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THE IRISH LACE INDUSTRY IN THE NINETEENTH CENTURY

Lace Design at the Crawford Municipal
School of Art, Cork – A Case Study

by Elizabeth Cotter

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The collection of Lace herein described was purchased by means of grants from the Executive Committee of the Cork Industrial Exhibition, 1883, and the Science and Art Department of the Committee of Council on Education, with the view to the establishment in Cork of an Industrial Art Museum for the promotion of Technical Education.

CHAPTER 1

Introduction

'The lace industry of Ireland is no successor to no ancient school, nor can Erin boast of any laces of her own invention ... Poverty is the mother of the Irish lace industry, for Irish lace existed and still exists, not to supply the commercial demand for it, but to enable a poverty-stricken population to earn a meal of porridge or potatoes.'

Mabel Robinson
'Irish Lace' in the Art Journal. 1887

In this thesis, I wish to discuss the position of the Irish lace industry in the 19th Century, particularly after 1883 since it was then that a revival of the industry occurred as a result of the intervention of Alan S. Cole of the Department of Science and Art at South Kensington.

Today, in this world of growing advancements, as well as improvements, there has been some regression.

Irish lace is a case in point. Improvements can be seen in that the work has developed from a sweated labour industry to a highly skilled craft. Regression can be seen in that a century ago the opinions of international experts were sought and their suggestions on Irish lace design, production and marketing debated in print. Government bodies competed with each other in discovering methods of developing the industry.

During the years 1820 to 1850, there was a decline in the textile industry. As the century passed, certain traditional crafts declined. Thus encouragement was given to the lace industry whose labour force was predominantly female since due to unemployment increases and earnings reductions, many skilled men were reduced to extreme destitution and were in fact no better off than the unemployed labourers.¹

There were Colleges of Art to teach lace design in. These were in Dublin, Belfast, Waterford and Killarney. The lace design taught in the Crawford School of Art also had branch classes at Youghal, Kenmare and Kinsale. The Crawford School of Art in Cork prepared new designs according to the changing fashion of the day and sold them through the post to workers throughout the country. I intend to make a case study of the lace design classes at the Crawford School of Art the core of my thesis, since it is evident that the Crawford School of Art very much lead the pathway in the lace design of the

schools of Art.

There are few records of lace-making during the 18th Century as it never gained an established foothold during this time. A similar situation prevailed in the early part of the 19th Century, until the beginning of the manufacture of Carrickmacross work and Limerick lace in the 1820s.

The lace industry was widespread in the famine years of the late 1840s. Ladies and religious orders introduced the making of needle-point and pillow lace, including crochet lace. Designs were chiefly borrowed from the foreign laces from the first great lace-making countries – Italy, France and the Flanders (Fig. 1).² They had taught local women the basic techniques so that it was well established at a showing of lace at the Great Exhibition of 1851 in London.

The Irish Work Society of 233, Regent Street, London and the Ladies Industrial Society of 76, Grafton Street, Dublin, were both set up to market laces. Forrest and Sons of 101, Grafton Street promoted Irish lace in the middle of the 19th Century. H. Goblet of Mills Street, London, and Copstake, Moore, Crampton and Company took an interest in Irish products and showed Irish lace at the International Exhibition of 1862 in London.

Expertise was needed to ensure the success of a luxury industry such as the Irish lace industry. Private individuals took up the matter with the objective of finding employment for the female peasantry. Success was attained through the efforts made by the patrons and also influential connections through whom the sale of work could be made.

