

LACES

HISTORY OF LACE

1. From its very beginning, lace has been regarded as woman's treasure, and its production, as the fine art in which she has most excelled. Both old age and youth alike are conscious of its charm and beauty, realizing innately the power of this network of threads to enhance their appearance and provide a softening touch. And never has the value of the raw material entering into a product been so much increased by skill and industry and with so slight an expenditure of tools as is true of hand-made laces. Just consider, a little flaxen thread, a needle, a design drawn on a piece of parchment, plus the skill and infinite patience of a woman, and the result is a product almost beyond price—"a thing of beauty and a joy forever." Lace made by machine can never aspire to the distinction won by most of the hand-made varieties, but it is very often so dainty and so good an imitation that it not only demands our attention but arouses our respect and admiration.

2. While very few of us will ever have the privilege of possessing many, or perhaps any, pieces of good hand-made lace, we need not be deprived of knowing its characteristics, for there are excellent collections of these laces in the museums of art throughout the country, which are open to all for study and enjoyment. By examining these collections, or even by making a careful study of clear, distinct photographs of them, we may come to know the difference between a well and a badly designed piece of lace, whether hand- or machine-made.

It is all too true that the machine can not entirely give us the beauty and variety of texture we find in a needle-point or a bobbin-made ground or *toile*; still, we can learn to select the best pattern

available and also to distinguish the qualities in lace that give it enduring worth and make it a continual pleasure as long as it lasts.

3. Whether made by hand or by machinery, lace is an open-work fabric or network of linen, silk, cotton, or similar threads made with a needle or bobbins or by machinery and usually ornamented or figured. Most women know these facts regarding laces, but not every woman is familiar with the names of the laces, their wearing qualities, and the appropriateness of their design and weave to certain garments. It is the purpose of this Chapter, therefore, to give a brief history of the evolution of lace, to illustrate its various kinds, and to give an explanation of their distinguishing features and uses, so as to enable the woman unfamiliar with laces to gain a knowledge of them, and thus be in a position to select laces in an intelligent manner and to keep them in the best possible condition as long as they are useful.

By having a correct idea of the different weaves, their wearing qualities, and the purpose for which different laces are used, a woman will be able to recognize nearly any kind of lace when she sees it; and, aside from knowing what to select for her own use and how to help others, she will understand better the descriptions of gowns in fashion publications, which frequently contain excellent suggestions for the artistic use of laces of all widths and qualities.

4. Origin of Lace.—As the term is now understood, lace was first made and worn in the 16th century. The place of its origin has been much disputed, several different countries, notably Italy, France, Spain, Flanders, and even the far East, claiming the distinction. The frailness of the specimens that remain makes it somewhat difficult to trace the history of this beautiful fabric, but these, together with pictorial art and sculpture, have practically settled the question that to Italy belongs the honor, for it is definitely known that needle-point lace was made and worn there before 1500. Investigations indicate that bobbin, as well as needle-point lace, was made in Belgium by Barbara Uttman at about the same time. Lace derived its origin from netting, and not, as is often thought, from embroidery.

5. Growth of Lace Making.—At first, the lace-making industry was confined to the religious orders, it being made by both monks and nuns. Gradually, however, the nuns taught the art to

their pupils and in this way it spread among the other classes of people. Numerous countries, France, Spain, Belgium, Germany, and England, gradually took up the making of lace, each one producing certain varieties and becoming proficient in the making of them. Wherever lace has been produced, the industry has thrived at times and declined at others, the severity of the laws passed concerning it being largely responsible for this change. Therefore, while one would expect a story of continuous prosperity in so beautiful a craft as lace making, its development has been continually arrested and hampered. Consequently, while we like to think of lace as a simple, graceful, womanish fabric, it has often been influential in affecting the finances of a whole nation.

6. For many years, lace was made chiefly out of silk and linen thread, but in 1833 cotton thread was first substituted for flax. This produced a less artistic lace, but it afforded increased facility for the makers, as they found the cotton thread cheaper, more elastic, easier to handle, and less liable to break.

7. During the 19th century came also the invention of machinery for the making of net having a fast mesh, that is, one that would not unravel, for in 1809 John Heathcoat invented a machine that produced bobbinet. At first, only 1-inch strips, which had to be joined together, were made, but gradually machinery was perfected that would produce 18-, 30-, 36-, and 54-inch widths. With the introduction of machine net, all the traditions of lace making were upset, and by 1830 lace makers produced all kinds of simple motifs which they applied to net, thus demolishing the old methods of lace making and practically ending the history of old laces.

8. Another notable event in the history of machine-made lace was the application of the Jacquard attachment to the lace machine. This device had been used for the weaving of silk, cotton, and linen goods from the time of its perfection in 1803, but it was not until 1837 that it was successfully applied to lace making. From this time on, machines were able to duplicate practically every pattern of hand-made lace, so laces steadily grew in production and decreased in price.

9. **Lace Making at Present.**—After the first novelty of the machine-made lace had worn off, a slight reaction in favor of old lace set in both in England and on the continent. In France, laces

were cleaned, cut, and adapted to modern fashion. Thus, within the last half century, the taste for good lace has again become almost general in both England and France. The reason for such a reaction is not strange after all. While almost every description of lace is now made by machinery and produced so perfectly that it is often difficult for the practiced eye to detect the difference, still we can never overlook the fact that the finest and most artistic machine-made laces can never possess the intricacy of pattern nor the beauty of design that characterize laces made by hand.

10. In America, however, the hand-made lace industry has not progressed so well as in foreign countries, although in this country rapid strides have been made in the manufacture of lace by machinery. The reason for this should be clear. The intricacies of hand-made lace designs require long, tedious hours of labor, and as such work in Europe is done mostly by peasants, who work for very low wages, the cost of production is not so great there as it would be in America, where a higher standard of wages is the rule. In this day of commercial rush and competition, the time expended in making a bit of hand-made lace is hard to realize; yet, to see a piece of real hand-made Flemish lace without associating patience and labor with it would display lack of conception, for some of the designs made by the Belgians are marvelous so far as beauty and workmanship are concerned.

METHODS OF MAKING LACE

11. To understand thoroughly the varieties of lace and their uses, it will be necessary for one to become familiar with the principal ways in which it is made. As has already been explained, lace refers to ornamented open work of threads of flax, cotton, silk, gold, or silver, and occasionally hair or aloe fiber. These threads are looped, plaited, or twisted together in several ways, the method used determining the name to be applied to the lace as follows:

12. Hand-made lace, or lace made by hand with the needle and with bobbins. This includes:

1. Needle-point lace, or lace in which the threads are worked by hand with a needle.

2. Bobbin lace, or lace made with bobbins. This is made on a pillow, often being inaccurately described as pillow lace.

13. Machine-made lace, or lace made by machinery. Imitations of both needle-point and bobbin lace patterns are produced in machine-made lace. Machine-made lace is of two varieties, which are:

1. Woven lace, in which two sets of threads are used—warp and weft.

2. Embroidery lace, in which a pattern is embroidered on a ground, which is often burnt out afterward.

14. Needle-Point Lace.—In the true sense of the word, needle-point lace is made with the needle alone, although there are a number of laces to which the term “point” is applied that are combinations of both point and bobbin lace. It originated as an evolution of cut work and developed into net lace.

In the making of needle-point lace, the design is drawn on parchment, which is kept straight by being stitched to heavy linen. Threads are then laid along the lines of the pattern and sewed down through the linen and parchment. By means of fine stitching done with a needle and a single thread, the entire design, both the solid filling and the open work, is worked on the threads already laid, the button-hole stitch being generally employed.

15. Bobbin Lace.—The method of bobbin-lace making is an exceptionally interesting study and one of the most important in the field of hand-made lace. The lace is made on a pillow or cushion by twisting and plaiting threads wound on bobbins. It is sometimes called pillow lace, but this is not a distinctive title for it since needle-point and knotted laces are also supported on a pillow. The chief characteristic of bobbin lace, in addition to its being made with bobbins, is that the threads in it are plaited. In fact, it is the plaiting and twisting of the threads that help to characterize bobbin lace. At first, instead of pillow, bobbins, and pins, the hands were used, each finger serving as a peg. Occasionally, the hands of several assistants were required to furnish sufficient pegs for a broad border.

16. As with needle-point lace, the pattern is first drawn upon a piece of paper or parchment, which is then pricked with holes. The pricked pattern is placed on the cushion, which is sometimes

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, and other times a well-stuffed short bolster, flat at both ends. On the upper part of the pattern are fastened the ends of the threads unwound from the bobbins, which thus hang across the pillow. These bobbins are thrown and twisted with regular precision in order to form the fabric of the ground and pattern. The wider such hand-made lace and the more intricate the pattern, the more bobbins are required to do the work; and as this work means the expenditure of much time and the exercise of skill, the price of such laces increases with the width and the intricacy of the design, the wider laces being more expensive in proportion to their width than the narrow ones.

17. Many bobbin laces are finished with *bead* edging, which consists of tiny buttonhole loops of thread edging the lace. This needle-point edge is, in effect, applied to many kinds of machine- and hand-made laces. It adds much to the attractiveness of a lace design, as it tends to impart the daintiness so much sought in laces. Bobbin lace finished in this manner is frequently referred to as needle-point lace. Bobbin-made lace has a fine, soft quality that distinguishes it from needle-point lace, which has a much harder and crisper appearance.

18. Woven Lace.—As early as 1560, efforts were made to invent machinery that would produce lace and thus take the place of the hand workers. William Lee, a weaver in Nottingham, England, struggled to produce a machine for this purpose, but his efforts met with opposition from the authorities because they considered machinery to be a detriment to the interests of the working classes. However, continued efforts by other inventors finally resulted in the production of the Heathcoat machine in 1809, which made successful net. John Leavers, of Nottingham, England, greatly improved this machine, and although it has had improvements since his day, it is still called by his name. The application of the Jacquard attachment has made it possible to duplicate the patterns of hand-made laces.

19. As the Leavers machine makes a woven lace, it requires two sets of threads, warp and weft threads. The warp threads are held in reels, while the weft threads are wound on flat bobbins

and run at right angles to the warp threads. The bobbins are made flat to allow them to pass between the warp threads and the two sets are twisted together by means of both a mechanism that controls the tension of either set of threads at will and an oscillating mechanism. As the tension on each set of threads can be made tight or loose, the slack threads on one are permitted to twist about the other as the pattern requires.

Nottingham, England, and Calais, Caudry, and Lyons, France, produce large quantities of woven laces.

20. Embroidery Lace.—The other variety of machine-made lace, which includes Plauen and St. Gall laces, is made on an embroidery machine called the Schiffli machine. The industry first started by the making of Oriental laces. Eventually, it was discovered that by using a ground of one material and an embroidery thread of another, the lace could be treated to an acid bath that would destroy the ground without affecting the pattern.

The Schiffli machine works on the same principle as the sewing machine, having two threads, one carried underneath on a bobbin and the other on top in a needle. The early machines were operated by hand, several needles being controlled by a pantograph, an instrument for reproducing the design, but later it was found possible to use a Jacquard attachment to reproduce the pattern and greatly increase the number of needles on the machine. Plauen in Saxony and St. Gall in Switzerland are the centers for the manufacture of this kind of lace.

VARIETIES OF LACE

LACE TERMS

21. In the subject of lace, as in most subjects, it will be found that there are many terms that are purely technical; that is, terms that pertain exclusively to this particular subject. These must be understood if a thorough understanding of laces would be had. To make them clear and at the same time enable you to take up the following examples of laces in the most intelligent manner, an explanation of the terms most frequently met with is here given, arranged in alphabetical order for easy reference.

A jours.—The filling or ornamental work introduced into enclosed spaces.

Appliqué.—Either needlework or bobbin lace in which the pattern is made separately and sewed onto a net ground.

Bead Edge.—Another name for beading, which is the simple heading on pillow lace.

Bobbins.—Small elongated reels, either wooden or bone, on which thread is wound for the purpose of lace-making. Often they are weighted with such articles as beads, coins, seeds, etc.

