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LACE AND LACE MAKING.

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NO apology for anything in the shape of art needlework is necessary, as decorative stitchery ranks first among the minor arts. We cannot claim that the olden days in which our grandmothers sat for hours and hours patiently and laboriously toiling at their embroidery frames are again with us, but we assert unhesitatingly that during the past few years there has been a great revival in the art of needlework and that the interest which is shown in the production of any new form of such work and the avidity with which it is taken up, conclusively prove this statement.

The lace industry was first introduced into the Philippines through the medium of church schools. The ideas worked out and the results obtained in the public schools have to some extent been made possible by work they did. In the past few years a knowledge of the art has been widely extended among younger girls through the efforts of the Bureau of Education by means of instruction given to pupils of the primary and intermediate grades of the public schools. By this means the daily income of the ordinary family can unquestionably be materially increased through the art needlework of the women and older girls. In Switzerland, where home industries have been developed upon a larger scale than in most other countries, the itemized statement of the exports during the year 1910 shows that embroidery and laces alone lacked but \$436,000 of amounting to as much as the entire exports of the Philippine Islands during the same year.

Lace is the name applied to any ornamental openwork of threads of flax, cotton, silk, gold, silver, or other fiber. Such threads may be looped or plaited or twisted together in one of three ways: (1) With a needle, making what is distinctively known as "needle-point" lace; (2) with bobbins, pins, and a pillow or cushion, making "bobbin lace" (commonly called "pillow lace"); and (3) by machinery, making imitations of both needle-point and bobbin-lace patterns.

The study of needle-point laces covers five distinct varieties: (1) Reticelle lace; (2) the punto in aria; (3) the padded or Venice point style; (4) the light quality of net laces; (5) the appliqué styles.

Reticelle was the earliest of needle-point laces. It was a development of cutwork and drawnwork. The fabric in the beginning had a design cut out and the edge was then buttonholed. "Brides" or meshes and picots were introduced at intervals and the simplest geometrical outlines were followed. Greater variety was shown later on; circles were introduced and finally the foundation, or cutwork, was abandoned and the work depended entirely upon the needlework for results.

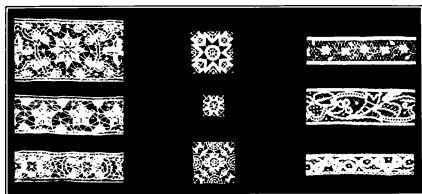
"Punto in aria" was directly developed from ancient forms of drawn and cut work. Once fairly established, they quickly grew in beauty and variety of pattern, complexity of stitch, and delicacy of execution, until Venetian lace, or "punto in aria," attained an artistic grace and perfection which baffles all description. "Point," as used in needlework, is the French word for a stitch of any description, so the name "point lace" signifies lace made in stitches, Point de Venice, Point de Bruxelles, etc. The term "point lace" frequently indicates fineness in the quality of lace. "Needle-point" lace has the technical peculiarity that a needle and thread alone are used in its manufacture; but the word "point" is used by connoisseurs and experts for both needle and bobbin kinds, to designate laces of superior design and workmanship. Thus it is that Point de Valenciennes, Point de Malines, and other bobbin laces are so described when they are especially good and fine.

In "punto in aria" the pattern is first drawn or stamped on parchment or tracing cloth and stitched to a bit of stout linen. Upon the leading lines of the pattern, threads are laid, which are here and there fastened through to the parchment and linen by means of stitches. When the skeleton thread pattern is completed, a complete covering of thread in buttonhole stitches is cast upon it. Between the leading lines of the patterns may be inserted "ties," "links," or "meshes" so that the pattern is held together. When all is finished, a knife is passed between the parchment and stout linen, cutting the stitches which have passed through them, thus releasing the lace itself from its parchment pattern.

In filling in the spaces, discrimination and taste are both requisite, the former to insure that the stitches are selected with an eye to their suitability for the space, both as regards their

pattern and strength; taste is necessary to produce the dainty lace effects which are characteristic of this work, and for this reason the stitches must be chosen with a view to their suitability to the form and position of the space to be filled. It is impossible to give any exact rule as to when to use any certain stitch; this must be left entirely to the preference of the worker, as it is quite possible for two pieces of work having the same design to have the stitches so arranged in the spaces that the finished pieces are entirely different in effect and appearance, and yet both may be equally charming and original.