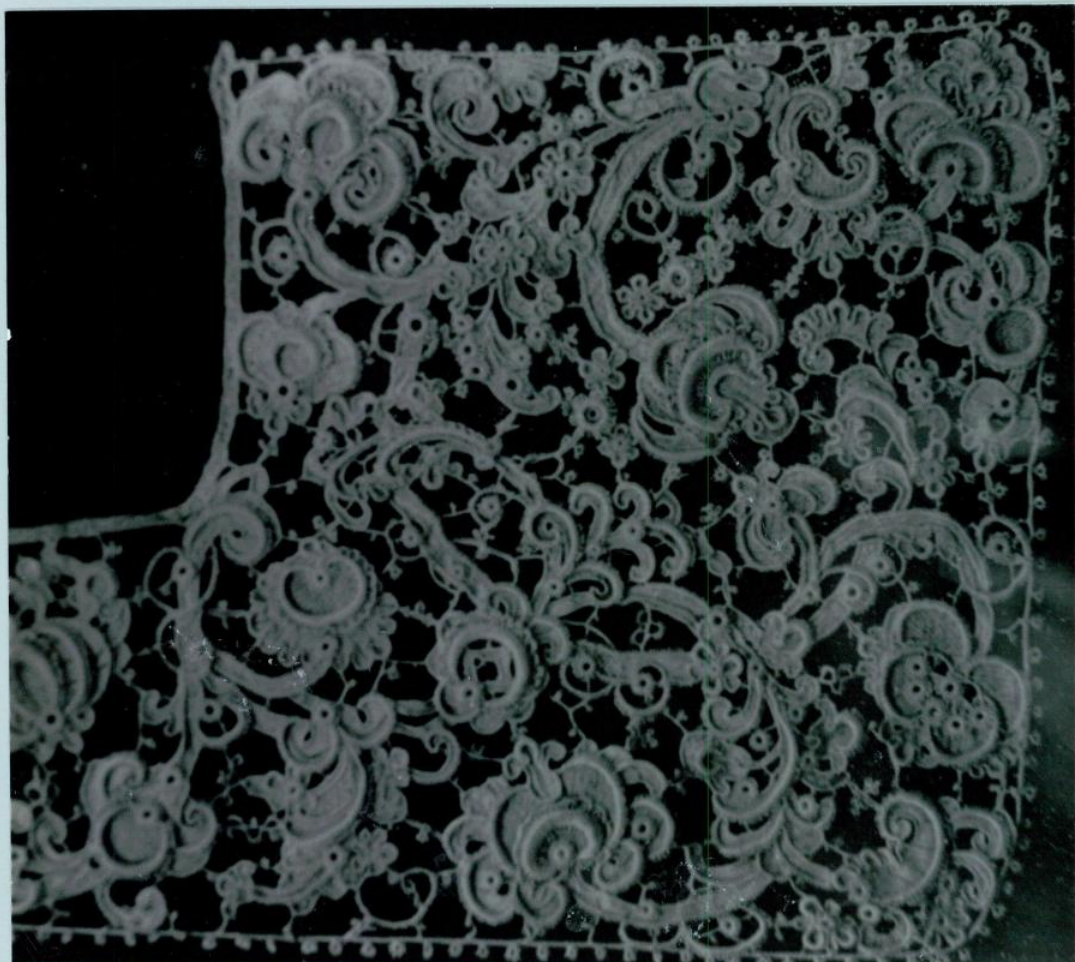
Irish ladies were able to obtain high prices for all work obtained by their dependents. An appeal from an influential lady on behalf of a native industry, represents an industry founded on a somewhat charitable nature and seeking to sell articles considered beautiful in themselves were often successful in doing so. The work was not being produced with a view to profit other than the wages of labour. The producers received the whole return often more than double what they would receive if working for a person in the trade, in comparison with the lower price at which he would be obliged to sell his goods.

Irish lace became expensive since no strict economic rules were enforced in the industry, particularly in the early stages of development and so it could not be made self-supporting. There was no consistent supply of new designs and no constant supervision of standards of work. Quality of work declined and sales diminished. By 1860 the industry was in a state of decline. The Jury of the Paris Exhibition of 1867 noted that Irish lace had found its principal markets in England and the United States in the 1860s. Crochet lace became popular when supplies of Continental lace were disrupted as

FIGURES

Fig. 1

Part of a collar of needlepoint lace. 'Punto tagliato a foliarmi'. Venetian, second half of 17th century. The fringes of picots are remarkable. They enrich almost all the raised



a result of the Franco-Prussian War of 1870. Cheap lace of an inferior quality and design was produced which could not find a market.³ It was into this climate that Alan S. Cole of the Department of Science and Art, Kensington emerged.

Footnotes

¹ Alan S Cole, A Renaissance of the Irish Art of Lace-Making, introduction to 1988 edition

² Wardle, Patricia, Victorian Lace, p174

³ Wardle, Patricia, Victorian Lace, p174

CHAPTER 2

Alan S Cole and the Revival of the Irish Lace Industry

Alan S. Cole, son of Sir Henry Cole, was an authority on both lace and design employed by the South Kensington Museum in the Department of Science and Art. Cole became a central figure in the revival of the Irish lace industry in the late 19th Century. In this chapter, I intend to discuss his efforts.