Brides, Brides Claires, and Bars.—Small strips used to connect the parts of a design and employed instead of a groundwork of net. They consist either of threads overcast with buttonhole stitches or of twisted or plaited threads.

Brides Ornees.—Brides ornamented with picots, loops, or pearls.

Cartisane.—A strip of parchment used to give a raised effect to the patterns in lace. It is covered with silk or gold or other metal thread. As it is not durable, the less it is used the more the lace is esteemed.

Continuous Inner Pearl.—A stitch used in Honiton and other braid laces to ornament the inner side of any leaf that is not filled with stitches.

Cordonnet.—The thread used to outline the designs in lace. Sometimes, it consists of a single thread, other times, of several threads worked together, and again, of a thread or horsehair overcast with buttonhole-stitches.

Couronnes.—The cordonnet is sometimes ornamented with stitches known as couronnes. The English form of this term is crowns.

Dentelé.—A French term meaning a scalloped border.

Engrêlure.—The edge of a lace by which it is sewed on the material it is to decorate. Same as heading or footing.

Entoilage.—The French term for a plain mesh ground.

Entre deux.—The French term for insertion, whether of embroidery or lace.

Fillings.—These are fancy stitches used to fill in enclosed spaces in needle-point and bobbin laces.

Fond.—The groundwork of needle-point or bobbin lace as distinguished from the pattern. Other names for it are champ, entoilage, reseau, and treille.

Gimp.—The pattern of lace which rests on the ground or is held together by brides. It is not the same, however, as the material gimp, which was formerly called guipure.

Grounds.—Two forms of ground are found in laces—the *bride* and the *reseau*. The bride ground consists of bars that connect the ornaments forming the pattern. The *reseau* ground is a net made either with the needle or with bobbins.

Guipure.—Formerly, a lace-like trimming of twisted threads. Now, it is applied to all laces having a tape-like pattern on them.

Insertion.—Strips of lace or embroidered muslin or cambric on which both edges are alike.

Jours.—Ornamental devices found in various parts of lace. In Venetian point lace, jours are introduced in the center of the flowers.

Mat or Math.—The closely worked portion of a lace; the *toile*.

Passement.—The pricked parchment pattern upon which both needle-point and bobbin laces are worked.

Pearls or Purls.—Bars or brides.

Pearl Edge or Purl Edge.—A narrow edge consisting of projecting loops and sewed to lace as a finish.

Picot.—Tiny loops worked on the edge of a bride or cordonnet or used to beautify a flower, as in the case of rose point.

Pillow Lace.—Bone lace, or bobbin lace, made on a pillow by twisting or plaiting the threads with bobbins.

Point Lace.—Properly, only lace made with the point of a needle, needle-point lace. However, the term is often misapplied, numerous laces, such as Point d'Angleterre and Honiton point being made with bobbins and not with the needle.

Point de Racroc.—A stitch used to join *reseau* ground.

Point Plat.—A French term for flat point lace having no raised cordonnet or outline cord.

Pricker.—A short instrument with which holes are pricked in the pattern used for bobbin lace.

Reseau.—Ground of small, regular meshes made both on the pillow and with the needle.

Samplers.—Small samples showing patterns of lace. They originated in the 16th century when not every one could buy pattern books because of their scarcity and high price. They were also used to show the skill of the worker.

Sprig.—A detached piece of lace which is appliquéd to a net foundation or joined with other sprigs by means of bars.



Machine-Made Alençon
FIG. 1

Ties.—Like bars, ties are the connecting threads worked across spaces in needle-point and bobbin laces.

Toile.—The substance of the patterns of lace as distinct from the ground.

Treille.—Another name for the ground or reseau of lace as distinguished from the pattern which they surround.

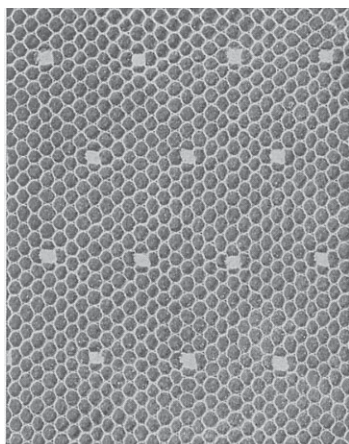
EXAMPLES OF TYPICAL LACES

22. Following are the names and descriptions of a large number of laces together with illustrations of many of them. Not all the laces in existence are included here, but practically all of the laces that are used by the woman who sews are discussed. With these illustrations and descriptions firmly fixed in the mind, no woman should be at a loss to recognize any kind of lace when she sees it; rather, she should be able to make proper selections for garments on which lace is to be used, and she should know whether it will give the service she desires of it.

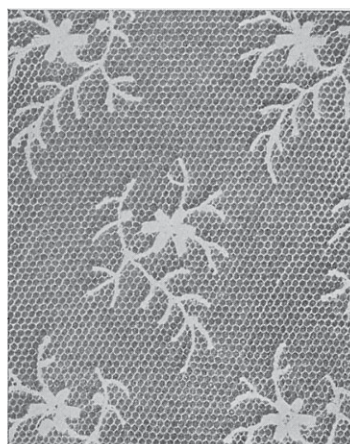
23. In studying the laces here mentioned, it should be remembered that the manner in which they derive their names is by no means consistent. Many of them are named according to the locality in which they have been, or are, made, or the nation-

ality of the people who make them, as Antwerp lace, Brussels lace, Armenian lace, Bohemian lace, Belgian lace, and so on. The same kind of lace is made in many countries, but the threads of which it is made vary to some extent, owing to the process of manufacture of the thread itself in these different countries. Then, again, the implements used in the manufacture and the method of making have much to do with the naming of laces, as bobbin lace, point lace, and so on.

24. Alençon lace, often referred to as point d'Alençon, is a needle-point lace having a sheer net ground and a pattern that is outlined with a thread covered with buttonhole-stitches to produce



Machine-Made All-Over Net



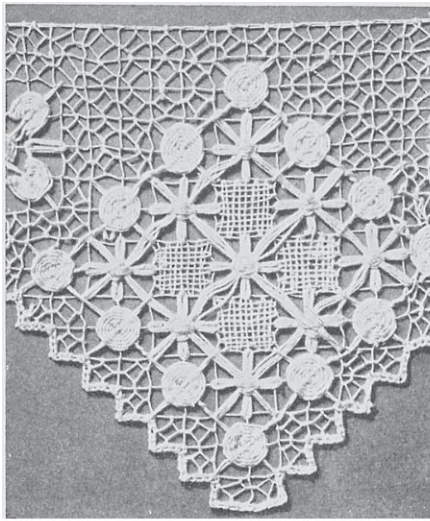
Machine-Made All-Over Lace

FIG. 2

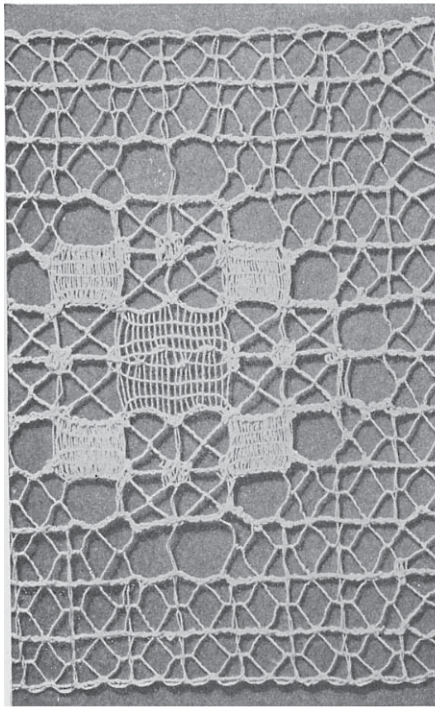
a cord effect. This lace, which was the first to use a net ground, has a closer, firmer pattern than any other lace and a very clear, fine ground. When hand-made, it is very expensive, but the machine-made variety, an example of which is shown in Fig. 1, is inexpensive and is used extensively on ready-to-wear garments.

25. Algerian lace is a narrow, flat, ornamental lace of gold and silver threads. It is used in outlining designs on garments and in draperies and fancy work.

26. All-over lace, Fig. 2, is any lace that has both edges finished the same and a pattern that repeats the entire width and

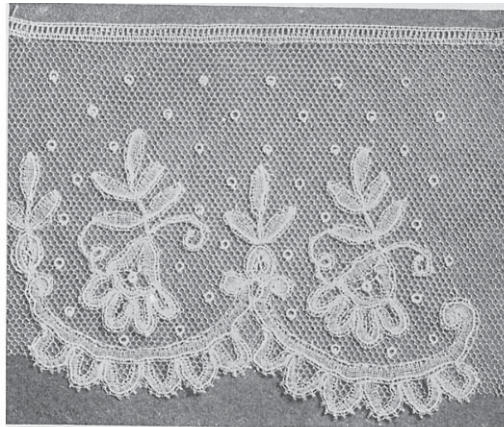


Hand-Made Antique

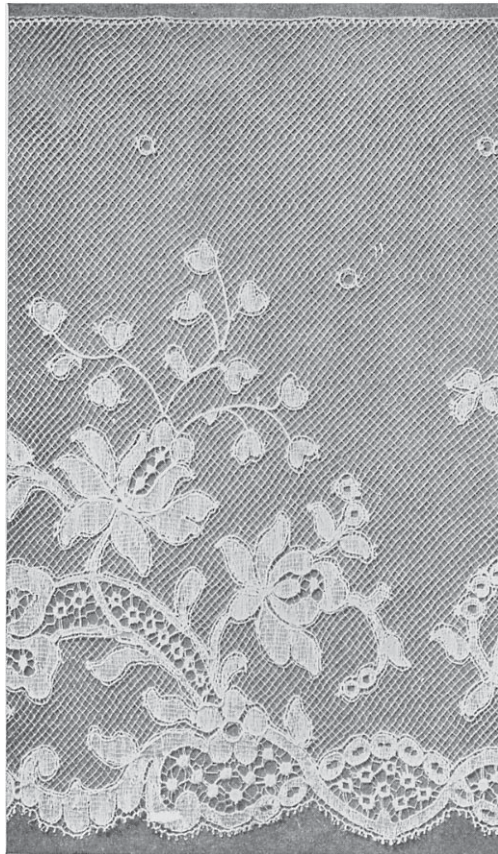


Machine-Made Antique

FIG. 3



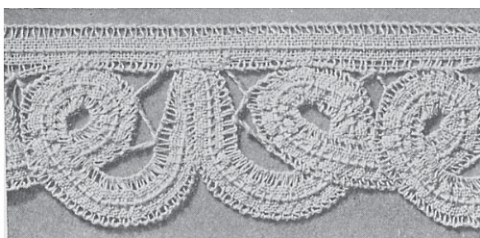
Hand-Made Appliqué



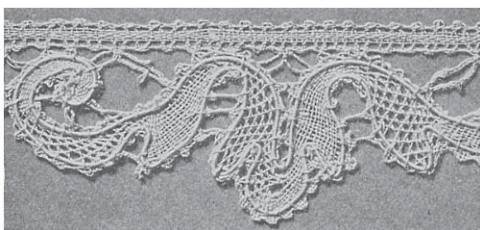
Machine-Made Appliqué

length. It comes in beautiful designs in silk, and is made also in very cheap grades. Sometimes it contains merely a dot, and again, an elaborate pattern. It is used for dresses, blouses, flounces, yokes, and sleeves, as well as for millinery.

27. Aloe lace is a coarse kind of lace made from the fibers of the aloe by the peasants of Albissola, Italy. This lace is not much in demand as it becomes mucilaginous, or gummy, in washing. Although it is usually executed in tatting, the threads are sometimes twisted and plaited. Such work is also done by the natives in Paraguay, South America. Tatting is done in aloe thread at Manila, Philippine Islands.