The richest and most complicated of all point laces is the raised Venice point (*Gros Point de Venice*) which differs from the ordinary needle-point lace in that its outlines are in relief

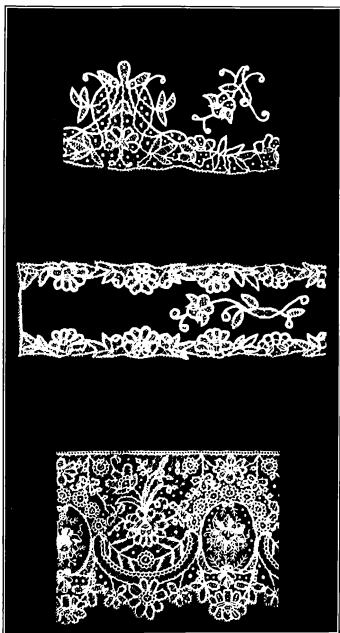


Venetian, Renaissance, and net laces.

The three lower pieces of lace are imitation Venetian lace; the three center ones, real Venetian lace; while the ones at the top are Renaissance and Princess appliqué.

by means of threads of padding. Sometimes there is double and triple relief. Italy has always led in the art of making point lace. Its beauty both in workmanship and in artistic design was greatest in the sixteenth and seventeenth centuries. The old designs and stitches are now being revived in all their beauty and loveliness at Venice, but the exquisitely fine Antwerp threads once used can no longer be procured.

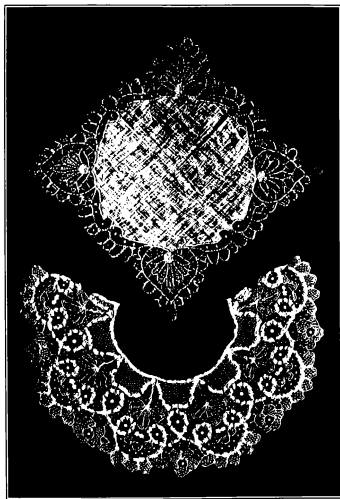
We hear so much of *filet* nowadays, read of it as the chief embellishment in fashionable trousseaux, see it ornamenting the newest sofa cushions, and bordering costly household linen belonging to women of taste, that a few words of explanation as to its origin and uses may be helpful. It is seldom that a single type of needlework can be used in such a variety of ways; its scores of uses and designs vary from those which are fine



Renaissance and net laces.

The lower piece is Renaissance lace with Venetian inserts. The upper two are Princess appliqué.

as cobwebs suitable for the yokes of baby gowns, to the coarser qualities intended for the decoration of household linens. Like all really good needlework, its origin must be sought for in the realms of antiquity. It is in fact one of the earliest types of openwork ornamentation mentioned in the Bible. Filet or darned



Renaissance lace collar and handkerchief.—Concepcion School, Manila.

netting may claim the distinction of having come from the oldest form of ornamental openwork made from threads. The style of netting has survived not only in fish nets common to all people but in the fine netting done in western Asia to-day, known as Jewish or Armenian lace. In all the types of filet netting the meshes or holes have remained diamond-shaped, just

as the threads naturally lie when first netted; but sometime in the middle ages there was conceived the idea of pulling the net square; this was the beginning of what is now known as filet. It has been said that the idea of darning a design into this net was suggested to the fisher women by seeing the seaweed caught in the meshes of the fish nets as they were hung up to dry.

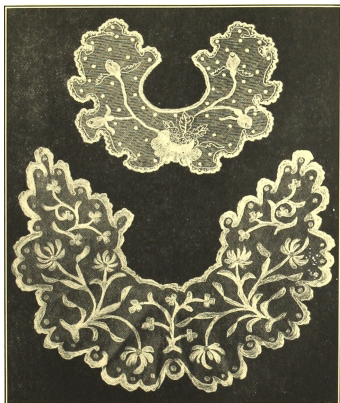


Tambour lace scarf.

