independence, for the districts in which it is made, being as mentioned before, agricultural districts, no other enterprise is open to women.

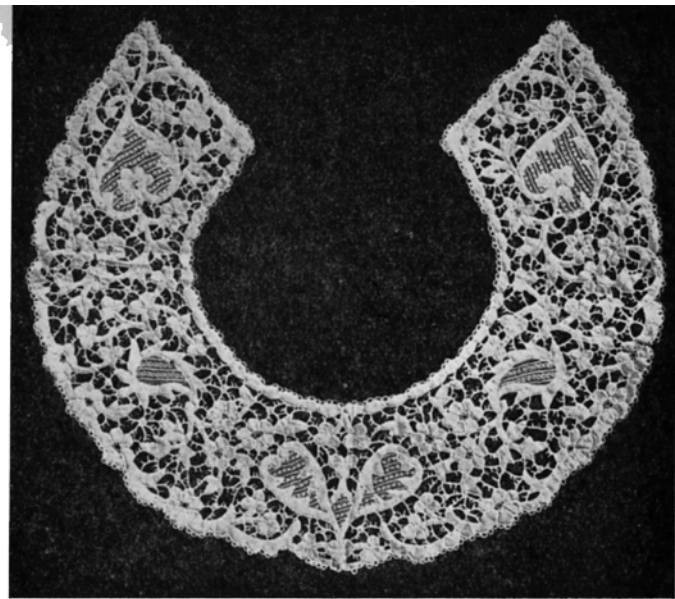
Pillow-lace is one of the very fine handiwork industries which does not ruin the eyesight. Even old-old women may be seen sitting at their cottage doors, their cunning old fingers busily forming on the cushion the patterns of their youth, while their dim old eyes look up at the trees that are older, maybe, than themselves, or keep a grandmotherly watch over small urchins swinging on the little garden gate. However, everything is not so very old and simple. The public are especially warned that the workers are very keen on following the trend of fashion as regards the shape of collars, size of scarves and handkerchiefs, and so on.

To-day, the manner of working in Olney is the same as two or three centuries ago. The aged woman and slender girl may be seen bending industriously over her lace work with fingers nimbly plying the winding bobbins as in the days of Cowper who wrote of:—

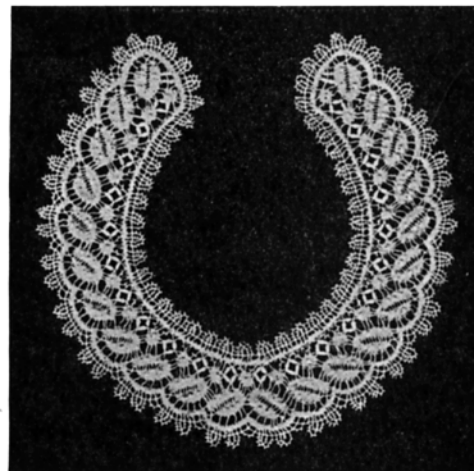
"Yon villager who weaves at her own door
Pillow and bobbins all her little store."

And earlier still we find Shakespeare in "Twelfth Night" alluding to bobbin lace thus:—

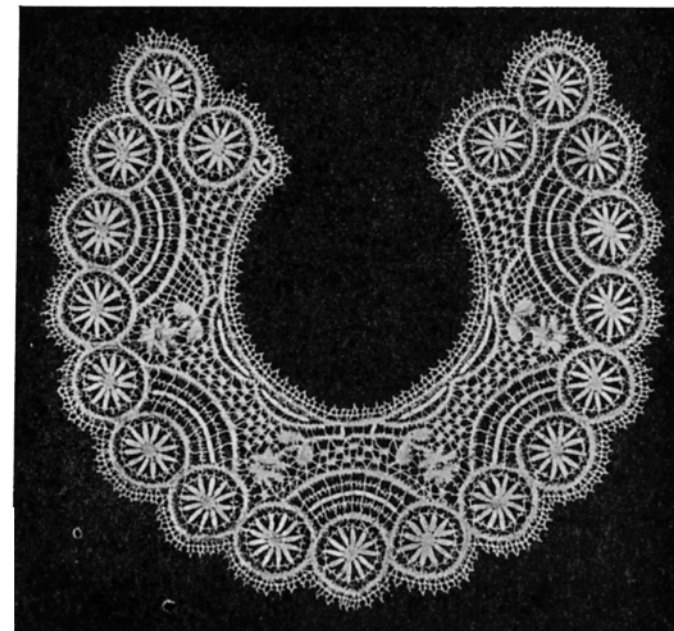
"The spinsters and the knitters in the sun,
And the free maids that weave their threads with bone."