Hand-Made Arabian



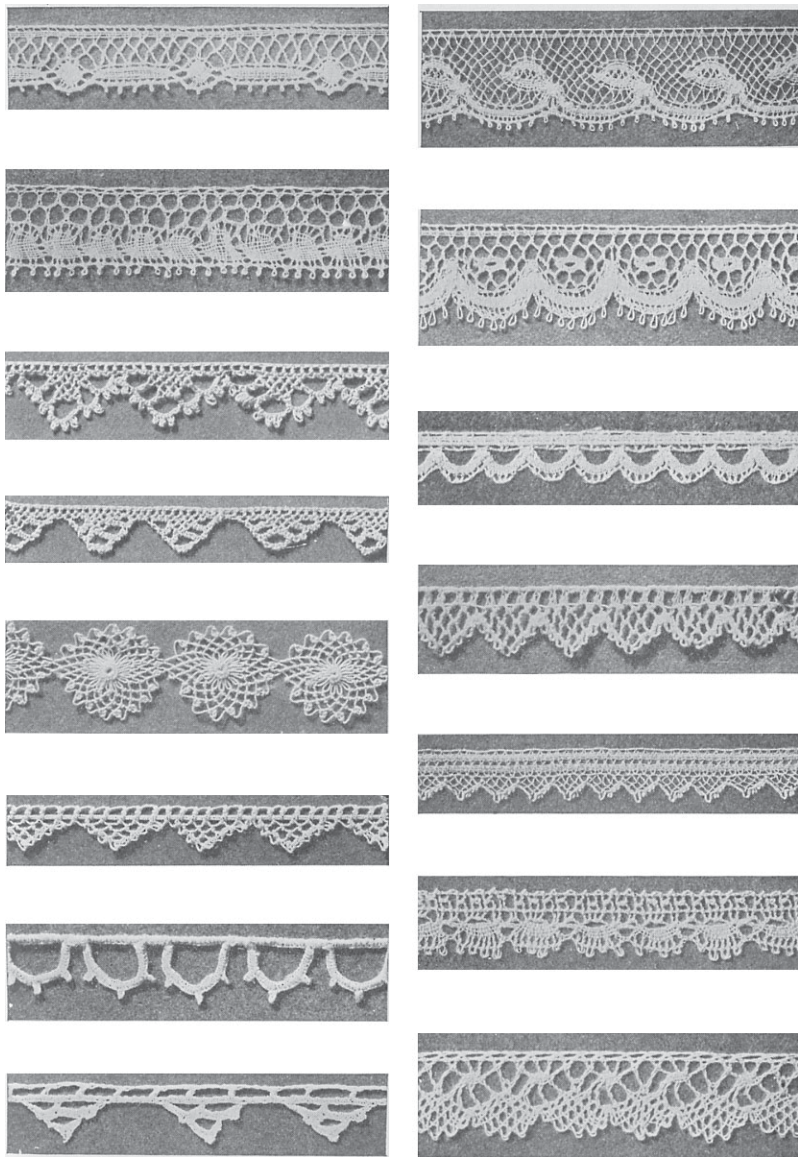
Machine-Made Arabian

FIG. 5

28. Antique lace, Fig. 3, is a hand-made bobbin lace of heavy linen thread in large, open, square, knotted mesh. It has the appearance of a coarse form of darned work done on an open-mesh weave, and is often referred to as *darned lace*. Antique lace usually has rare patterns, all kinds of designs being worked in the net by darning, and, as it is hand-made, it is expensive. Imitation

antique lace is sometimes used for draperies and similar purposes.

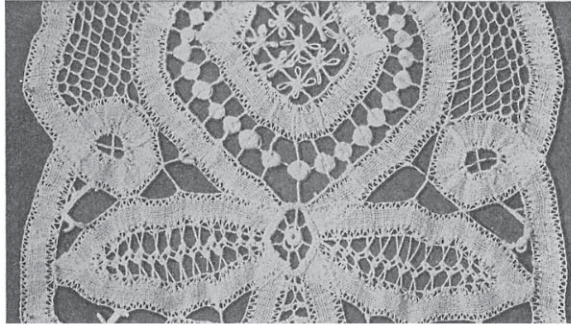
29. Antwerp lace, a bobbin lace resembling Mechlin, was first made at Antwerp in the 17th century; it is sometimes known as Flanders lace, also. It was made in order to supply the increased demand for Mechlin lace. In one variety, the design is worked on a ground and in the other the sections of the design are merely attached by means of brides or bars. The chief characteristic of this lace is a pot or a vase of flowers, which varies in its size and its details.



Hand-Made Baby Laces

Machine-Made Baby Laces

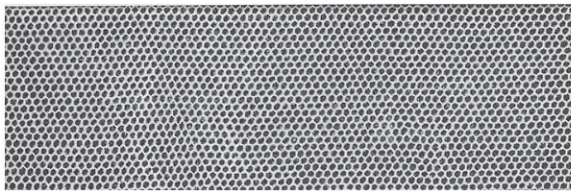
FIG. 6



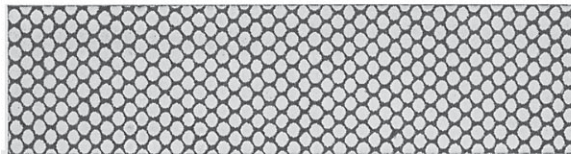
Hand-Made Battenberg



Machine-Made Battenberg
FIG. 7



Machine-Made Bobbinet

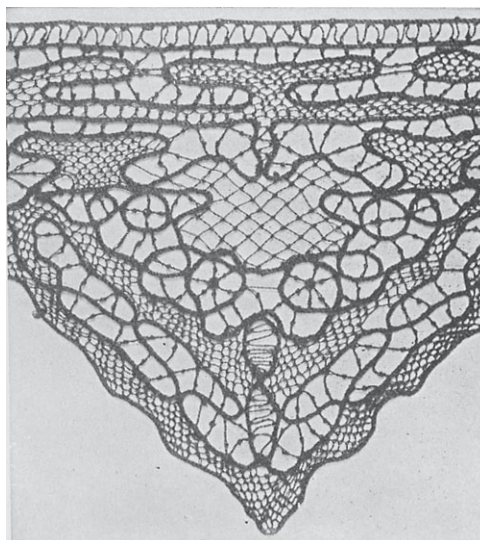


Machine-Made Tosca Net
FIG. 8

30. Appliqué lace, Fig. 4, is a lace made by sewing hand-made flowers or sprigs, which may be either needle-point or bobbin-made, on a machine net. Sometimes, the designs are made of net or thin muslin and are outlined with a chain-stitch after being applied. Appliqué lace made in Belgium is characterized by very fine net with small dots sprinkled over it. This lace is imitated very beautifully by the machine, as Fig. 4 indicates.

31. Arabian lace, Fig. 5, is a curtain lace. Its color is usually drab and it is corded with heavy, darker-drab cord. The price of Arabian lace is regulated by the nature of its design. Imitations, as a rule, are cheap and shabby in appearance, due possibly to the cheapness of the drab dye used in dyeing them.

32. Argentan lace is a needle-point lace first made at Argentan, France. It resembles Alençon, as it is probable that the same workers were employed in the manufacture of both, but it has a larger and more striking pattern and there is a noticeable distinction in the net ground. This is hexagonal in shape and is larger and stiffer than any other because the sides of the mesh are covered with fine buttonhole-stitches, ten on a side, which are often so small as to be indistinguishable.



Hand-Made Bohemian
FIG. 9

33. Baby lace, several examples of which are illustrated in Fig. 6, is a name for nearly any simple, narrow, dainty lace, whether of cotton or linen. Numerous varieties, such as Val, filet, torchon, Irish crochet, and Armenian, are made in the narrow widths suitable for baby lace. Such lace is chiefly used in making layettes, and on dainty dresses and undergarments for little folks.

34. Battenberg lace, Fig. 7, is a form of Renaissance lace but of a coarser quality, and consists of a braid, or tape, usually of fine linen thread, woven together with linen thread into all kinds of designs. It is made by machinery and by hand. Machine-made Battenberg is very cheap, but the hand-made is expensive, the price being governed by the delicacy of the pattern. The hand-made pieces are used as collars and cuffs on women and children's coats, and the coarser designs, for draperies and fancy work.



Machine-Made Bohemian
FIG. 9

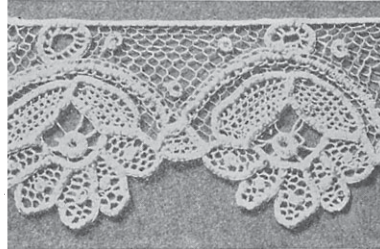
bobbin as distinguished from that made by the needle. Modern bobbinet is a machine imitation of the original hand-made bobbinet. It has hexagonal, or six-sided, holes but no designs and is used for dresses, dress foundations, overdrapes, and draperies. The price of

35. Blonde lace was originally a heavy, closely woven bobbin lace produced in Spain and made of unbleached silk, from which it took its name. Later, the term was applied to silk laces in white, black, and colors made at Chantilly, France. It has a ground of fine, twisted silk and a toile, or pattern, worked entirely with a broad, flat strand that produces a soft, silky effect.

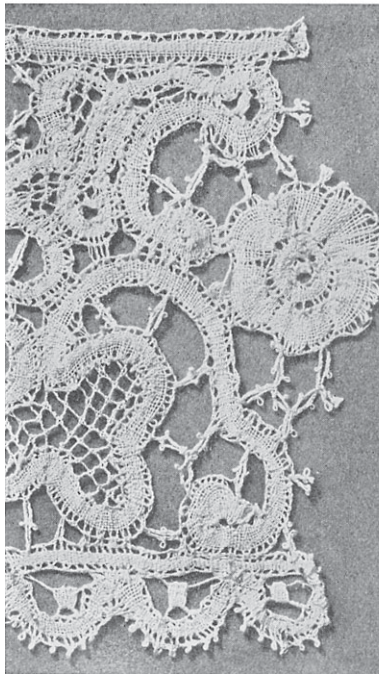
36. Bobbinet, Fig. 8, is the net made by the

bobbinet depends on the firmness of the mesh, the coarser weaves being less expensive than the finer ones. A kind of bobbinet, called Tosca net and shown in Fig. 8, is more open than ordinary bobbinet, but it is very firmly woven, and consequently very durable.

37. Bohemian lace, Fig. 9, is a bobbin lace that is made in Bohemia and may be recognized by the tape-like effect in the pattern. As a rule, this lace is too coarse in weave and design to be suitable as dress trimming. It is

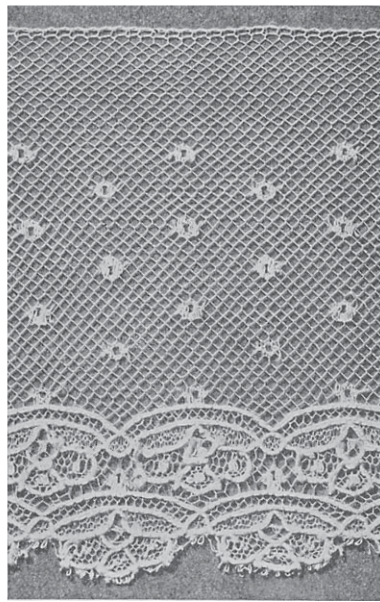


Hand-Made Brussels



Hand-Made Bruges

FIG. 10



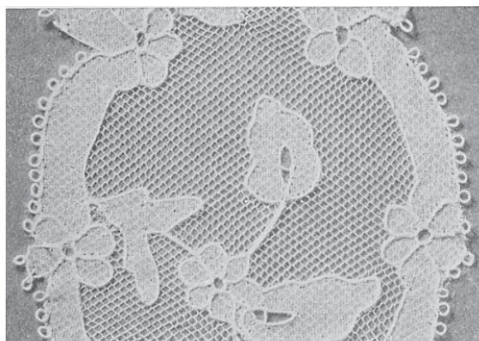
Machine-Made Brussels

FIG. 11

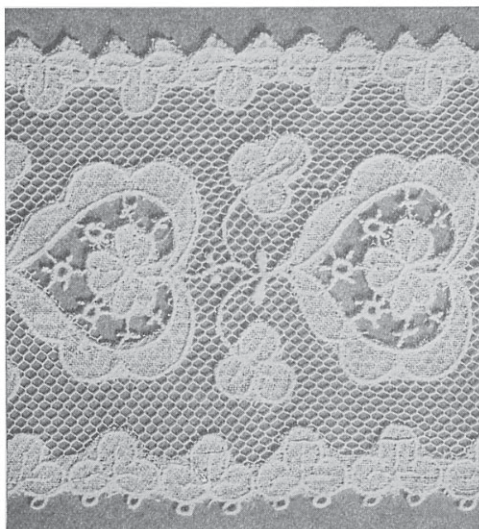
both hand- and machine-made, the machine-made variety being very effective for it often imitates the designs of the old Bohemian laces.