Though this form of lace is having a period of especial favor just now, it has always been more or less popular. Perhaps its popularity has been due in part to the simplicity of its construction, the only articles of equipment necessary for making the netting being a filet needle, or shuttle, usually of steel, upon which to wind the hard-twisted thread, and a mesh stick, or

gauge, which may be of steel, wood, ivory, bone, or celluloid, for regulating the size of the meshes or holes of the net. These mesh sticks and also the needles vary in size according to the coarseness or fineness of the work. The handmade netting is begun with a single stitch and increasing a stitch on each side until the required size is obtained. Such netting can be cut anywhere without raveling.

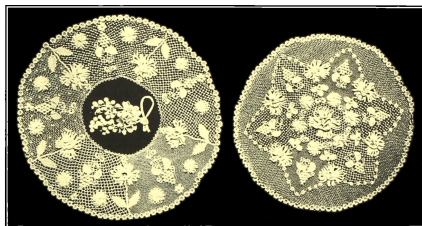
An exceedingly close imitation of this handmade netting can



Tambour lace collars—Singalong and Malate Schools.

be purchased at reasonable rates in Paris, thus enabling those who desire filet lace to indulge in the luxury at a comparatively small expense. The perfection to which machinery has been brought, has enabled experts to produce very excellent imitations of handmade netting to a very remarkable degree, so that those who desire to make filet lace at the present day have only to purchase a length of the desired quality of netting, cut it the desired shape and size, and begin work upon it.

To prepare for darning a design into any piece of netting, round or square frames may be used, the square frames generally being preferred. A long, rather slender, blunt-pointed needle is best. In most of the beautiful laces of olden times, and of the present as well, the thread used for the netting is coarse enough so that the same-sized thread if darned over and under twice each way in each mesh will just fill the spaces. This over and under darning both ways is the most common method of making a design in filet, and is known as "cloth of linen stitch" (*point de toile*). One invariable rule may be laid down for this darning—that is, always go over one line of the netting and under the next line, horizontally and perpendicularly. Turning corners as well as passing from one part of the work to the other should



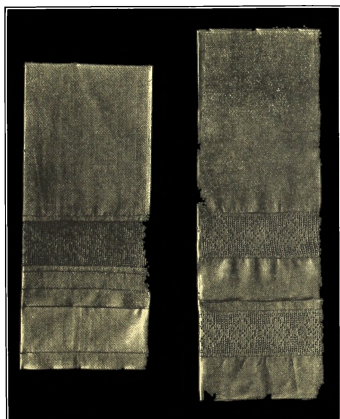
Irish crochet net.

be done in the same way. The most common defect in poor filet is the failure to darn around the intersection of a corner, thus leaving the design free to pull in from the corner when handled or laundered.

Filet lace when finished needs straightening; this can be easily and perfectly done by laying the work face downwards upon a board covered with a flannel or something soft, and ironing carefully over the back with a warm iron without dampening. If it is soiled, it should be scalded a few minutes in boiling soapy water, then rinsed with cold soft water, and when almost dry it should be ironed as already described. Filet work is becoming a pastime among some of the leisure class, and occasionally one hears of it as a paying enterprise among those who are poorer.

Modern point-lace work is also known as Renaissance lace,

which means a lace having the form of the design in braid with the intervening spaces filled in with stitches; the ultimate success and effect of the finished work depends entirely on the selection and arrangement of the design and materials. This style of needle-point lace is made to a small extent by the leisure classes in England at the present day; it is usually made of braid of varying sizes and widths, arranged in a pattern, the design being



Fitel crachet in linen towels.

filled in with stitches copied from those used in antique foreign needle-point laces.

Among the light qualities of net laces may be mentioned Limerick and tambour. Limerick, so called from the city where it originated, is, properly speaking, embroidery upon net. It has been made in several styles, two of which are in vogue at the present time. It is much lighter and more delicate in general appearance than tambour lace. Net for making Limerick lace

must be stretched in a frame, when the design may be run with fine soft cotton or linen thread and filled in with various fancy stitches in the most delicate darning.