The Department of Practical Art was established in 1852, renamed the Department of Science and Art in 1853. Its establishment resulted from a reaction towards reform in design education. Henry Cole's ideas were to influence art education in the United Kingdom from the 1850s onwards. Henry Cole visited the R.D.S. School of Design in 1853, thus forming a tie with the new system established in the Schools of Art in the United Kingdom, thus extending this system of education to Ireland.⁴

Alan S. Cole, being influenced by his father's interests and concerns also worked towards reform in design education, particularly relating to lace-making and design in the United Kingdom. He often made reports to the House of Commons on the prospects and conditions of the industry.

Cole began his interest in lace design and set about establishing his reputation in the field with his publication Ancient Needlepoint and Pillow Lace of 1875.⁵ In it he conducts a study of the history of lace-making and gives a description of thirty examples of lace pieces which formed the unrivalled loan collection of Ancient Lace exhibited at the South Kensington Museum in the International Exhibition of 1874. Much interest and admiration was excited by the variety and excellence of the pieces of artistic lace shown. The arrangement of the pieces had been made in accordance with both a technical and chronological system. He used as source material publications such as Mrs. Bury Palliser's History of Lace⁶ dated 1869 and also the publications of that year such as Quarterly and Edinburgh Reviews. As a progression from this original endeavour, in 1878 he completed a

revised edition of Mrs. Palliser's catalogue of the museum's collection. Cole is clearly aware of the significance of the history of lace design and production related to the success of contemporary enterprise and set about substantiating his opinion by conducting studies such as: An Account of Lace-Making in Bruges during one of his cantor lectures on lace-making to the Royal Society of Arts in 1881.

- A Report to the House of Commons on the Present Conditions and Prospects of the Honiton Lace Industry, 1887.
- A Report on Northampton, Buckinghamshire and Bedfordshire Lace-Making. Department of Science and Art. 1891.
- 'Lace-Making in Ireland' in The English Illustrated Magazine, June 1890.

Cole's efforts to record the lace industry in both Ireland and the United Kingdom with reference to examples in France such as the Burges lace-making industry proved to be original as few records of lace-making in Ireland existed in the 19th Century, since lace-making as an occupation was never widespread and had never gained an established foothold in the country. Prior to Cole's involvement, the lace industry in Ireland was largely in the hands of amateurs. No amount of devoted enthusiasm of the individuals involved in the industry either philanthropic ladies or religious orders who governed the industry at the time, could take the place of the expertise needed to ensure the success of a luxury industry of this kind. The drawbacks of this form of organisation in the industry were pointed out clearly in the Catalogue of the Dublin Exhibition of 1853.⁸ It stated that the lace industry of Ireland has been extended 'through the intervention of private individuals, who took up the matter more with the benevolent object of finding employment for the female peasantry around them, than with that of introducing a brand of trade on any secure basis'.⁹ It further states 'that the degree of success attained has been in proportion to the energy displayed on the part of the patrons, and also on the extent to which they had influential connections through whom sales of the produce could be made'.¹⁰ Such efforts to ensure the success of the industry somehow did not secure a firm foundation for the development of the industry.

Lace was not being executed with a view to profit other than for the payment of wages for labour. The article gave an account of the breakdown of return on the profit. It further states that 'the producers get the whole return, however high, and it is often more than double what they would receive if working for a person in the trade, from the lower price at which he would be obliged to sell his goods, and from the necessity of making a profit on the transactions'.¹¹

Such a breakdown of returns will be compared and contrasted with that of the attempts at lace made by the convents, since such an assessment is the answer to the question of which form of management of the industry was more successful in ensuring the longevity of the industry. This point will be discussed in a subsequent chapter. The Catalogue of the Dublin Exhibition of 1853 ¹² inherently advo-

cates that 'such a system of training, though set about with the least and most philanthropic intentions, particularly interposes difficulties in the way of trade being carried on ...'¹³

Such a judgement indicates clearly the awareness that economic rules needed to be enforced so that the industry could be made self-supporting. By the 1860s the impetus had died away and the industry was in a state of decline. Reasons for such a regression lay in the fact that not only was Irish lace considered to be an expensive commodity but also that the organisers of the trade, predominantly the religious orders, had little or no idea of catering to the demands of the fashions of the period by ensuring a regular supply of new designs and by keeping up the standards of work through constant supervision. As a result of this, the quality of the work declined and sales also diminished.