38. Bruges lace, Fig. 10, consists of fine lace tape woven together with fine thread. The real lace is made in much the

same way as duchesse lace, but it is, as a rule, somewhat coarser. The fine weaves of this lace are suitable as dress trimmings, and the coarser, cheaper grades are used for table-cover finishes and draperies.



Hand-Made Appliqué Carrickmacross



Machine-Made Appliqué Carrickmacross

FIG. 12

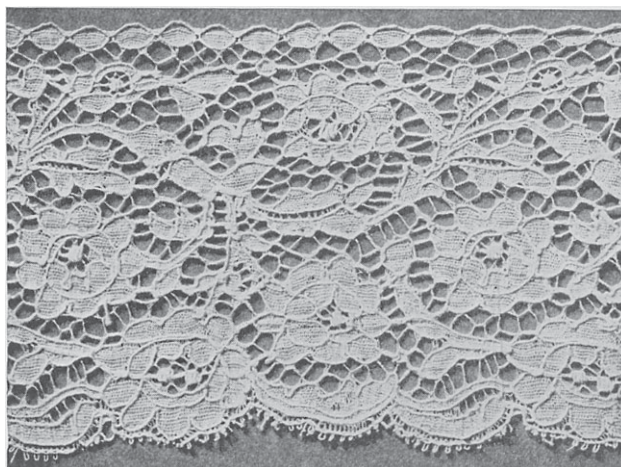
contains rose motifs, and Point Gaze when its designs are of a very fine, open, delicate kind.

40. Carrickmacross lace is of two kinds—appliqué and guipure. *Appliqué Carrickmacross*, Fig. 12, is made by placing sheer

39. Brussels point lace, Fig. 11, is a lace of exquisite fineness in which the designs are made separately and then assembled and applied to a net ground. Formerly, the ground was worked with bobbins around the flowers, but later the flowers were sewed to a machine net. At one time, Brussels lace was smuggled into England and called Point d'Angleterre to avoid the duty. The earliest Brussels point resembled Alençon lace in that the designs were outlined with a cord, but this outlining thread was not covered with button-hole-stitches nor was the lace so close and firm.

In the lace trade, Brussels point is a name given to very fine laces, regardless of the pattern. It is called Rose point when its pattern

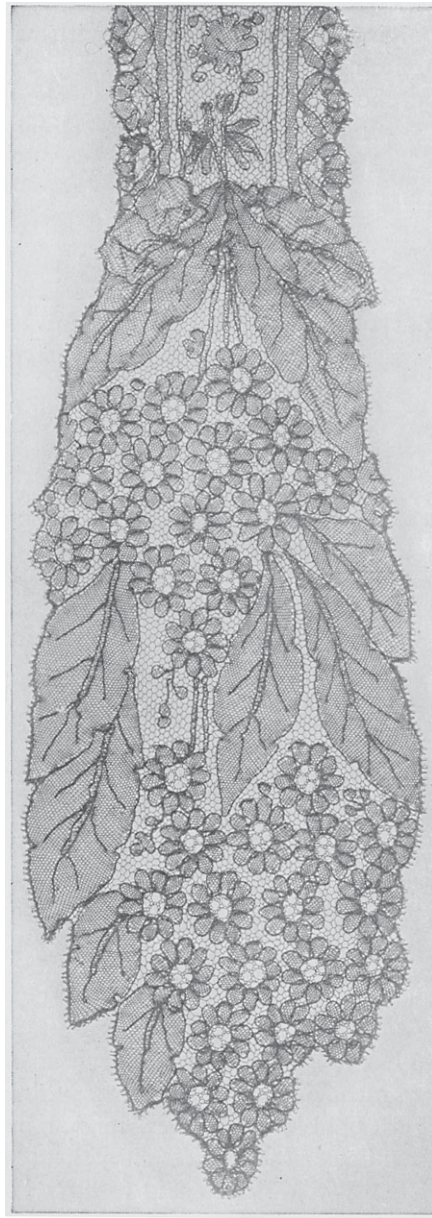
material over plain net and applying designs to the net with the buttonhole-stitch or the chain-stitch, and then cutting away the surplus material so as to leave the outline of the design clear. *Guipure Carrickmacross*, Fig. 13, which is a heavy lace, closely resembles cut work. It is made by working the outline of the design over a foundation and then connecting the motifs or designs with crocheted brides, or loops, or loops ornamented with petals or picots, as in Irish crochet lace. The centers of the flowers, in hand-made Carrickmacross, are cut away and the openings filled with lace stitches and the detached parts of the pattern connected with bars. Hand-made Carrickmacross, which is rather expensive,



Machine-Made Guipure Carrickmacross
FIG. 13

is used for whole dresses and as trimming for dresses, and the machine-made is used for inexpensive curtains.

41. Chantilly lace, Fig. 14, was named from the town of Chantilly, France, but it is now made in the towns of Bayeaux, Grammont, and Calvados. It is bobbin lace characterized by fineness of ground, light, open-work flowers, and thick, silky threads outlining the patterns. Black Chantilly, which is said to have no rival in the lace realm and has a fine ground and elegant floral patterns, appeared in the 17th century made out of a grenadine, or non-lustrous silk.



Hand-Made Chantilly



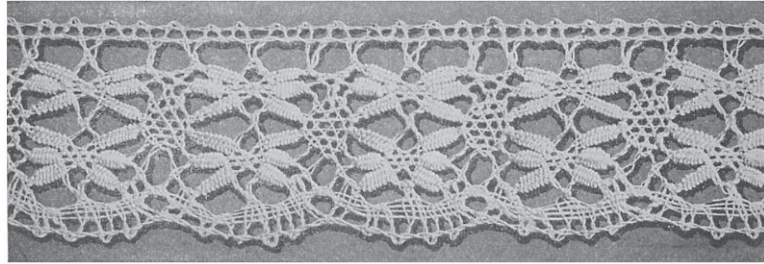
Machine-Made Chantilly

FIG. 14

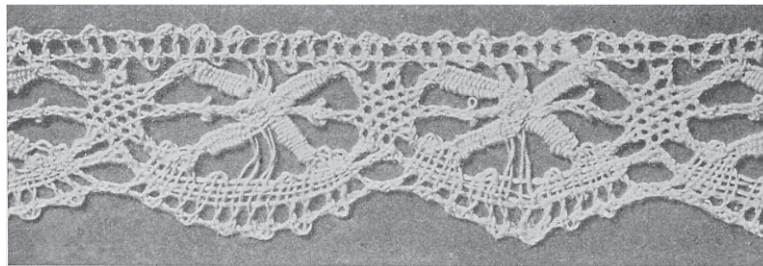
The imitations of Chantilly follow closely the designs of the original laces, and while they are not equal in quality to the real lace and are generally made of cotton thread, they are extremely effective.

Chantilly lace is used for dress trimmings, flounces, overdrapes, and dresses. It is expensive at the outset, but it is very durable and may be used again and again.

42. Cluny lace, Fig. 15, is a coarse-thread bobbin lace made of a heavy, strong, tightly twisted thread in linen and cotton. It



Hand-Made Cluny



Machine-Made Cluny

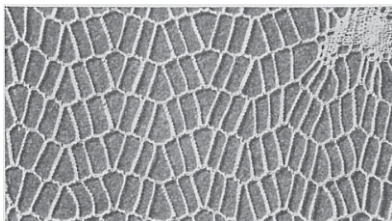
FIG. 15

is named from the Museum of Antiquities in the Hotel Cluny, Paris, because it is supposed to have an antique look. It is similar to torchon lace, but is distinguished by its geometrical designs, which often take the form of wheels and paddles.

The machine-made Cluny has reached such a degree of excellence that it is sometimes difficult even for experts to detect the difference between the real and the imitation. However, there are three distinguishing points: (1) Machine-made Cluny is made of two

sizes of thread and hand-made, of one; (2) its threads have a crinkly, irregular look instead of a straight, taut one, as in hand-made; (3) the thread used is generally cotton, while linen thread is used in the hand-made.

Fine weaves of Cluny lace are used in lingerie blouses and dresses; the coarser weaves, for pillows, centerpieces, and so on. The durability of hand-made Cluny makes it inexpensive, even though the original cost may seem exorbitant.



Craquelé Net
FIG. 16

43. Craquelé net, Fig. 16, consists of a firm thread woven in zigzag effect and producing a mesh that is sometimes used in shadow lace of good quality and resembles the crackle in old pottery. It has beautiful designs, which make it attractive for

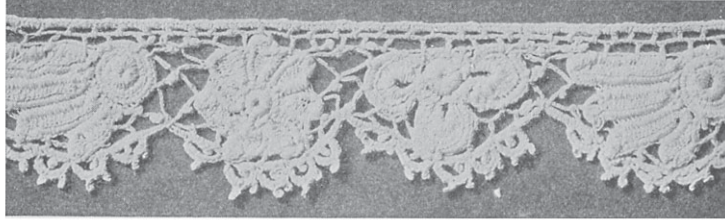
overdrapes and all-lace dresses. It is more expensive than plain net.

44. Crochet lace is lace which, in the hand-made variety, differs from other hand-made laces in that it is made with a crochet hook and but a single thread. It is similar to needle-point lace, but does not equal it in fineness. In their designs, crochet laces usually imitate needle-point laces, such as Venetian and Honiton.

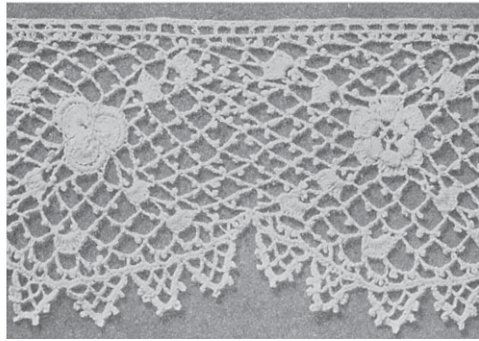
Irish crochet, Fig. 17, is probably the most popular variety of crochet lace. The distinguishing mark of this lace, which is difficult to imitate, is the crochet-stitch or the buttonhole-stitch, which is followed by every thread of the work. As shown in the illustration, this lace comes in a heavy variety known as heavy Irish crochet, the designs of which have an outlining cordonnet, and a fine, flat variety, known as Baby Irish and in which the cordonnet is omitted. This kind of Irish lace is closely imitated, as shown in Fig. 17, in both pattern and width. Real Irish lace is distinguished by its thread, linen thread generally being used, and it has a stiff, starchy feel rather than a soft, puffy one as in the imitation.

The best Irish lace is made in Ireland, but much of this lace, and good qualities, too, comes from Armenia, Austria, Germany, Italy, China, and France.

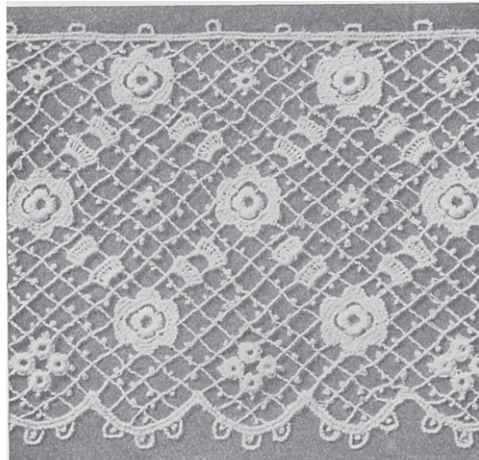
Irish lace of both kinds is used chiefly as trimming for women and children's dresses.