Tambour is a chain-stitch work on net. This at one time was done entirely by hand. The name is derived from the tambour stand used by the operator to hold the work. On fine goods the work is still done by hand, but by far the larger proportion of tambour work is now done by the chain-stitch sewing machine. To make tambour lace, the net should be stretched upon a frame



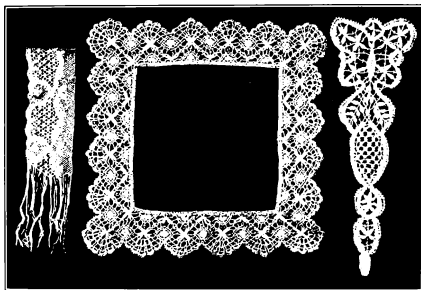
Filet crochet and linen bedspread—Intramuros School.

and the design worked upon it in fine soft cotton thread with a hook resembling a crochet needle. There are not so many fancy stitches used in tambour lace as in run lace, but it is surprising how much variety can be produced by slight differences in the manner of working this one stitch. The lace scarf and the two collars seen on pages 358 and 359 will serve as examples of this beautiful lace.

Space forbids a lengthy consideration of a most beautiful and fluffy net lace called Carrickmacross, which has a most interest-

ing historical development and is very delicate and pretty; the demand for it is so great that the supply is not sufficient to meet it. The materials are inexpensive and easily obtained and it is comparatively easy for adult beginners to get satisfactory results from printed instructions.

Princess appliqué is considered a handmade lace. The name refers to the laying of one material on another, which in this instance means the applying or sewing of braids, such as Honiton, point lace, etc., on a foundation of Brussels net. This is a favorite method with lace workers of various countries for mounting delicate and costly sprays and motifs. Much of the



Bobbin lace.

English Honiton and also various makes of Belgian lace are finished in this manner. This has probably arisen as an imitation of the original method of procedure; namely, that of tacking the lace sprays to a cloth foundation and connecting them by fine needlework stitches; when finished, it has the appearance of what we now know as Brussels net. The wedding dress of Queen Victoria and those of three of her daughters were made of appliqué lace.

Net or appliqué laces range from the finest and daintiest of filmy laces to the coarser styles of Marie Antoinette. In the former the regular point and Honiton braids are used, while in the Marie Antoinette coarser cords, rings, and various heavy

showy braids are used to represent flowers and foliage, bowknots, scroll effects, etc. The net must be basted smoothly and carefully on the stamped pattern. Much of the beauty of the finished

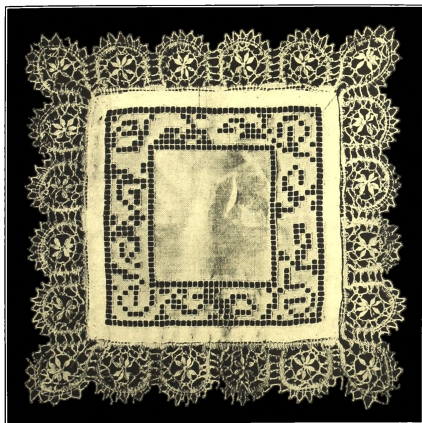


Bobbin lace.

work depends upon the neatness and exactness of this part of the work. The lines of the pattern can be seen through the net, and over these the braid, etc., must be basted. Where the net under-

neath is to be cut away, the edge of the braid must be fastened to the net with close buttonhole stitches of fine thread. A row of braid almost always outlines the edges of the lace. The various stitches are then worked in the spaces of the design outlined by the braid. Dots made in various ways may be effectively arranged in the larger spaces.

Many beautiful and valuable laces have this same net for their

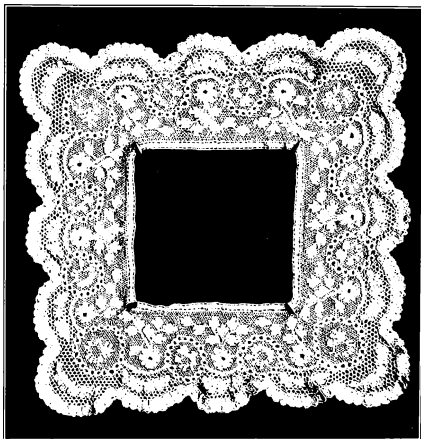


Bobbin lace edged doily—San Andres School.