IRISH. CARRICKMACROSS. ROSE & SHAMROCK



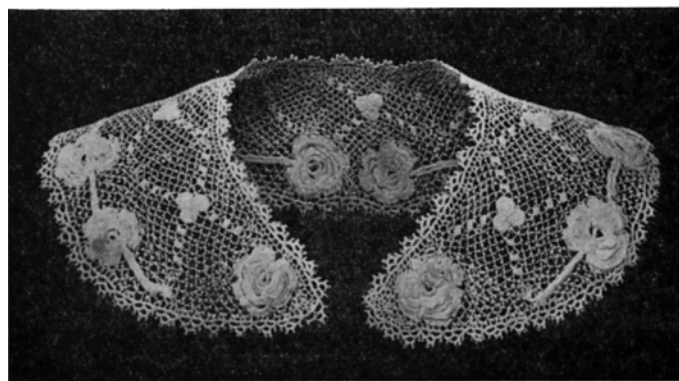
LEAF



WHEEL



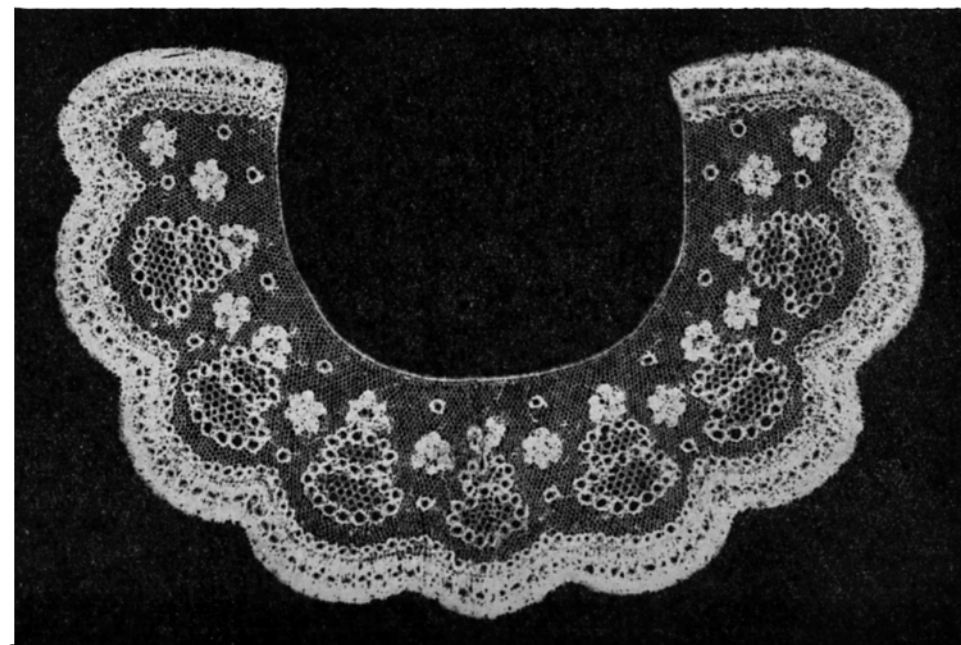
ROSE AND LEAF



IRISH CROCHET. RAISED ROSE

OF THE DRESSY PERSONS in Charles II's reign, none has obtained more notice than Samuel Pepys.

As his famous "Diary" shows, he regarded lace as a necessity. So pleased he is on 8th October 1662 with his "scallop" (lace collar or band with scalloped edges) which cost £3, that he straightway ordered another at the same price.



GROUND POINT. RING AND HONEYCOMB. BUCKS

A Sixteenth Century Industry

A WOOF FOR WOMEN

Extract from *Agriculture Economist and Horticultural Review*, 1910.

THE Cottage Workers' Agency, of Olney, Buckinghamshire, is engaged in that best of all forms of philanthropy—helping people to help themselves. In an agricultural district, where the wages of the men breadwinners amount to but, on an average, fourteen shillings per week, it will readily be imagined that the women are glad to be able to make a little sum to supplement the income by working “at the pillow.”

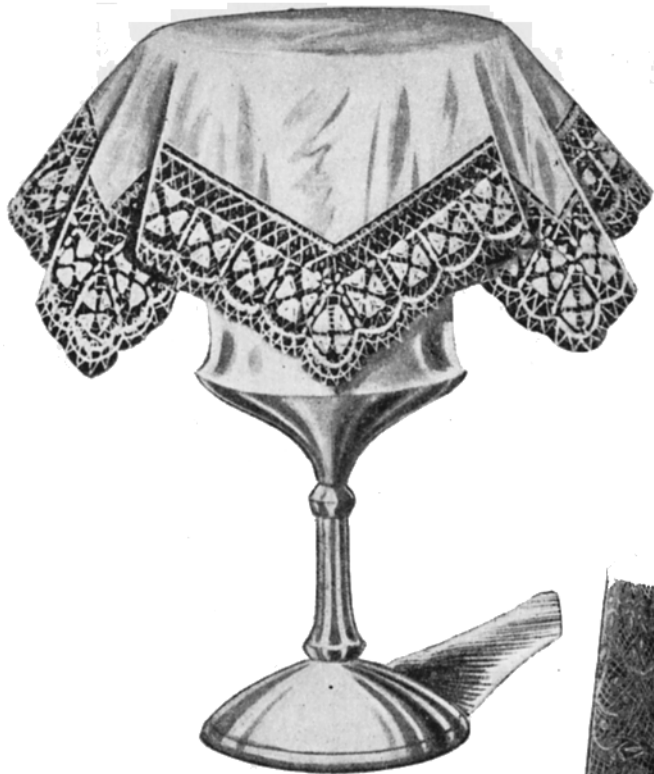
Their lace work is very beautiful, but until the establishment of this agency, there was no sure market for it, and the workers, being discouraged, the output suffered. In all forms, but more especially in the more artistic and ornamental forms of work, it is one thing to do the actual task but quite another to dispose of its results. The agency, by organising the work, by advertising it and selling it in a business-like way, has brought some measure of prosperity to very many cottage homes, has brought hope to hundreds of their inhabitants, and has brought renewed life to a very beautiful industry.