Hand-Made Irish Crochet



Hand-Made Baby Irish



Machine-Made Baby Irish

FIG. 17

45. Curtain lace, which is all machine-made, comes in many different varieties. Probably the best known kind is found in Brussels lace, or Nottingham, curtains. On a foundation of machine-made net, a design is worked either by hand or by machine. Saxony Brussels curtains are characterized by a double net in the design, while Swiss Brussels curtains have a single net throughout and a machine-made chain-stitch that forms the designs. The lace-curtain industry in America has been making rapid strides for a number of years, so that many beautiful curtains are now made here.

46. Cut work is made by cutting spaces out of closely woven linen, buttonholing around the sides to prevent them from fraying, and then partly filling in the space with ornamental stitches. It is tedious to make, a fact that accounts for the expensiveness of hand-made pieces. Cut work is used on linen collars and cuffs, as well as in fancy work.

Cut work was known in the earliest stages of lace making. In the old specimens of this work, elaborate embroidery was worked on plain linen. Gradually, more of the linen was cut away and more elaborate designs were filled in until only threads were left. These were buttonholed over and what is known as reticella lace was produced.

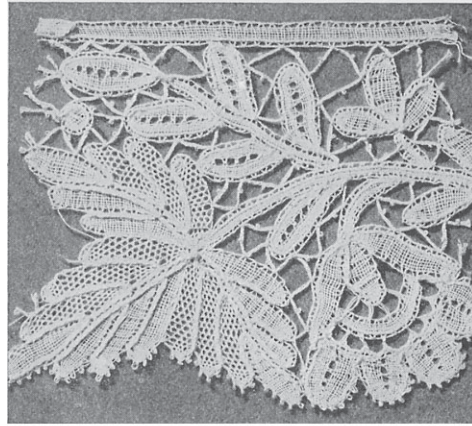
47. Drawn work is a kind of ornamental work which dates from early times and is produced by drawing certain threads out of a piece of material and then securing the remaining threads by a series of continuous hemstitching stitches. Many threads may be drawn and designs formed in the remaining threads by weaving, darning, or tying with other threads. Drawn work is an attractive finish for lingerie garments, but is chiefly used in fancy work. Hand drawn work is not overly expensive, because it can be made at home with little effort and outlay. Machine drawn work is rarely desirable. *Dresden point lace*, which was made during the 17th and 18th centuries, was a kind of hand drawn work.

48. Duchesse lace, Fig. 18, is a bobbin lace in which the ground is one of brides and bars rather than net. Some sections of the design, which consist of flowers, leaves, and sprays, are closely woven, imparting to this lace a tape-like effect similar to that of Battenberg lace. Duchesse lace is rather expensive, but its wear-

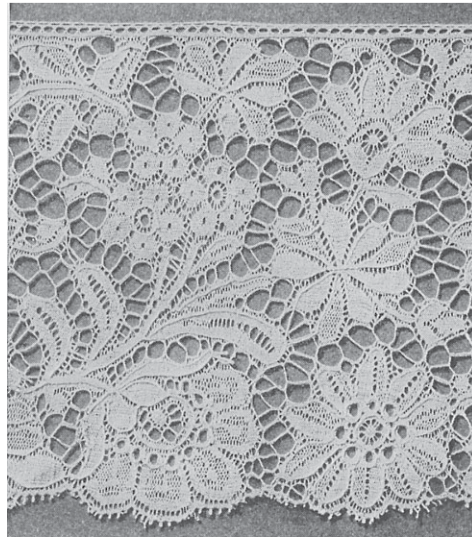
ing qualities are good. It has some exquisite patterns and is therefore suitable as trimming for elaborate gowns, especially bridal robes. The motifs of duchesse lace are imitated in princess lace, but not much similarity is seen because these motifs are applied to a net ground in princess lace.

49. Egyptian lace is a fine, hand-made, knotted lace that is sometimes ornamented with beads. It is expensive and therefore rarely used. When it is used, it is made to serve as trimming.

50. English point lace, often referred to as Point d'Angleterre, is an extremely beautiful lace equal in design and making to many of the point laces of France and Italy. The mesh is always made with bobbins, but the pattern is usually made in needle-point. Raised ribs, which are produced by twisting or plaiting the bobbins, are sometimes seen on the leaves or other parts of the design. The ground shows much variation, fine needle-point fillings often being used and bobbin-made brides, or connecting bars, also being employed.



Hand-Made Duchesse

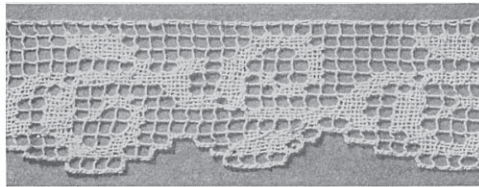


Machine-Made Duchesse

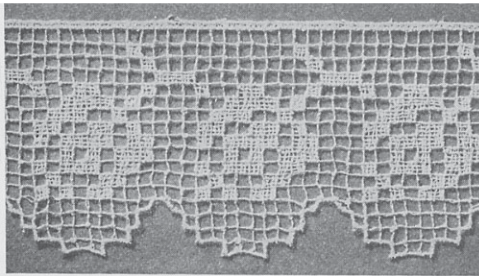
FIG. 18

A mistaken idea that Point d'Angleterre originated in Belgium existed for some time. This was due to the fact that at one time in England the importation of laces was forbidden. However, much more lace was needed to fill the demand than could be supplied in England, so the English lace merchants bought up the finest Brussels laces and smuggled them into England under the name of English point or Point d'Angleterre. The original lace, however, is purely an English lace and the chief portion of the finest varieties was made in England.

51. Fiber lace is made from the fibers of the banana and the aloe plant. It is a frail, expensive lace, and is not practical for many



Hand-Made Filet



Machine-Made Filet

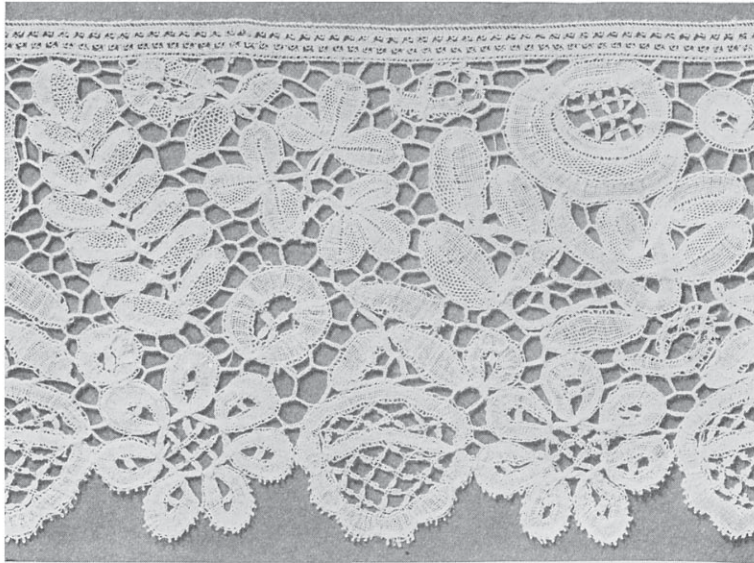
FIG. 19

purposes. However, both banana-fiber and aloe-fiber lace are used as dress trimming, especially on sheer organdies and chiffons.

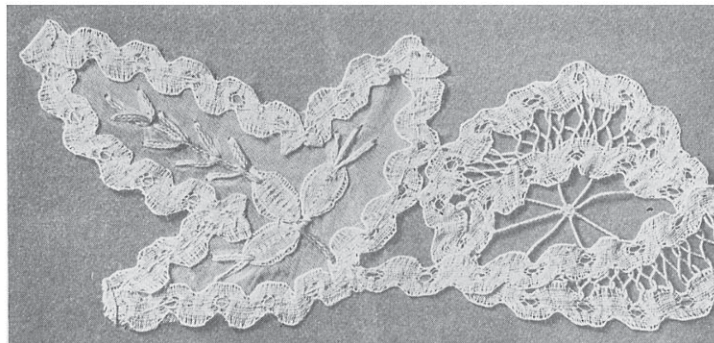
52. Filet lace, Fig. 19, is a darned or embroidered net woven into squares with a continuous thread, there being a knot at each corner of the square mesh. It is perhaps one of the most attractive and practical of the lingerie laces, and is excellent for blouses and dresses. Real filet lace is expensive, but it wears indefinitely. Chi-

nese filet lace is coarser and consequently cheaper than the other varieties. Beautiful imitations of filet lace may be purchased at very reasonable prices.

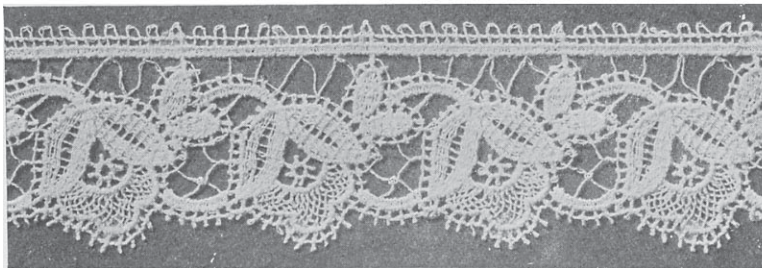
53. Guipure lace was probably a bobbin or needle-made lace of gold, silver, or silk threads, but now this term is usually applied to all large-patterned laces having coarse grounds, flowers joined by brides or coarse stitches, and no delicate groundings, and



Hand-Made Honiton Guipure



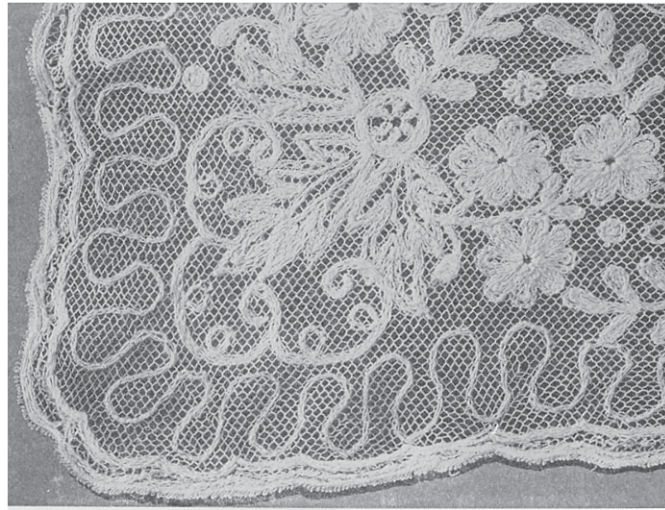
Hand-Made Honiton Appliqué



Machine-Made Honiton

includes duchesse, Honiton, Maltese, and Venetian laces. The word guipure is derived from *guipe*, which means a thick cord around which silk is rolled. This padding, which was known as cartisane, was not durable as it would not wash and shrivelled up with heat, so the pattern was soon destroyed. In time, it was replaced by a cotton thread and gradually the lace came to be made with heavy tape rather than a rolled cord.