foundation. In Limerick lace a design is worked into the net itself, with delicate and somewhat intricate stitchery. Isle of Wight lace and the pretty old-fashioned needle-run laces, which are too seldom seen in these days, are all worked on much the same lines. Princess appliqué should present no difficulties to ordinary needlewomen, as neat sewing is really the principal requirement for the making of this charming lace. Materials selected for the making of Princess appliqué should be of the

best quality. The net should be tacked to a stamped pattern, and the design, which shows clearly through it, should then be followed out in the various braids which are first basted and afterwards neatly sewed down. Light and dainty darning stitches in wee patterns may then be worked in to relieve the bareness and monotony of the plain net.

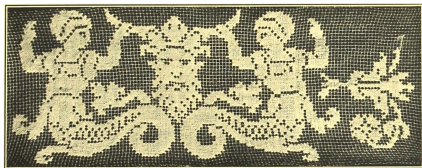
History, we are told, repeats itself and fashions most certainly



Very fine bobbin lace.

recur after long periods of time. The same may be said with regard to different kinds of needlework. Crochet, after many years of obscurity, has again come to the fore with increased popularity. The stitches are comparatively few in number and easy of accomplishment, and if carefully worked and judiciously combined, the result will most certainly give complete satisfaction.

The inventor of this style of crochet was Mademoiselle Riégo de la Blauchardière, who discovered that a particular kind of antique Spanish needle-point lace could be most effectively copied in crochet. About the year 1846 she published instructions for a few patterns, which, after the distress caused by the great potato famine, were used by many ladies of high position for teaching the work to classes and schools, thus giving opportunities for cottage workers to earn a living. Forty years later this gifted French lady, seeing how successful her first books had been in establishing the industry, published her last book on the subject, spending her spare time for five years on this labor of love. Her books are all long since out of print, and her name is probably unknown to the numerous workers who owe so much to her invention. Her lace, however, continues and has developed rapidly the last ten or more years.



Filet lace.

There are three distinct styles of Irish crochet in vogue at the present time. The one most commonly seen is slightly corded, a second style is very heavily padded, while a third has no padding at all. The best lace is always very firmly and evenly worked, and is fresh and clean when it comes from the hands of the workers. The motifs in Irish crochet which consist of numerous sprigs representing leaves, flowers, etc., in more or less conventional style, are worked over a cord foundation. These rather solid pieces of crochet are then arranged according to fancy and firmly sewed upon a foundation pattern of the desired shape. The spaces between are then filled in with lacelike bars of crochet. Attention should be given to the designs of Irish crochet lace to avoid haphazard work which is hardly worth the name. Purchasers are beginning to recognize that a number of meaningless sprigs of no special shape, placed at random and filled in, will not produce a piece of high-class Irish crochet lace. There is

plenty of opportunity for originality, as designs do not have to be followed blindly as is necessary in some laces. If by changing a curve or adding a leaflet to a sprig, the worker can make a design more pleasing to herself, she should not hesitate to do so. Irish crochet bears much the same relationship to ordinary crochet that net embroidery bears to cross-stitch work.

Filet crochet, like ordinary crochet, progresses in rows of carefully counted stitches. The former is easy to make and can be readily copied from any pattern of filet or cross-stitch work. It is adaptable for many purposes such as bedroom sets, towels,



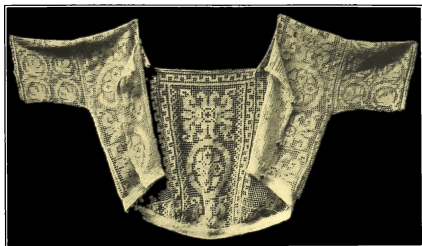
Filet lace.

frounces, draperies, bureau and stand covers, window shades, curtains, porch and lingerie pillows. Cream, *écru*, and even darker shades are suitable for country homes, while the lighter shades prevail in the town house. Cotton thread, as a rule, is better for the inexperienced worker. Very many designs with adequate instructions suitable for all classes of workers may be purchased at reasonable rates.