The women work some eight hours per day. Here and there will be found one, intensely enthusiastic and energetic, who will go on longer, but in this case the home duties will devolve upon someone else. If given regular employment the earnings of the lace-makers run to from 5/- to 10/- per week, making the total wage, a competence in a country district. Then in the winter, a time of gloom, and, in many cases, despair to the agricultural labourer, think what the money earned by lace-making must mean in the home.

A very useful thing to know is that the Buckinghamshire lace workers can copy any pattern ; so any lady having some old family lace, not quite sufficient for her needs can have it supplemented, and made to serve her special purpose.

I said the agency had brought hope to the workers. It proposes to do this in the near future in the most thorough way possible, *i.e.*, by establishing schools to teach the children the art of lace-making at its highest and best. And so in the future Buckinghamshire will be more than ever renowned for this lovely work, the most refined of handicrafts and adornment alike. The example may spread, and lead the way to other useful developments.

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ECCLESIASTICAL. CHALICE VEIL.

FASHIONS in Lace have varied from the lace collar of Charles II's reign, the cravat of James II to lace ruffles and jabots and lace fans. Fans trimmed with lace were used as early as the time of Elizabeth but by the end of the reign of Charles I, the whole of the leaf was often made of lace.

OF ALL THE LACES made in England, none can compare with the beautifully designed and delicate Bucks Point. Fine as a mist and exquisite beyond dreams, it has for generations adorned the ivory neck and finely chiselled arm of British beauty. Dresses have been trimmed with it, hats adorned with it, and handkerchiefs deeply bordered with it.

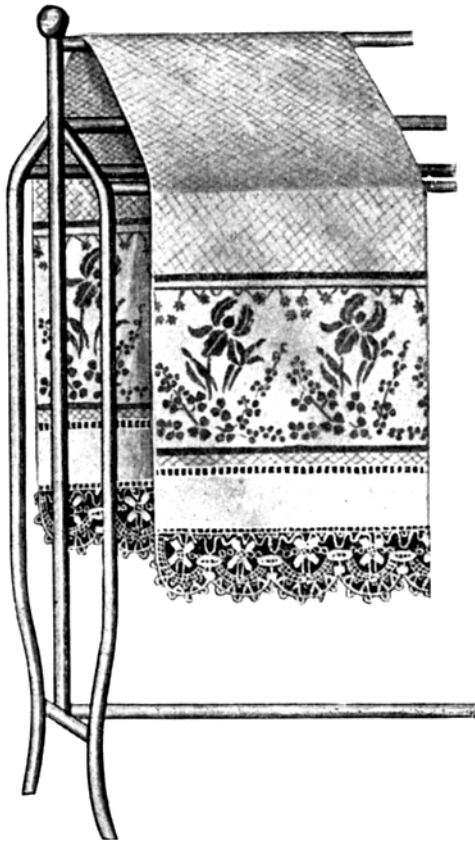


WHEEL. BUCKS TROLLEY.

BUCKS CLUNY (an offshoot of Maltese) which next came into fashion, obtained its name on account of its having been copied from certain old Italian laces preserved in the Cluny Museum of Antiquities in Paris.

Auvergne Lace (another offshoot of Maltese) was also popular for a time.