54. Honiton lace, Fig. 20, a pillow lace originally made at Honiton, England, consists of round, heavy motifs or sprays of



Hand-Made Limerick

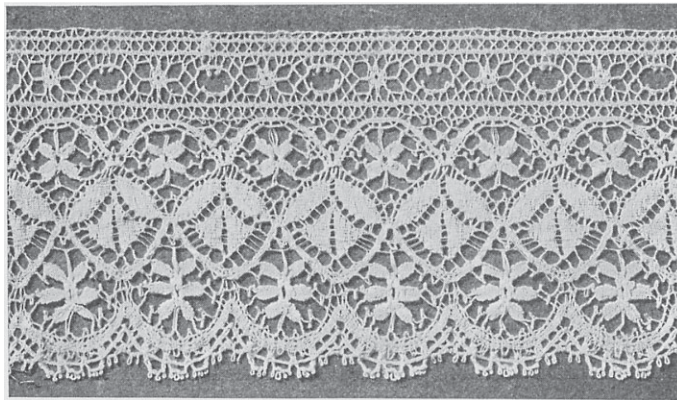
FIG. 21

finely woven braid joined with a needle. Honiton lace is either appliqué or guipure. The *appliqué Honiton* is made by applying the motifs to a ground that is usually machine-made net. *Honiton guipure* is characterized by large flower patterns joined by needle-made bars. It is similar to duchesse lace, but is heavier in effect. The chief use of Honiton lace is as a dress trimming. The machine-made varieties usually show a tape-like effect.

55. Lille lace is a French lace that resembles Mechlin, except that the sides of its mesh are twisted, whereas in Mechlin they are braided. Its designs are of a simple nature, being usually outlined



Machine-Made Macramé
FIG. 22



Machine-Made Maltese
FIG. 23

by a thread of flat, untwisted flax, and its ground is sometimes sprinkled with dots.

56. Limerick lace, Fig. 21, is not a real lace but consists of delicate patterns embroidered on net or muslin with either a chain-stitch or a darning-stitch. Real Limerick

lace is beautiful as a dress trimming, but as a rule it is expensive; machine-made Limerick, on the other hand, is more ordinary in appearance and less expensive, but it makes an effective dress trimming.



Machine-Made Mechlin

FIG. 24

57. Macramé lace is of Spanish origin. It is a surviv-

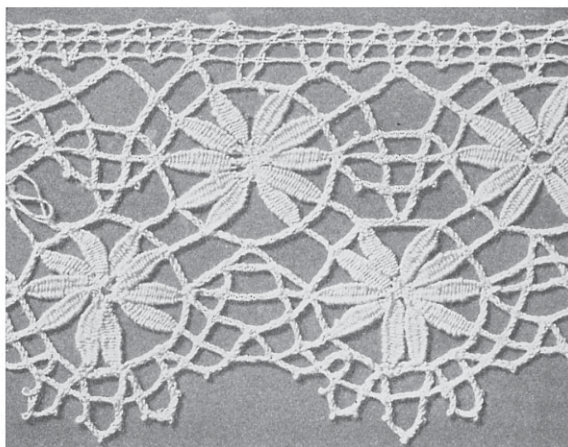


Hand-Made Mechlin

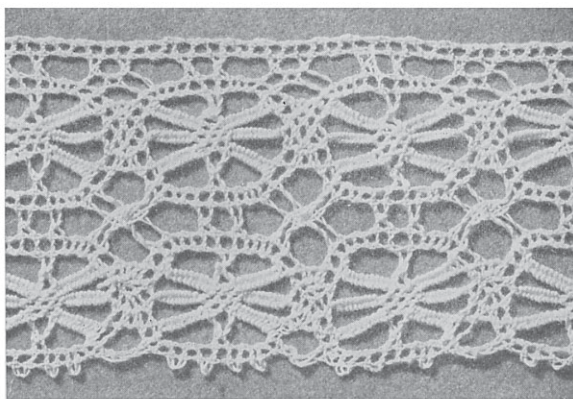
al of knotted point lace and is woven usually in geometrical designs down from the selvage, many ends being woven together and then tied to form the pattern. Macramé cord, which is made out of close-twisted cotton thread, is manufactured for this purpose. Frequently, the threads are allowed to hang loose and form a fringe. Fine silk macramé is used for scarf and shawl ends and the coarse

carpet-warp kind is used for finishing the edges of bedspreads, table scarfs, etc. Macramé wears indefinitely, and the machine-made kind, which is illustrated in Fig. 22, though rather expensive, is excellent when a heavy lace is desired.

58. Maltese lace is a bobbin lace of more open weave than either Mechlin or Valenciennes, but it is not unlike either of these laces. It has no regular ground and, as a rule, the patterns include a conventionalized Maltese cross and dots called "mosca." It is made both in thread and in black and white silk. The machine made variety, Fig. 23, is moderately priced, wears well, and is used for dresses and lingerie garments.



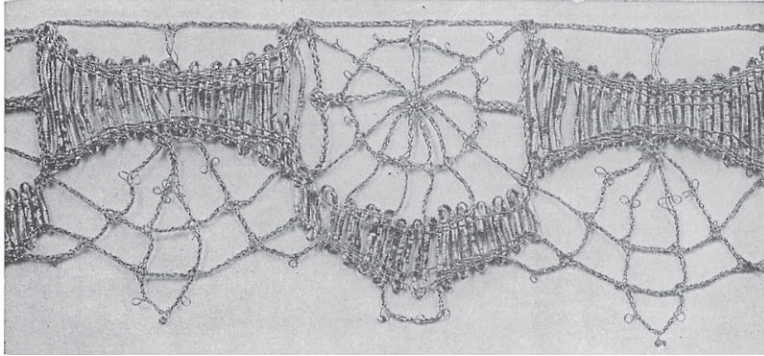
Hand-Made Maltese



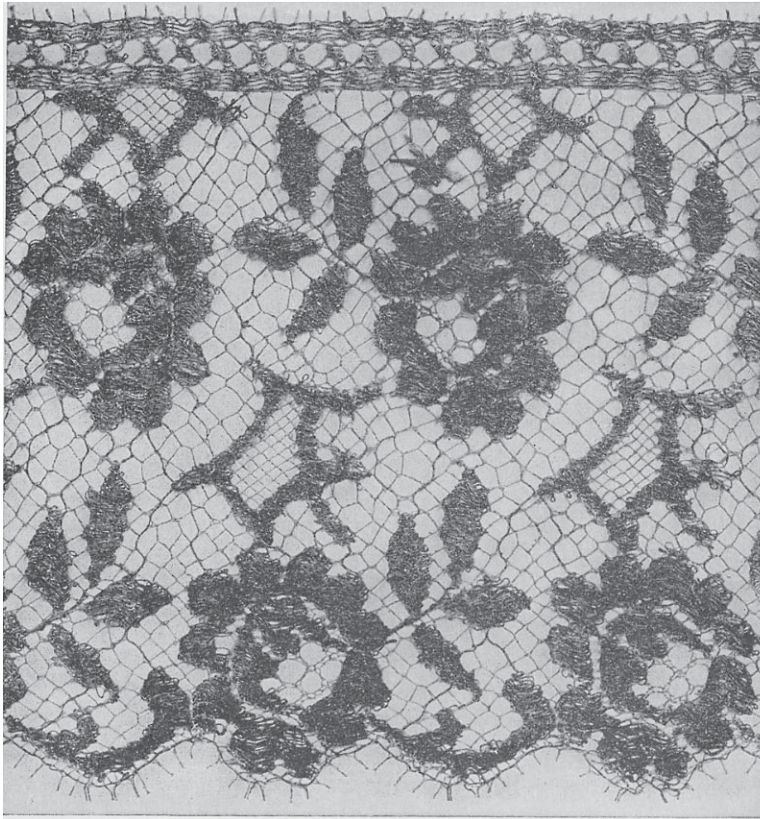
Machine-Made Maltese

FIG. 25

59. Mechlin lace, Fig. 24, is a very fibery, beautiful, bobbin lace. The patterns, which are chiefly flowers and buds and resemble those of Brussels lace, are outlined with a thread of flat, silky flax. The net ground has hexagonal meshes in which four of the sides consist of two threads twisted and the other two, four threads



Hand-Made Metal Lace



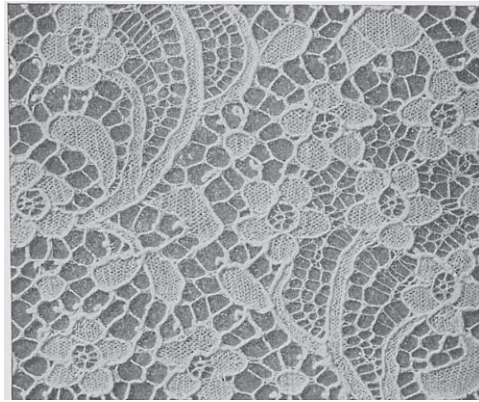
Machine-Made Metal Lace

plaited. The making of this lace requires great skill, so it is rather costly, but it is closely imitated on the machine and the machine-made variety may be purchased at reasonable prices. Mechlin lace makes a very beautiful trimming for non-washable dresses, the nature of the mesh and the fineness of the thread preventing it from washing satisfactorily.

60. Medici lace, Fig. 25, resembles Cluny, but it is usually made of finer thread and has one of its edges finished with scallops. It is characterized by closely woven work alternating with an equal amount of open work. It is rather difficult to imitate this lace on the machine, and still there are some machine-made varieties that are very well done.

Medici lace is used for the same purposes as Cluny lace.

61. Metal lace, Fig. 26, which is made both by hand and by machine, is developed out of gold or silver threads. The hand-made variety, which is very rare and consequently expensive, is a guipure lace, whereas machine-made metal



Nottingham Lace
FIG. 27

lace consists of a net foundation in which are woven all kinds of designs with metal threads. It is used as trimming for evening dresses and robes and in millinery work, many beautiful effects being created with it.

62. Nottingham lace, one kind of which is shown in Fig. 27, is a term that includes all of the machine-made laces made at Nottingham, England, the center of the machine-made lace district. Curtain laces are produced in large quantity, but there are also clever imitations of many hand-made laces, such as Valenciennes, Mechlin, and Chantilly.

Laces made at Nottingham are both white and cream and are used largely for curtains, but the finer weaves are employed for dress trimmings.



Oriental Lace
FIG. 28

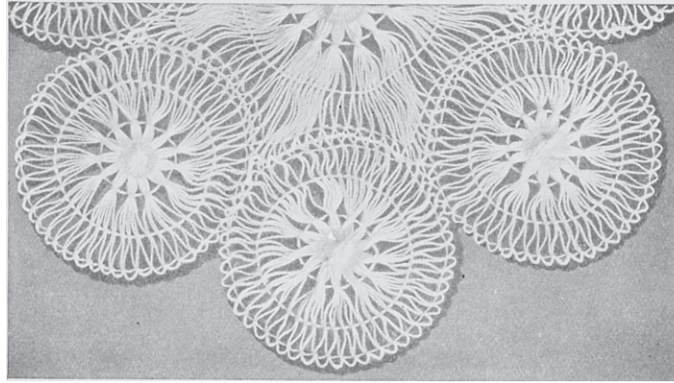
63. Oriental lace, Fig. 28, is in reality an embroidered net from which the ground is not cut away. In the making of this lace, two threads are used, one, which is heavy, being employed to make the design on top, and the other, which is lighter, holding the design underneath.

Oriental laces come in many designs and widths and are highly satisfactory as dress trimmings.

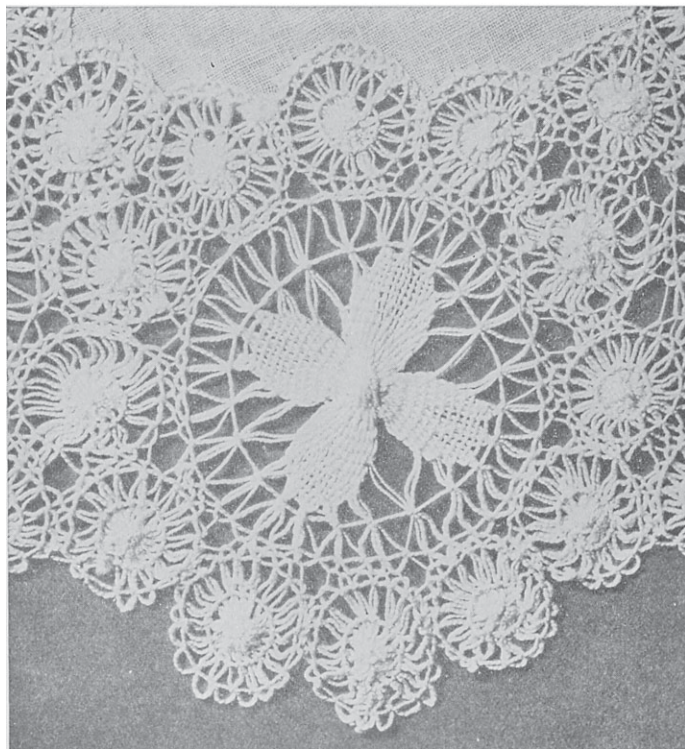
64. Paraguay, or Teneriffe, lace, Fig. 29, is a lace characterized by spider-web effects woven of single threads, which are arranged into spider wheels and woven together. The very fine Paraguay laces, which are expensive, are used as dress trimming; the coarser weaves, which are not so costly, are used in fancy work.