"Pillow lace" is a term which is often inaccurately used to describe "bobbin lace," as needle-point and knotted laces are also made on pillows. In the middle of the sixteenth century Barbara Uttmann, a burgher's daughter of Nuremberg, improved

upon the coarse network of the Saxony Harz Mountains and introduced into Germany the art of making bobbin lace. In 1561 she set up her own factory at Annaberg, and the industry soon spread from the Bavarian frontiers into the surrounding country, until at her death in 1575, 30,000 persons were employed.

Bobbin lace is not built upon a substructure, or skeleton thread pattern, such as is used for needle-point lace. It is the representation of a pattern or design obtained by twisting and plaiting threads by means of bobbins on a pillow. It is made from many threads, each wound upon a bobbin. Various shapes and styles of pillows or cushions have been used, but they may be classed under either the bolsterlike variety used in Germany, Austria,



Finest lace waist.

Italy, and Russia, where the bobbins are manipulated with the hands underneath, or the flat cushions with or without a small revolving cylinder near the back, for the pattern, lace, etc. The bobbins on the flat cushion are manipulated with the hands above them. This variety is used in the Netherlands, France, and England. The patterns were formerly made of parchment, but now most of them are made of tough thick paper. Blue-print patterns may be made from designs traced on architects' linen, being subsequently reënforced by pasting cloth or tough paper on the back. Very many kinds of lace may be copied by making blue prints directly from the lace itself, it being necessary, of course, to paste strong tough paper or cloth on the back of the blue print before attempting to use it as a pattern on a pillow.

In the public schools of the Philippines, bobbin lace can usually be made with less supervision than some of the simpler laces, because so many of the native teachers are already somewhat familiar with the art. The narrow edges and insertions are more profitable and less tiresome for the inexperienced workers in school. It is a good plan, especially in primary schools, to have an assortment of easy designs suitable for small articles, such as motifs for inserts, baby shoes, hand bags, doilies, etc., in order that the less-experienced workers may not become weary with the monotony of making yards and yards of never-ending lace. Small boys frequently like to make laces if the work is taught in an interesting manner.

Bobbin lace making is closely allied to weaving; the threads used in it are fastened to the pillow at one end by means of pins, while the other end is wound round bobbins which are generally made of wood. The method of working in pillow lace is by plaiting and twisting the threads, by throwing the bobbins under and over each other. It is by no means a difficult handicraft, and a certain amount of proficiency can be attained through patience and perseverance, though not equaling the proficiency of lace makers who have been trained from their early childhood in England, France, or Italy. From Belgium and Italy the art of bobbin lace making soon spread to other countries, and each country introduced its own special designs and patterns, so that in time each country had its own special lace name for it. Thus Honiton lace is so named from Honiton in Devonshire, Venetian from Venice, Genoese from Genoa, Maltese from Malta, Buckinghamshire from Buckingham, and so on through all the laces. The difference between the various kinds of bobbin lace is mostly in the design and the kind of thread used. The value of the lace depends on the design, on the way it is executed, and on the age—very old lace being the most valuable. Honiton, old Genoese point, and all the laces now technically known as guipure are made in separate pieces; in Honiton these pieces are generally flowers and leaves and sometimes butterflies and birds, which are afterwards joined by means of plaits and twists, or occasionally with a needle. This, and the cord often used in them, make the distinction between guipure laces and what the French call "dentelle," which is a ground of network with a design worked in it. The Flemish lace makers invented guipure lace also. Guipure de Venice is a flat Venetian lace made with bobbins. Cluny guipure is one of the earliest forms of lace known, and is distinguished from the ordinary darned netting or "Point Conte" by raised stitches, wheels, circles, and triangles.

The word "cluny" is now commonly used to refer to a coarse, thick, strong bobbin lace, usually of old design and frequently geometric in character. Cluny and torchon are closely related; both are geometric in design, but torchon is more decidedly so, with straight line forms predominating. They are chiefly distinguished by their background; torchon always has a net background while cluny has plaited bars or "brides." The term "cluny" is of modern origin when applied to bobbin laces, and comes from the Cluny Museum in Paris.