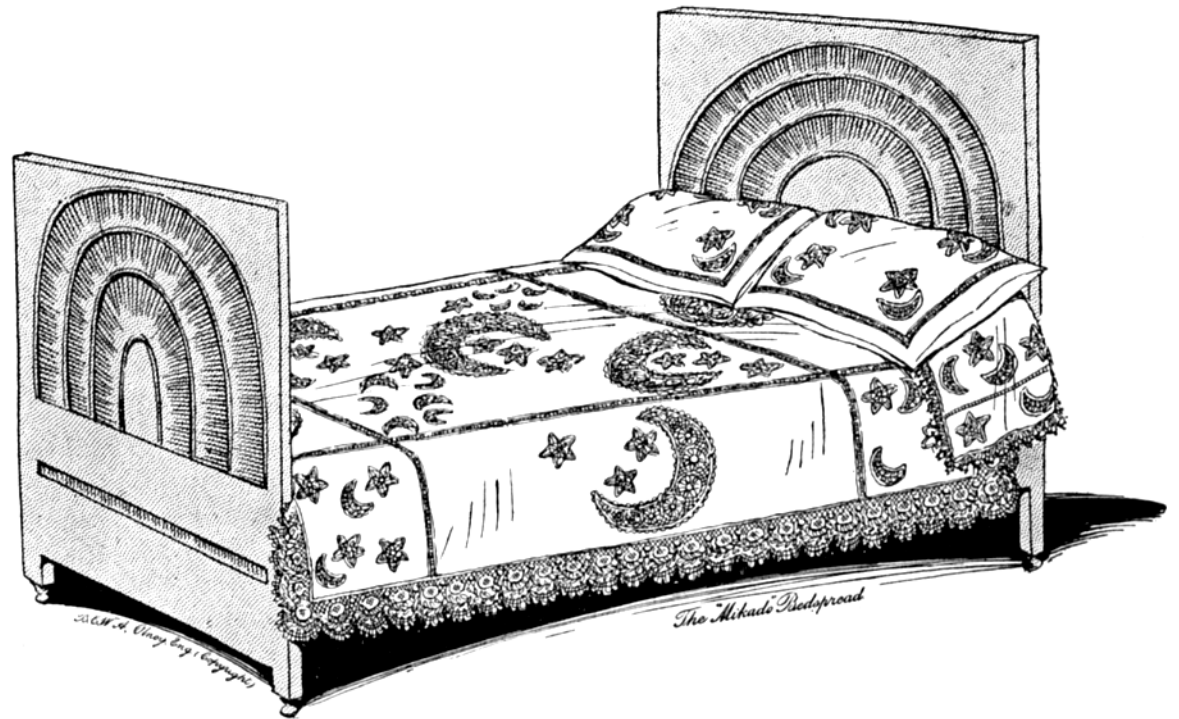
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BUCKS CLUNY

ON MANY FAVOURITE PATTERNS the workers have affectionately bestowed names, some of which have interesting associations—"The Acorn," and "The Tulip," "The Duke's Garter," (reminding us of the one and only Duke of Buckingham)—"The Queen's Garter" in honour of Queen Victoria, "Beehive Lace" and hosts of others including "The Rose, Shamrock and Thistle"—emblem lace.

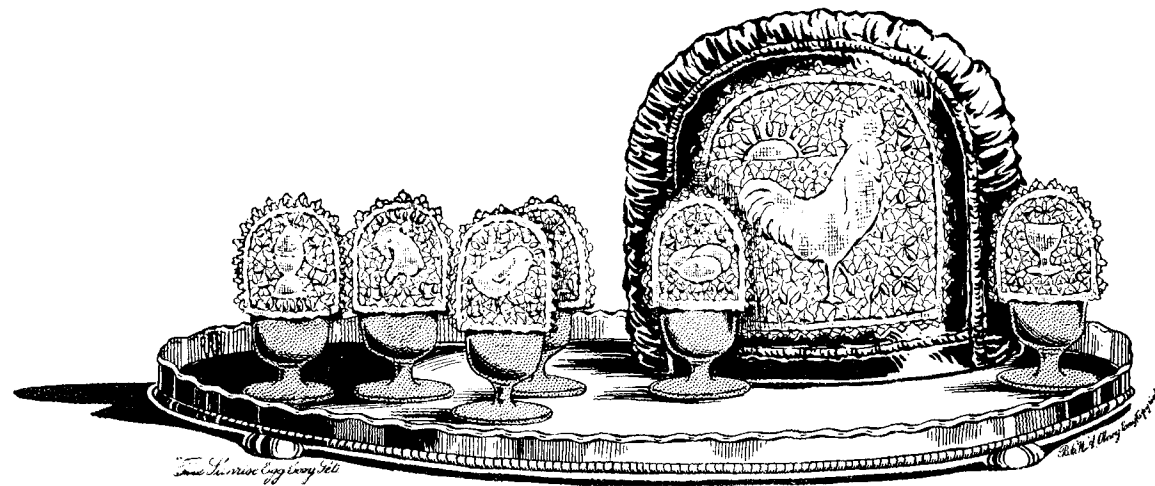
THE LACE worn by many persons was a serious inconvenience to them—moreover people were martyrs to lace, not only in the daytime, but also at night. Lord Charles Somerset, for instance, when visiting at Wynyards, the seat of the Earl of Londonderry, complained of not having had a wink of sleep "through sleeping in cambric sheets" the lace with which the pillows were trimmed tickling his face.