65. Pearling, Fig. 30, is a very narrow picot edge used as a finish for dress linings and similar articles.

66. Plauen is a general term that includes all laces originating in Plauen, Saxony, but now made in many other places. Most of them are imitations of many of

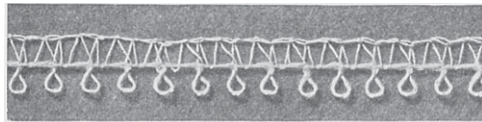


Hand-Made Paraguay

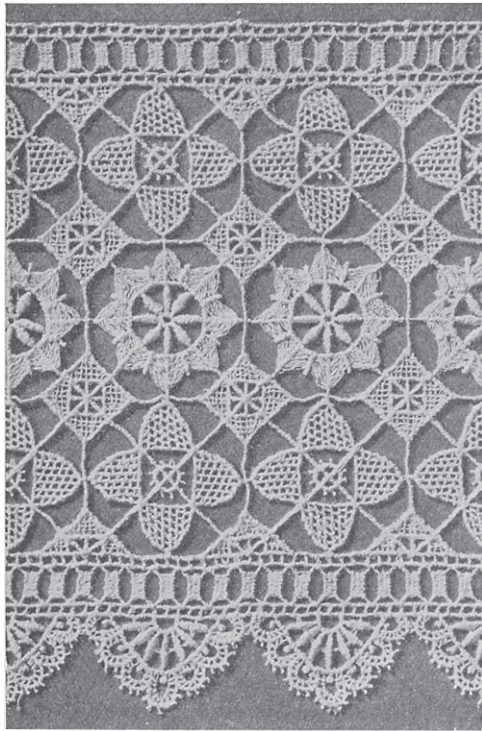


Machine-Made Paraguay
FIG. 29

the beautiful real laces, such as Point de Venice, but new designs are originated from time to time. These laces are produced on the Schiffli machine by embroidering with cotton or silk thread on woolen material and then chemically treating the embroidery so as



Pearling
FIG. 30



Plauen Lace
FIG. 31

to dissolve the wool and leave only the cotton or silk, which then takes on the appearance of lace. Because of the method of making, such laces are somewhat frail and cannot be used where a durable lace is required.

Plauen lace is shown in Fig. 31 and other examples are found in the illustrations of machine-made reticella, Fig. 37, and machine-made Venetian, Fig. 45.

67. Point de Gaze lace, Fig. 32, is a very fine, delicate, gauze-like lace that bears a resemblance to Alençon. Part of the pattern is made in close, and part in open, stitch, the open work



Hand-Made Point de Gaze

FIG. 32

being ornamented with dots. It is distinguished from Alençon, however, in that its designs are not outlined with buttonholing but are merely emphasized with a thread.

68. Point de Paris lace originally resembled Brussels and had a distinctive hexagonal mesh and a flat design. Now, the term is generally applied to machine-made cotton lace resembling

Val but of simple pattern and inferior quality, as shown in Fig. 33. Its figures, consisting of flowers and leaves, are outlined with a heavy cord.

69. Princess lace, Fig. 34, is a delicate, beautiful lace made in imitation of duchesse lace, but often bearing little resemblance

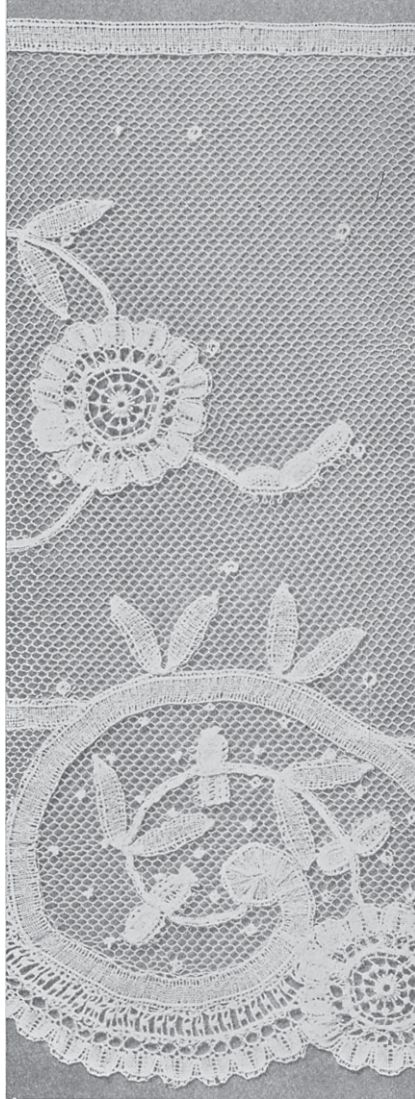


Machine-Made Point de Paris

FIG. 33

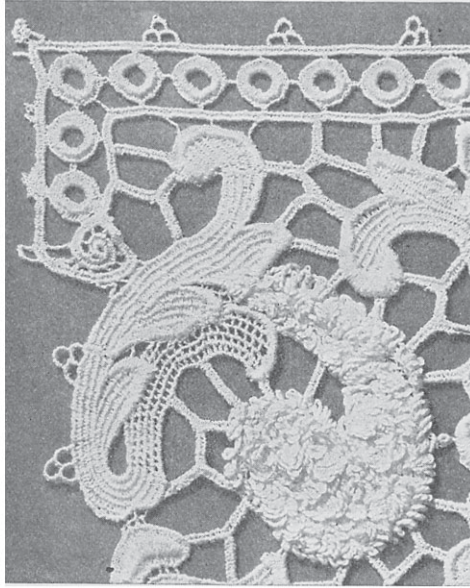
to it because of its net ground. In the best type, the parts of the lace are made separately and then applied by hand to a machine-made ground. As in the case of duchesse lace, princess lace is used chiefly for dress trimming.

70. Ratiné lace, Fig. 35, is an inexpensive machine-made lace having designs that consist of a groundwork of heavy loops, resem-

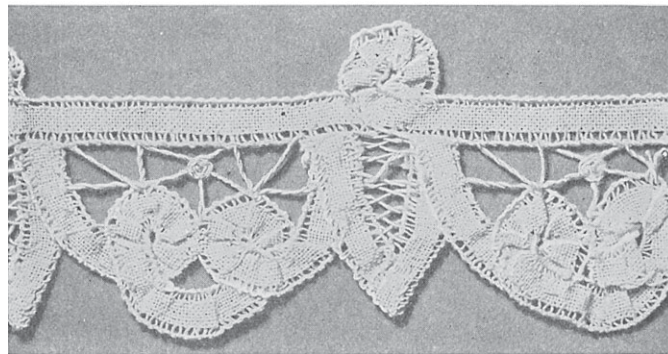


Princess Lace
FIG. 34

bling Turkish toweling. It is generally used on wash dresses that are made of heavy, rough material.



Ratiné Lace
FIG. 35



Hand-Made Renaissance
FIG. 36

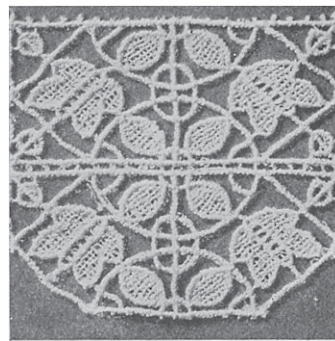
71. Renaissance lace, Fig. 36, consists of linen tape woven into motifs and the parts then fastened together with twisted bars.

spider wheels, and other flat stitches. It is lighter than Battenberg lace and not so rich in appearance. The fine weaves of Renaissance lace are used for dresses, and the coarser weaves for draperies.

72. Reticella lace, Fig. 37, was the earliest of needle-point laces, being originally a development of drawn and cut work. Brides and picots were introduced and simple geometrical outlines followed. Later, the foundation fabric or cut work was abandoned and the needlework constituted the entire design. The machine-made reticella resembles the real lace in design, but is in reality a Plauen lace produced on the Schiffl machine. Real reticella lace is very expensive, but good imitations



Hand-Made Reticella



Machine-Made Reticella

FIG. 37

may be procured at a reasonable price. Reticella lace is used for collars and sometimes in millinery work; the finer weaves are employed as dress trimming.

73. Shadow lace, Fig. 38, is a thin filmy lace of fine weave, having an entirely flat surface and rather indistinct designs. It may be of any design or character so long as it is shadowy in appearance.

Shadow lace is extensively used as a dress trimming, its soft, lacy appearance making it desirable for draping purposes. It is not an expensive lace, its price usually being regulated by the fineness of the thread and the design.

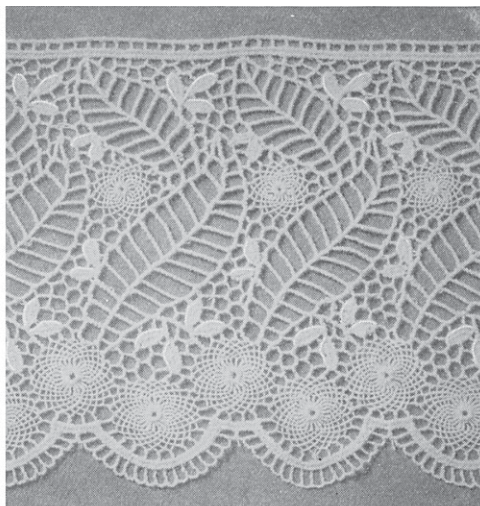


Shadow Lace
FIG. 38



Spanish Lace
FIG. 39

74. Spanish lace, Fig. 39, is a machine-made lace, usually in silk fiber, in imitation of the old Spanish laces, which are made of real silk. It comes in all-over patterns and in flouncings and is characterized by floral designs and sprays on a ground of craquelé net. Spanish lace of this variety is used chiefly for afternoon and evening gowns.



St. Gall Lace
FIG. 40

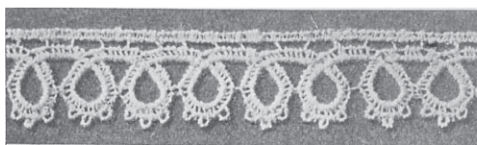
75. St. Gall lace, Fig. 40, is one of the varieties of lace made at St. Gall, Switzerland, the lace center of that country. Many of these laces are similar to those made at

Plauen, being both good and poor imitations of some of the lovely real laces, but St. Gall also makes beautiful hand-made laces. The variety shown here has Teneriffe characteristics.

The machine-made varieties produced at St. Gall are made on the Schiffli machine and then burnt out to produce the pattern.