Teneriffe, like many fabrics of a special character, takes its name from the country whence it originated. In these days of enterprise and travel, much of it has found its way into America. The position expected for Paraguay or Teneriffe effects has materialized, and Teneriffes are really becoming dominant in the market to-day. No special knowledge of lace making is necessary, and with undivided attention and a careful perusal of instructions, the most beautiful specimens of lace may be obtained. A novel and effective treatment of Teneriffe work is the colored lace in conjunction with colored material. One of the most exquisite patterns of laces this season was a beautiful and imaginative design combining Paraguay motifs with fine net. These spider-web-like creations are increasing in popularity. They possess the essential qualities of lace beauty to the highest degree. Leading designers are using them very effectively in combination with other lace materials.

Tatting, a knotted work, is one of the spidery laces that is showing a gradual but steady increase in popularity. The art of tatting dates back to the sixteenth century. Her Majesty the Queen of Roumania, known to many of us as Carmen Sylva, is mistress of the art of tatting and has done much in recent years to raise it to a fine art. Though one of the simple forms of fancywork, it possesses possibilities of endless adaptation and design for workers in art needlework, such as collars for coats and dresses, dainty handkerchiefs, cardcases, coin purses, etc. Combined with fine net and edgings, in the hands of an artistic worker, it becomes a most effective trimming.

An article of this kind might not be considered quite complete without some mention of "macramé," another of the knotted laces. The term macramé is of Arabic origin and means a knotted fringe. It was used by the ancient Assyrians, Egyptians, and Romans to decorate the edges of garments, draperies, and floor coverings. In Italy, about the sixteenth or seventeenth century, wonderfully intricate geometrical patterns were evolved, which were so suggestive of their oriental origin that one is

reminded of the beautiful Moorish lattice windows and fretwork. It was known as "punto a groppo" and was used principally for church and household purposes. The materials and equipment necessary to make this simple form of lace work are inexpensive and are easily obtained.

A word in regard to the mending of some laces might not be out of place. The part of the lace to be mended is first tacked to a colored oilcloth or stout paper and the edges cut straight to the thread. It takes three rows of stitches to fill up the damaged part so as to imitate lace or net. In the first place, cross threads must be laid from side to side, darned well beyond the cut edge; secondly, beginning from one corner the threads are laid diagonally across, the first layer being taken once around each thread; lastly, threads are carried across the first and second layers, worked diagonally the opposite way from that of the second layers; in working the third layer, the first and second layers are each in their turn encircled twice by the third layer, thus forming a complete mesh.

To clean lace successfully in general requires great care and plenty of time. Sometimes all that is necessary to clean a piece of lace is to lay it between two sheets of white or blue paper, first sprinkling it well with powdered magnesia then placing it between the leaves of a book for several days. Lace placed between sheets of blue paper will keep white longer than when put between white paper or laid away in a box. When actual laundering is necessary, the lace should be basted on a strip of cheesecloth and wound very carefully around a cylindrical bottle (which has been partially filled or weighted with water or sand), then covered with another piece of cheesecloth. Cold soft water and a small piece of ivory soap should be put into a granite pan. The lace-wound bottle should be placed in the soapy water, which is allowed to come to a boil. As the water becomes dirty, it should be poured off and replaced with more cold water and soap. This process is continued until the boiling water remains clear. Then the lace is rinsed thoroughly in a basin of clean cold water. It is allowed to remain on the bottle until dry, when it is separated from the cheesecloth. To clean Princess lace, a smooth board should be covered with a white linen or cotton cloth. The lace should be pinned upon this with small pins. It should then be touched lightly with a sponge and warm soapy water, and on no account rubbed; this sponging process should be repeated until it is perfectly clean. The soap is then carefully rinsed from the lace. It may be dried by pressing with a dry sponge or soft towel. Should it be deemed necessary to iron the lace, it should

be laid face downwards upon a soft piece of flannel and ironed on the back with a piece of tissue paper between the lace and the iron. When ironed, it should be left pinned down to the board until perfectly dry, otherwise it might shrink and pull out of shape. Large pieces of lace may be basted evenly and securely on cheesecloth. Another piece of cheesecloth should be basted over it, then it should be boiled in a series of soapy waters. It should then be rinsed and squeezed—not wrung. The cheesecloth upon which the lace was basted should be pinned to a sheet stretched in a frame or fastened to a carpet. If it is desired to starch the lace, a sufficient amount of good laundry starch should be dissolved in cold water. Half of this should be boiled and, when moderately cool, the remaining uncooked starch should be added until the mixture is of the consistency of cream. The lace should be dipped into this and carefully squeezed and patted until the starch is uniformly worked in. Then it is rolled in a towel and left for some hours.

