

by means of cotton placed as thick as may be required to raise them. A number of beautiful stitches are introduced into the flowers, and the work when completed is very beautiful. Other examples are shown in Fig. 58. No. 1 illustrates Point de Venise from 1660 to 1700. No. 2, Point de France from 1670 to 1700. No. 3 shows this same lace at a little later date, from 1685 to 1730.

The manufacture of the most sumptuous of the points de France was established by the minister at the town of Alençon, near his residence. Venetian point in relief was made in perfection in this place before his death, 1683. In all the points of this century the flowers are united *à bride* (Fig. 58), but in the eighteenth century the network ground was introduced, and soon became universal. The name "Point de France" for French point lace was after a time dropped, and the different styles took the name of the towns at which they were made, as Point d'Alençon and Point d'Argentan.

A very interesting example of Point d'Argentan lace is shown by Fig. 59. This is said to have belonged to Her Majesty, Queen Charlotte. It is supposed to illustrate the destruction of the Spanish Armada. We are told also that a most beautiful lace shawl was designed and made for Queen Charlotte, using this same subject. This must have been a very valuable as well as curious piece of work. This engraving, as well as cut, Fig. 57, is reproduced from Mrs. F. Bury Palliser's History of Lace, from which also the editor has drawn much of the present manuscript.

Point d'Alençon is made entirely by hand, with a fine needle, upon a parchment pattern, in small pieces, afterward united by invisible seams. Each part is executed by a special workman. The design, engraved upon a copper plate, is printed off in divisions upon pieces of parchment ten inches long, and numbered in their order. Green parchment is now used, the worker being better able to detect faults in her work than on white. The pattern is next pricked upon the parchment, which is stitched to a piece of very coarse linen folded double. The outline of the pattern is then formed by two flat threads, which are guided along the edge by the thumb of the left hand, and fixed by minute stitches, passed with another thread and needle through the holes of the parchment. When the outline is finished, the work is given over to the maker of the ground, which is of two kinds, *bride* and *resseau*. The delicate *resseau* is worked backward and forward from the footing to the *picot*. For the flowers the worker supplies herself with a long needle and a fine thread; with these she works the Buttonhole stitch (*point noué*) from left to right, and when arrived at the end of the flower, the thread is thrown back from the point of departure, and she works again from left to right over the thread. This gives a closeness and evenness to the work unequalled in any other point. Then follow the *modes* and other operations, so that it requires twelve different hands to complete it. The threads which unite linen, lace and parchment are then severed, and all the segments are united together by the head of the establishment. This is a work of the greatest nicety. From its solidity and durability Alençon has been called the Queen of Lace.

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