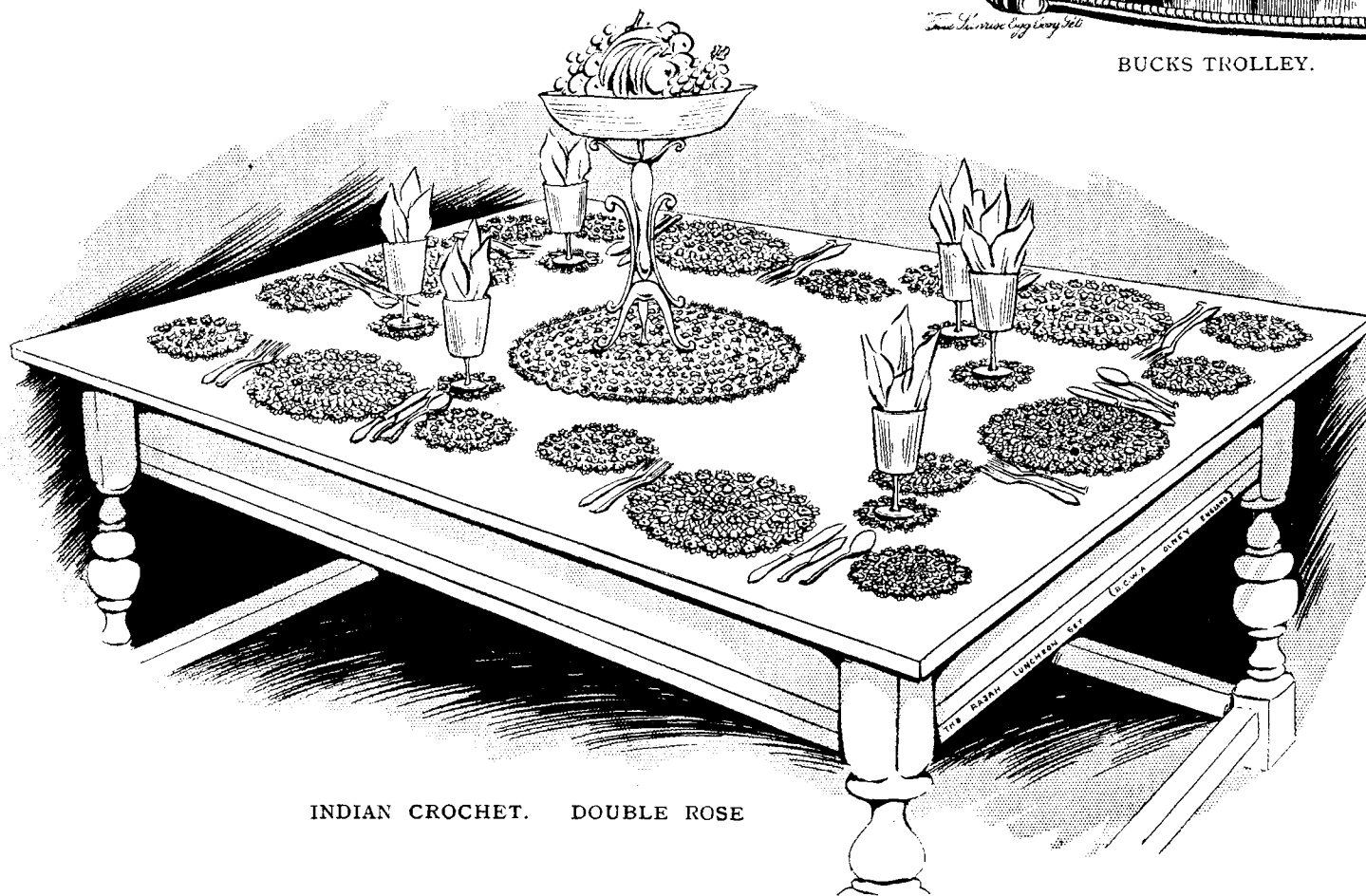
MOON AND STARS

A Sixteenth Century Industry

IF THE DESIGNER of the pattern is an artist, so also is the gifted lace-maker, who never fails to impress her personality upon her labours. "Every worker" says Lady Carlile, has an individual way of handling the bobbins that enables her work to be recognised from among that of a dozen others made on identical parchments, and fixes its relative value.



BUCKS TROLLEY. EGG SET



INDIAN CROCHET. DOUBLE ROSE

AMONG those who revealed an enthusiasm for the beautiful Bucks lace was Anne of Denmark (wife of James I) upon whom it dawned that enthusiasm for anything that is beautiful, elevating or provocative of thought, is the elixir of life—the new wine of the kingdom.

A love for art was beginning to spread throughout the country. In every house there was a room set apart for the preservation of beautiful things, including lace.

A Sixteenth Century Industry

MANY GREAT MEN have written in appreciation of fine lace—Shakespeare, for instance, and the poet Cowper. But it is perhaps John Ruskin who best sums up its value as a possession.

“If you think of it” he writes, “you will find the whole value of lace as a possession depends on the fact of its having a beauty which has been the reward of industry and attention. The real good of a piece of lace is that it should show first that the designer of it had a pretty fancy, next, that the maker of it had fine fingers: lastly, that the wearer of it has worthiness or dignity enough to obtain that which is difficult to obtain.”

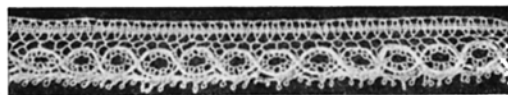
LACE D'OYLEYS are effective and charming and are now widely used on polished tables. With Crystal Glass Ware and Silver Plate the effect is pleasing and reveals the dignity and good taste of the lady who takes a pride in the appearance of her table.