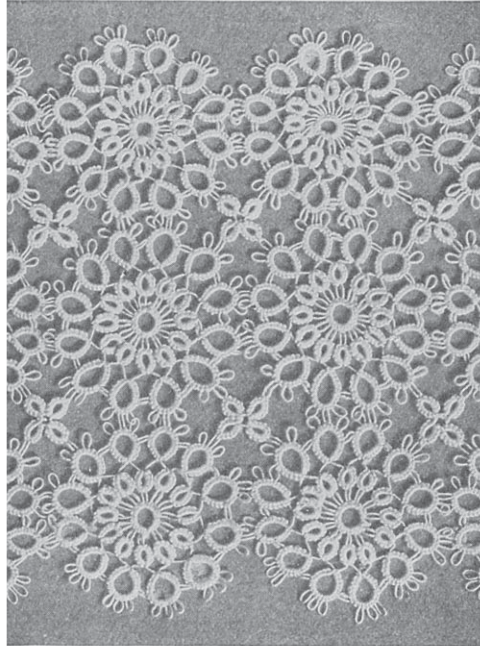


Hand-Made Tatting Edging

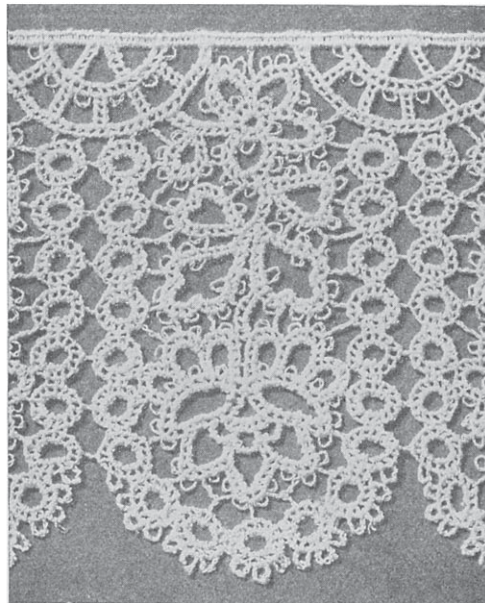


Machine-Made Tatting Edging
FIG. 41

76. Tatting is a form of knotted lace made with an oblong shuttle, around which the thread is wound and by means of which loops and knots are worked. The name is derived from *tattie*, an Indian matting, which it slightly resembles. Tatting is made in the form of a simple edging, as in Fig. 41, and in elaborate

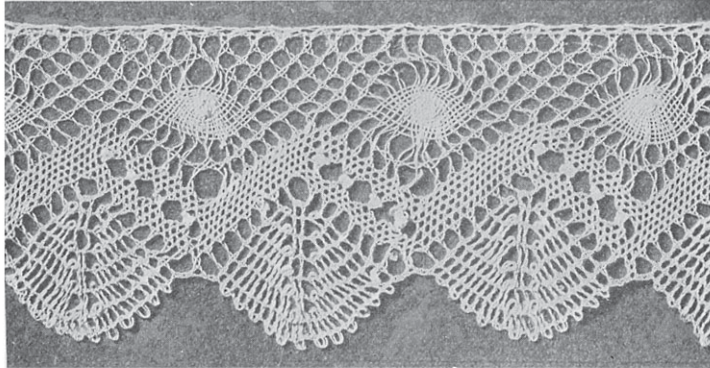


Hand-Made Tatting

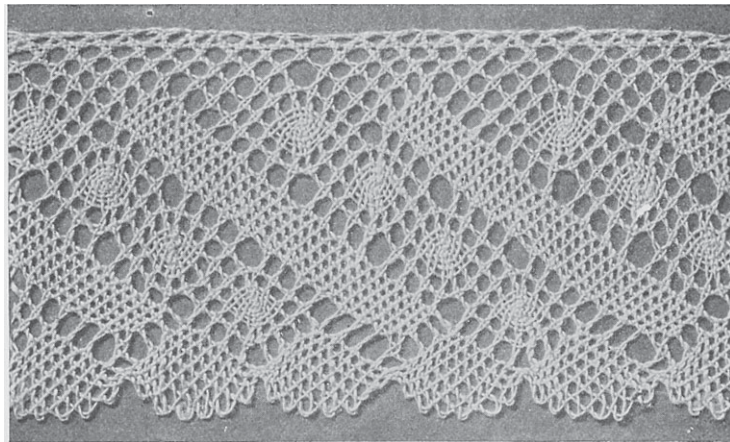


Machine-Made Tatting
FIG. 42

designs, as in Fig. 42. Beautiful patterns are often produced in this lace, it being lighter and more lace-like than any other variety of knotted lace. Many American women are proficient in making clover-leaf and wheel designs, and hand-made tatting of this nature may be purchased at a very reasonable price. Imitation tatting in



Hand-Made Torchon

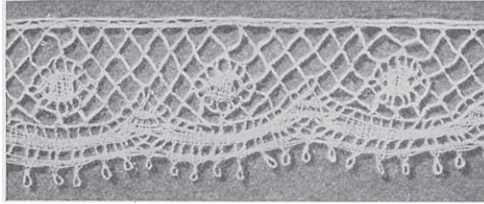


Machine-Made Torchon

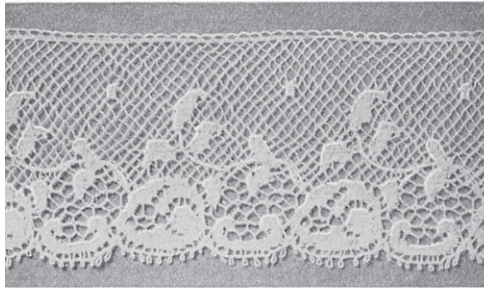
FIG. 43

no way compares with hand-made tatting, which is desirable as trimming for lingerie dresses and garments. Tatting is used also on children's clothes and in making fancy work.

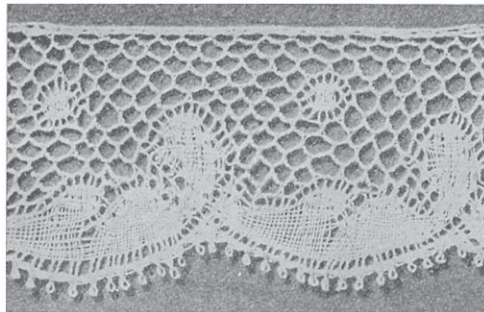
77. Torchon lace, Fig. 43, is one of the plainest of the bobbin laces and is made by peasants all over Europe. The better grades



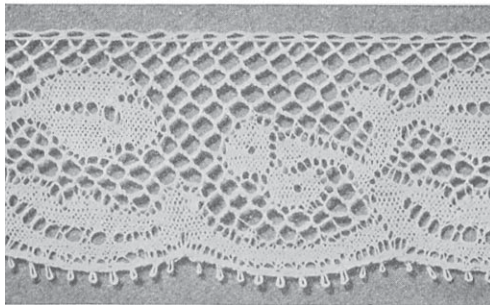
Hand-Made French Val



Machine-Made French Val



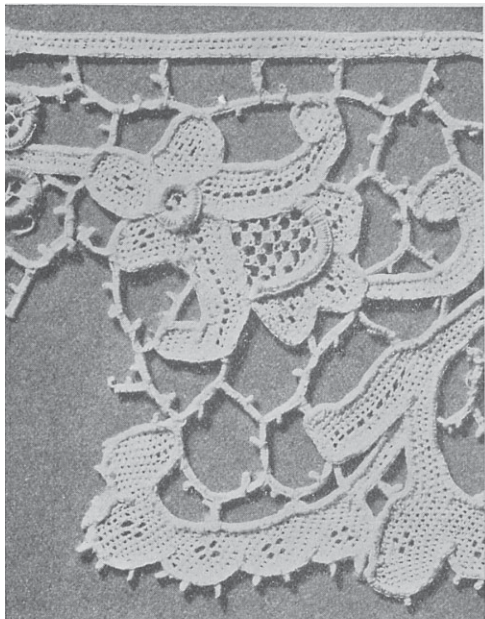
Hand-Made German Val

Machine-Made German Val
FIG. 44

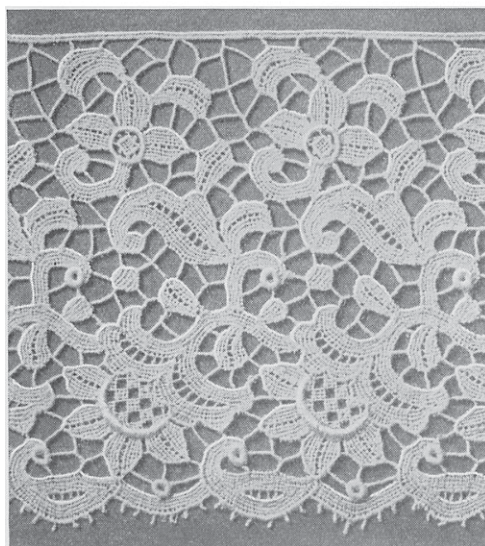
of torchon are made of linen thread, and the cheaper qualities, which are commonly called *beggar's lace* or *Bavarian lace*, of cotton. The coarser weaves of torchon are much used in fancy work, and the fine weaves are employed in lingerie dresses. Torchon lace is inexpensive when its wearing qualities are taken into consideration.

78. Tulle is a fine, gauzy machine net. It is fluffy and beautiful when fresh, but is so frail that it has a very short life. Tulle is used on evening dresses, as a hat trimming, and in places where fluffy, airy bows are desired. It is sometimes called *maline* or *illusion*.

79. Val lace, Fig. 44, the common term for *Valenciennes lace*, is a bobbin lace in which the ground and the pattern are woven together. Its designs are flat, but they are very beauti-



Hand-Made Venetian



Machine-Made Venetian

FIG. 45

ful as they contain conventionalized roses, carnations, and tulips. Its mesh is diamond-shaped or round, and very open and regular. For the real Val, linen thread is used, which gives it a firm, durable quality as well as a great delicacy. Much of the French Val is made at Calais, France.

Valenciennes lace is imitated very well on the machine, but as cotton thread is generally employed, the lace thickens up in washing. It comes in several varieties, but the French and German Vals are the best known, the French being distinguished by diamond-shaped mesh and very dainty designs, and the German, by round mesh and larger designs.

Valenciennes lace usually comes in narrow insertions and edgings. It is one of the daintiest laces for sheer lingerie dresses and can be had at very little expense. It is also a good type of lace for children's millinery.

80. Venetian lace, Fig. 45, is a needle-point lace of great beauty that

was made in Venice as early as the 16th century and at first resembled the early reticella except that the cut-like character was abandoned and the needle stitches were used alone. It consists of needle-point motifs or designs joined with an irregular network of brides. The three principal varieties of Venetian lace indicate the different stages in the development of this lace and the time when it was in vogue. They are:

1. Raised point, which is also known as Gros point and includes Rose point, is characterized by raised or padded portions produced

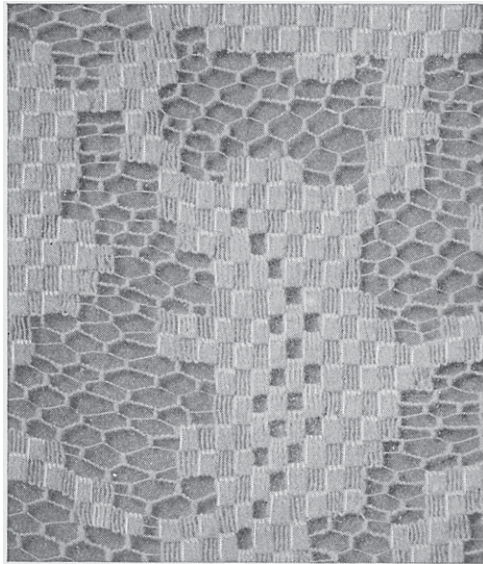


FIG. 46

by means of working over cotton padding. In the Rose point, which is a general favorite, the design consists chiefly of small roses held together with connecting brides.

2. Flat Venetian point, or Point Plat de Venice, differs from Raised point in that it contains no prominent raised work and has smaller designs. Its chief variety is Coraline point, the designs of which resemble coral formations and are connected by many brides. This

lace is less beautiful than Raised Venetian point for its designs are irregular and then not so well connected.

3. Grounded Venetian point has its designs arranged on a net ground and lacks ornamentation, thus almost losing its identity as a Venetian lace. Burano point is an important example of this variety.

81. Wool lace, Fig. 46, is a woven lace of varied designs, in which wool thread is used for either the warp or weft thread or for both. The example shown here is of the filet variety. Lace of this kind is used chiefly for dress trimming.