Factors such as unimaginative traditional design in the lace produced and a lack of awareness of the requirements of the fashions of the period contributed to the decline of the industry. Such an observation is imperative if answers are to be found as to what form of management maintained the life of the industry best. However, more importantly, what were the factors leading to the decline of the industry? This point will be further developed in the conclusion of this thesis, and may be extended further in discussing the principles and the ideals concluded as a reaction against the two distinct systems of control in the industry. Evolving from this was the establishment of schools of design throughout the country whose system of education supported these findings. An account of this development will be expanded upon in the case study of the lace design classes at the Crawford School of Art in Cork.

Quantities of all types of lace continued to be produced and some new centres of lace-making were established in the 1860s.¹⁴ However, the industry continued to decline as too much lace of an inferior quality was being produced which could not find a market, until strenuous efforts were made in the 1860s to increase the prosperity of the industry and bring about a revival of the industry. The organisation of an exhibition of Irish lace in 1883 at the Mansion House in London by several firms which dealt in it signalled a turning point for the industry. The work was noted to be of a reasonable standard of skill, although the designs were poor and uninteresting. Following an appeal by some Irish M.P.s, Alan S. Cole began to take an interest in the industry. In 1884 a committee was established to promote the revival of Irish lace. A summary of the aims and methods set out in a series of published propositions follows:

- I. 'The manufacture of lace in Ireland is 'a domestic industry practiced by peasants in their homes, by communities in Convents, by children in Industrial and other schools, and by others. Great skill in the work has been developed since the earlier part of the century (19th century) when the industry was

introduced to the country through the efforts of Philanthropists'.

- II. 'The development of the skill has not been accompanied with the production and use of well-designed patterns. The merits of Irish lace rest upon the excellent workmanship applied to a few forms of stereotyped and poor design.'
- III. 'The fluctuating success of Irish lace-making is traceable to an evanescent and uncertain fancy of consumers for something 'quaint and original', or to a sentimental desire for what is rather detrimentally called a 'National Production'. The absence of a regulated supply of well-drawn and composed patterns seem to prevent the industry from becoming established upon either an artistic or sound commercial basis.'
- IV. 'The means of organizing a supply of such patterns exist in the Schools of Art in the United Kingdom. An incentive is necessary to call these means into operation, and induce the lace-makers to feel that it is in their interest to adopt improved designs ... It is proposed to raise a fund for the distribution of new patterns amongst the scattered lace-workers of Ireland.'¹⁵

These points were of the greatest importance for an accurate analysis of the industry was given upon which the foundations of the revival of the industry was based.

A period of activity ensued in which patterns were commissioned, competitions held, new schools established and Irish lace was shown regularly at exhibitions in Ireland and England. Such developments were encouraged by national bodies such as the Royal Dublin Society who held many competitions. Cole himself visited the lace-making centres of Ireland to report on the progress of the industry and to give encouragement to further projects within the industry.

It is evident that Cole was the source of academic discipline and organisation, an ideal originating from the South Kensington syllabus which could be applied to the floundering lace industry in Ireland. Cole himself recognised the faults and weaknesses in all aspects of the industry as he stated in The Cork Examiner of 1883 which gave a review of the Cork and London exhibition of lace. It stated that 'it was demonstrated in a conspicuous manner that Ireland possesses an unusual talent for producing such works'¹⁶ referring to the lace, crochet and embroidery displayed. It seems that in an international context Ireland showed a particular skill for such work; Cole recognised this. However it further states ... 'Hence, although much good workmanship in the limited sense of the word, is produced in this country, the value of the workmanship is made to represent on the whole, poor in character. It was apparent that no specimens of lace existed, particularly in the convents with which work could be compared ¹⁷. Evidently Cole brought over examples

of lace from the South Kensington Museum with which the convents could compare the work produced there with that of the specimens from the museum. Furthermore, Cole affirms that 'It was evident that the feeling had taken root, that by study and practice, new designs could be made, and improved lace produced.'¹⁸ Consequently most of the convents spread throughout the country applied to the museum for photographs of lace since not enough lace samples were available to the lace centres simultaneously as samples were borrowed on a monthly basis so that an accurate study of the lace both in design and technique could be made.