THE CHARM OF LACE FOR THE TABLE

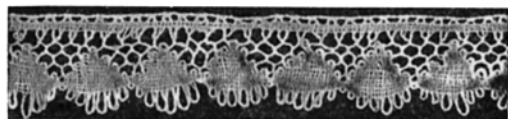


LUNCHEON SET. BUCKS CLUNY. FOUR PLAIT.

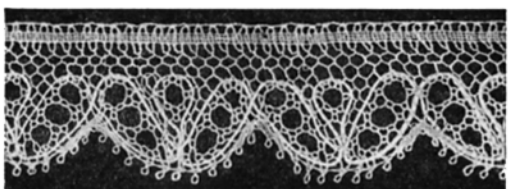
A Sixteenth Century Industry



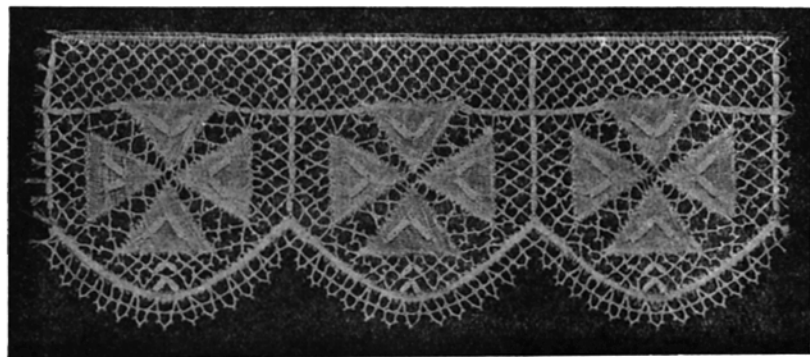
PHEASANT'S EYE



POINT FAN



POINT BUTTERFLY

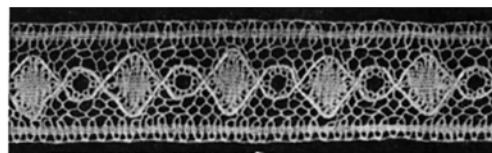


ECCLESIASTICAL

DAINTY LACES AND LACE EDGINGS

LACE has been put to countless purposes. The choicest and finer kinds are spun out of the soul of the Bucks workers and handed down from one generation to another as heirlooms.

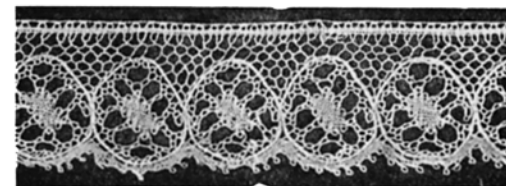
About 1857 a variety of lace was introduced from Malta and called Maltese. This differs from the lace now made at Malta in several particulars, one of which is that the Maltese Cross is absent, but can sometimes be seen in patterns to order.



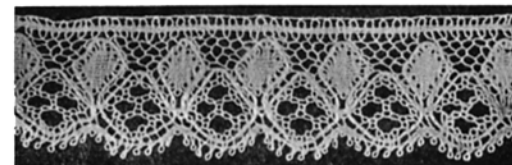
DIAMOND ONE EYE



EYE IN FAN



RINGS AND EYES



DIAMOND FOUR EYES



POINT SHAMROCK

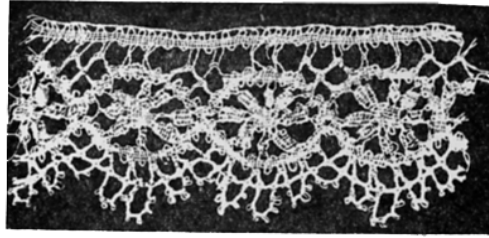


IRISH CROCHET. ROSE.

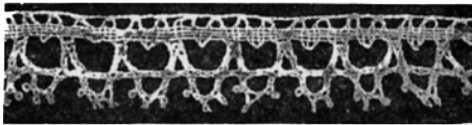
Real lace is to be had for very reasonable cost.