A hot iron is a dangerous instrument in any except the most experienced hands. It is far better to stretch the lace face downward on a clean surface such as a drawing board or soft-wood table, pinning it with thumb tacks or drawing pins till all puckers disappear and all creases are smoothed out. The back should then be treated with a gum-arabic solution or Brigg's glazine. Machine-made laces may be ironed successfully on the wrong side if placed on several thicknesses of flannel. First the picots may be carefully pulled into place, then the lace must be placed in its original shape and ironed until dry. The lace must then be pulled along its entire length between the fingers from the footing to its opposite edge, and the iron passed again over its length. The pulling relieves the lace of the stiff starched effect and gives it a pliable appearance. Newly made or un-starched lace may be ironed by placing the right side downward upon a pad or ironing board covered with several thicknesses of flannel. A damp cloth should be carefully spread over the lace and pressed with a hot iron until dry. A little sugar added to the water in which the overcloth is dampened will stiffen the lace. Another excellent method is to moisten a piece of new white goods containing starch or dressing and place it over the lace, then press until dry. A little cold tea added to the rinsing water will tint lace a greenish hue; a few drops of black coffee in the rinsing water will produce a cream shade. If it is desired to bleach lace, it should be soaked about fifteen minutes in a bowl of white soap suds; this is poured off and replaced with clean suds. The bowl is then put in the sunshine and the lather

changed twice a day until the lace is restored to its original whiteness. It is then rinsed thoroughly in several waters, the last one of which should contain one or two lumps of sugar to a pint of water. It should be ironed with the right side down, after it has been covered with a thin muslin cloth. When the lace is ironed dry, it should be manipulated with the fingers until the original shape is restored. The picots can be arranged with a fine lace needle that will not split the delicate threads.

When "real lace" has become stained or greasy from wear, it should be placed in pure olive oil for a day or two, then basted on cheesecloth and wound on a cylindrical bottle and boiled as already described. Irish guipure and real point lace should be pinned out and never ironed. A piece of white muslin should be stretched over several thicknesses of flannel on a board. Only a portion of the dampened lace should be removed at a time from the cloth within which it is rolled. If the lace while being pinned should become dry, it should be again moistened. The footing should be first pinned down to the padded board with plenty of pins put close together; then each picot should be pinned separately and the lace left until it is dry; if it has a raised design, it should be stamped on the wrong side with a lace awl.

Never before has there been such an age for elaborate and costly handworked accessories of every kind and description—lace, embroideries, ribbon work, all are brought into the service of the dress scheme of the up-to-date woman and serve to give the touch of individuality so much desired by leaders of fashion. These dress accessories are so very expensive that they are generally considered to be the luxuries of the rich. Usually the materials for the most costly and exquisite laces are worth only a few cents, the value of the finished article depending upon the amount of artistic skill and labor expended upon it, thus placing within the reach of the average ambitious woman the possession of many beautiful and otherwise unattainable articles of attire. A first-class product could be produced in large quantities here in the Philippines, and there is a market in the United States for such goods greater than could possibly be supplied from the Philippines. Lace making may be considered by some to be only the creation of a simple, graceful fabric or a diversion for women. It may be a surprise to some to learn that the great Napoleon stimulated an interest in the beautiful and fascinating art of lace making as a means of improving the finances of his country.

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NOTE.—The "Encyclopedia of Needlework" contains many valuable ideas for those who desire to learn various kinds of art needlework.

There is no greater blessing in this world than a steady job, with increasing efficiency and hence increasing wages as time goes on; and the only way to insure that happy state for each individual is to give him the training for some skilled vocation in life, whether it be in business, in a trade, or in a profession. (Paul H. Hanus.)