Irish lace-making was revitalized during this period. Due to the enthusiasm of Cole, a series of lectures and classes on design was organised in the Irish lace-making centres, i.e. Youghal, Kenmare and Kinsale mainly under the direction of James Brenan.¹⁹

In 1887, a tour of the lace-making centres in France and Belgium on behalf of the Irish industry was made by James Brenan of the Cork School of Art and Samuel Murphy of the Waterford School of Art. Brenan conducted a report which is preserved in the library of the Victoria and Albert Museum. In it he considers factors such as:

- design,
- machine lace competition, (Fig. 2)
- the marketing of the lace products and therefore answering the demands of the consumer.

Such observations and experiences were brought into line when considering the difficulties and the necessary changes needed in the Irish lace industry. When Brenan visited Mme. Augustinus, a lace manufacturer of Bruges in 1887, she told him as recorded in his report, that 'when the designs are given out to the workers who make the needlepoint lace in the vicinity of Brussels, the designs are cut up so that the worker is unable, from the portion handed to her to complete the original design ... the designs are drawn in outline only, the fillings being arranged by the person who gives out the lace to the workers.'²⁰

Such stages in the production of not only the lace design but also the lace is similar to the techniques used in the construction of Youghal needlepoint lace since both centres apply the design onto waxed calico in a series of couching stitches and it is then that the filling stitches are executed. This technique will be further discussed in a subsequent chapter.

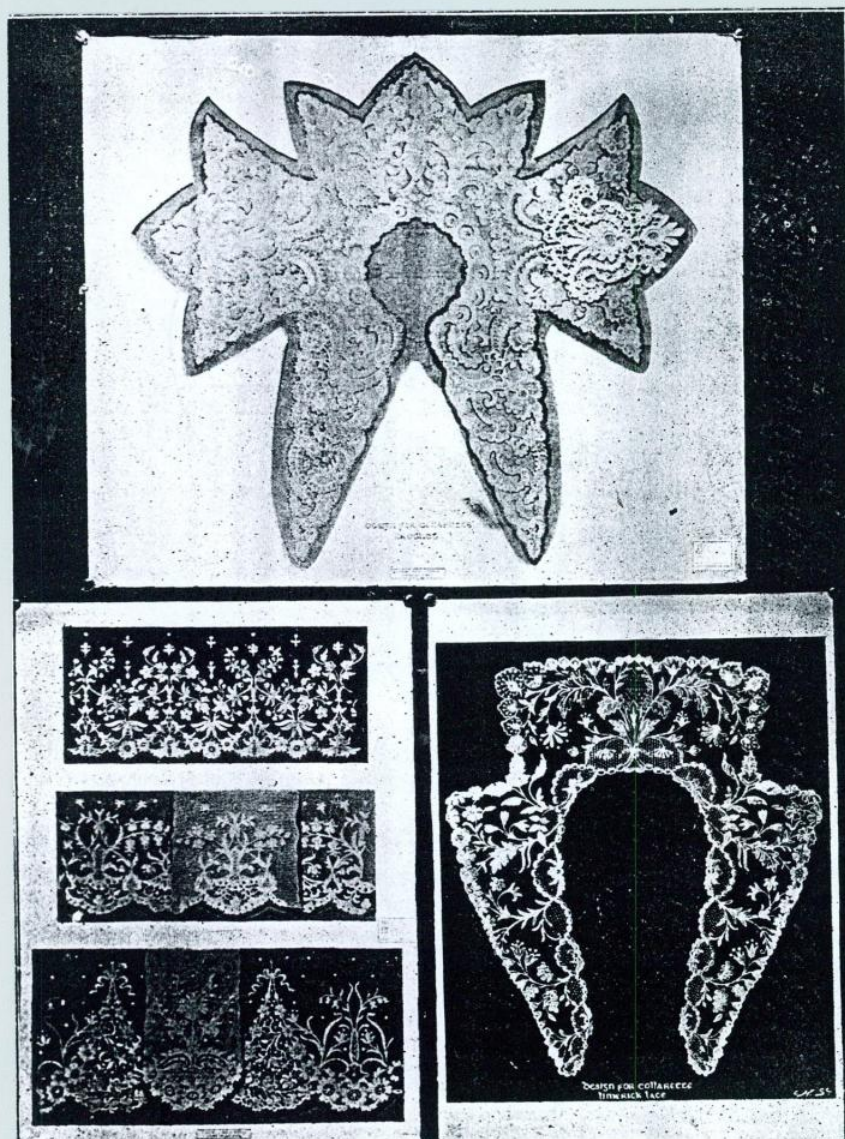
It is important to note at this point that the lace designs were drawn out in outline by these lacemakers. This was a recommendation that Cole made to the Irish lacemakers in their efforts to improve their lace designs.