A Sixteenth Century Industry

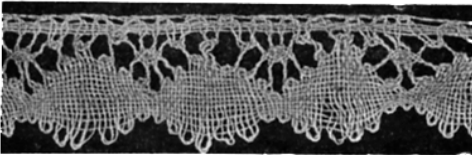
A VARIETY OF WIDTHS & PATTERNS



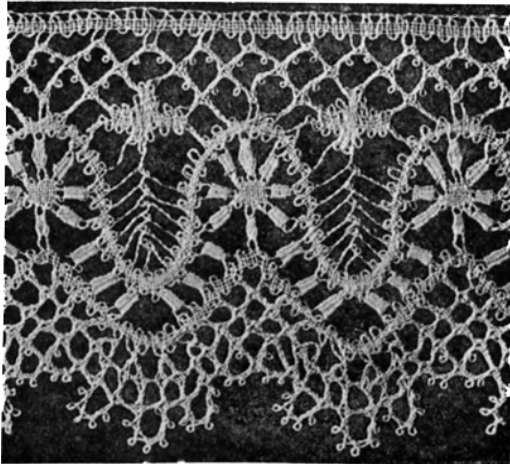
EIGHT PLAITED WHEEL



NINE PIN



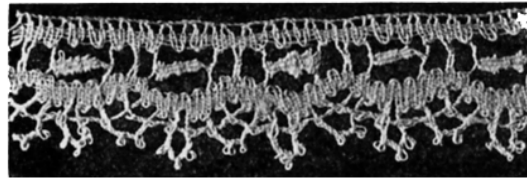
BUDD



TREE

THREE VARIETIES of lace are made by the Olney workers: Bucks Cluny, Point Ground and Trolley. Some of the designs go by odd names such as "The Spider", "The Running River", "The Budd", "The Old Trot" and others.

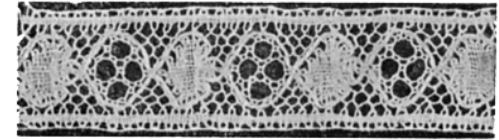
A pattern used by Catharine of Aragon is still amongst those used by Olney lace workers.



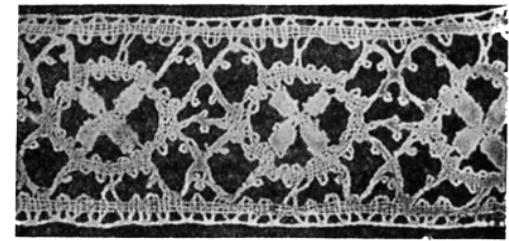
ONE PLAIT



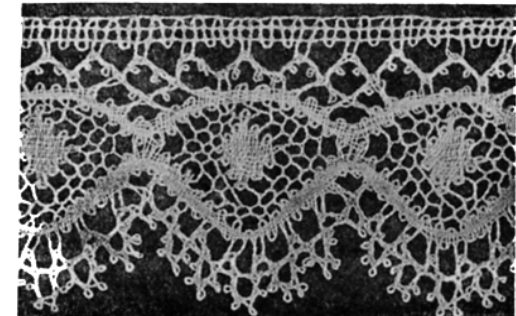
JACOB'S LADDER



DIAMOND FOUR EYES



PLAITED WHEEL



BEEHIVE

MOST of the writers speak of Olney as the centre of the Bucks Point industry. Thomas Fuller refers to "Ouldney" and Daniel Defoe tells us that lace making was carried on in the town and neighbourhood, veils and other lace of the finer sort being made.



WILL YOU HELP TO SUPPORT AN OLD BRITISH INDUSTRY, BY GIVING AN ORDER, HOWEVER SMALL?

A few facts about the Cottage Lace

Makers of Buckinghamshire and their work :—

HARD HIT. The old Pillow Lace Industry of Buckinghamshire, dating back to the Fourteenth Century, has been hit by the importation into this country of cheap Chinese and other foreign lace. This is sold at a figure which would not nearly represent a living wage for the British Cottage Lace Workers.

A COTTAGER'S AGENCY. The Cottage Lace Workers' Agency at Olney, Buckinghamshire, is endeavouring to help the Pillow-lace makers through a bad time in the following practical way :—



LACE CUSHION as supplied for a beginner, with "Ninepin" Lace commenced. 16 Bobbins, Pillow Dressings, Pins and Parchment complete, all ready for working.

1. By supplying thread, collecting lace and taking orders.
2. By making the industry known and selling the lace in a businesslike way.

Please send your name to be put on our Patron List—parcels of work may then be sent on approval, once or twice yearly, as desired—Mrs. H. Armstrong, Secretary.

A Sixteenth Century Industry



DESIGNS AND PRICES.

While they have lovely designs of their own, such as the Honeycomb, Daisy and Shamrock, the Bucks Pillow Lacemakers can copy any pattern.

POINT GROUND LACE varies from 2/6 to 40/- a yard. Trolley and Torchon Lace can be had from 10d. per yard. Lace Bordered Handkerchiefs cost from 2/6 to 50/- each. Lace Bordered D'oyleys now so much used in place of Table Cloths are made from 2/- each.

Modern and Antique
Laces Renovated,
Transferred or Re-
modelled by Artists in
Lace Texture Lore.

Valuations for all
Purposes.

Embroidery and other
fine Needlework.

Own Linen Mounted
with Lace.

METHODS.

The lace that passes through the hands of the Agency is made by the Cottagers in their own homes, and no middlemen intervene. Customers, therefore, obtain real lace at moderate prices and the Workers just remuneration.

Sample Book of Patterns may be had from the Secretary.



A Granny who lives in Olney, could not live without her lace pillow she says.

Diplomas awarded to The Bucks Lace Industry (Mrs. Armstrong) at the Paris Exhibition, 1925
(G O L D M E D A L)



OTHER AWARDS :—

1911 Henry Armstrong
The Festival of Empire
and Imperial Exhibition,
Crystal Palace, London

1922 Mrs. Armstrong
Central Canada Exhibition
Association, Ottawa

Diplomas also awarded in the same year :—

Monsieur Ivy Taylor
Mademoiselle Lily Ansell
Monsieur Sydney Fellows } *And Silver Medal*
Paris, 1925

OTHER AWARDS :—

1924 Mrs. Armstrong
British Empire Exhibition
Wembley, London

1925 Mrs. Armstrong
British Empire Exhibition
Wembley, London

HE WHO HAS LEARNED

the art of generous giving—who makes his life one large-hearted benevolence, living for others, and not for himself, has acquired an art which is both beautiful and divine ; an art which turns deserts into gardens. Giving and living are heavenly synonyms, and he who giveth most liveth best.

REV. HENRY BURTON, D.D.

RUSKIN knew the happiness which was to be found in helping others. He inherited a fortune but gave it nearly all to philanthropic causes. His experience, therefore, may well be our guide and we may find food for thought in Ruskin's own words : “ That man is richest who, having perfected the functions of his own life to the utmost, has also the widest helpful influence, both personal and by means of his possessions, over the lives of others ”. When we wish to give ourselves the happiness of helping others, do we not prefer to aid those who are too weak and frail to help themselves ? Who are more helpless than lace makers in distress ? To them our hearts go out, and where Love leads we follow cheerfully. This cause will ever be the foremost consideration of large hearted people. In all our pleasures we would be selfish if we did not show ourselves ready to respond to plaintive call.

WHEN SUFFICIENT FUNDS BECOME AVAILABLE, THE BUCKS LACE INDUSTRY
WILL ERECT A LACE MUSEUM TO HOUSE AND PERPETUATE THE MANY RELICS
OF THIS INTERESTING HOME INDUSTRY.

Now Published. A Monumental, entirely new, and exhaustive Work.

THE ROMANCE OF THE LACE PILLOW

Being the History of Lace-making as concerns principally the counties of Bucks., Beds., Northants, Hunts., Herts., and Oxon, with some account of the Lace Industries of East Anglia, Devon, and Ireland.



A BUCKS LACE-MAKER

From Photo Lent by Dr. Hubberton Lulham.

By the Late **THOMAS WRIGHT**

Author of "The Life of William Cowper," etc.

ONE VOL., DEMY 8vo, CLOTH
GILT WITH 75 PLATES 12/6

OLNEY : H. H. ARMSTRONG
To whom all Orders should be sent

A Sixteenth Century Industry

THE ROMANCE OF THE LACE PILLOW

UPON this important work the late Mr. Thomas Wright, the distinguished author, has been engaged during the greater part of the last three years. It is written in the vivid and attractive style that has made his other works so famous. Indeed it reads more like a novel than the history of an art.

Commencing with an account of the lace found in mummy cases Mr. Wright carries his readers down to the period of the industries of Venice, Flanders and France, all of which are carefully treated. In the 4th chapter he tells how the lace-makers of Flanders and France drifted to Bedfordshire and Devonshire, and the history of the industry in England is then detailed with many an anecdote and much curious illustration. There are chapters on Point d'Angleterre, Lace Tokens, Bucks Point, Samplers and the Green Lace of Queen Anne's time. There are weird stories of the smuggling of lace and of persons who were hanged and buried in lace.

Of intense interest are the chapters on the lace schools, the Bobbins, their Inscriptions, the Lace Tells, or Songs sung at the pillow, Tanders (the Lace-makers' holiday) and Baby Lace. Maltese, Cluny, Gold Lace, Yak and Torchon are adequately dealt with, and there are chapters on the various lace industries as carried on at the present day in Bucks., Beds., Northants, Hunts., Oxon, East Anglia, Sussex, Devon, Wilts. and Ireland. There is a glossary and a good index. The whole forms one of the most fascinating volumes ever issued.

It is absolutely indispensable to every lover of lace. No work of the kind has ever before appeared, and the amount of entirely new information in it will astonish every reader. Once you take up this book you will not want to put it down till you have read every word, and then you will want to begin it again. The 75 plates are of exceptional interest.

This work is published in two volumes, price 5/6 each.

A Sixteenth Century Industry

PLEASE READ CAREFULLY

Mrs. Armstrong employs no Agents or Travellers, and begs to warn patrons of certain persons who travel the country stating they are from Mrs. Armstrong's Lace Industry. Machine-made Lace has on many occasions been offered for the real Bucks. Hand-made variety, and this method of business is both unfair to Mrs. Armstrong, and also to the Hand-made Lace Industry in general. To be quite sure of its genuineness always buy Hand-made Lace from a reliable source, *i.e.* a Cottage Lace Industry.



MRS. ARMSTRONG'S LACE MAKERS (HOME INDUSTRY)
OLNEY, BUCKS., ENGLAND



Showing Cover of Presentation Box in which Bucks. Lace Handkerchiefs are packed for dispatch by post.