Under Cole's instruction and guidance, James Brenan was very much aware that a revision of the process of the design and manufacture of

Fig. 2



Fig. 3



Irish lace was needed in order to maintain the industry. He had already recorded the method of production of the Brussels lace from which the Irish lace industry might learn from. Such knowledge acquired by both Brenan and Murphy was adapted to the lace-making schools, in particular to Tralee, Kenmare and Dublin. Brenan's interest in design led him to encourage lace design at the Dublin Metropolitan School of Art in 1890 (Fig. 3),²¹ once he had established successful instruction in both lace-making and design in the Crawford Municipal School of Art. Coinciding with this event, lace design classes were established in the Schools of Art in both Limerick and Waterford and in six of the leading convents in the country such as the Presentation Convent in Youghal.

In the article 'Lace-making in Ireland' written by Cole to the editor of The Irish Textile Journal of 1890, Cole reacts to criticism by a Mr. Holland, who was a designer at the Cork School of Art and defends his involvement in the revival of the Irish lace industry. Cole stated in the article on regular occasion designs were sent to him for criticisms and revision,²² he had the advantage of being in a position in which he could continuously assess the developments of the lace-making industry on a national spectrum in accordance with his correspondence with the Department of Science and Art in South Kensington.

He asserts his expertise in the field by stating that Mr. Holland complimented his efforts in writing that his 'suggestion' re 'arrangement' of devices in pattern is very valuable to me, for though quite conscious that it might be improved, I could not solve the enigma. Possibly, if I devoted more time to the construction of the cartoon, it would have been better.'²³ Cole's perceptive sense of design judgement enabled him to ascertain that the faults in lace design evidently led to a low standard of quality in the lace produced. His perseverance in attaining a high standard of design in lace-making in Ireland succeeded as he adds that 'many experimental Irish laces of new design ... were exhibited last Autumn at the Arts and Crafts Exhibition in London and gained the best prizes then given upon awards made by some of the highest British authorities upon designs and textiles' confirms Cole's opinion on the unique skill of the Irish lacemakers. Cole comments on the fact that the Irish crochet trade declined 'between 1881 and 1886'.²⁴ He continues to say that 'a competent person engaged in the manufacture and trade wrote me that his decline had been caused by foreign competition in fancy needle-work both hand and machine-made, and by neglect on the part of the dealers to improve designs, manner of execution, and finish.'²⁵

A great deal of importance was placed upon this article since it finishes with a paragraph written by the Editor of The Irish Textile Journal in support of Cole's stance on the subject. He states that 'the value of Mr. Cole's lectures and teaching cannot be denied'.²⁶ Referring to letters written to him on opinions regarding Cole, he quotes one writer: 'It is quite easy for a worker in lace to see how a design may be artistically beautiful and practical from a worker's

point of view, and yet entail so much time in its execution as to be unsuccessful commercially. In the beginning, things must always be so, but difficulties in execution occur to the designer, it is his business to avoid them and yet preserve the artistic value of the design. There is no doubt that until Mr. Cole came to Ireland, nothing was done to improve the design of Irish laces, and no one can for an instant look at lace made seven or eight years ago ... without seeing the great advance in the interval. Mr Cole is mainly concerned with the artistic value of lace, and no thinking person can quarrel with what he has to say on the head.²⁷

This quotation sums up the context in which Irish lace would be evaluated at the time. Cole recognised the corrections needed to be made in the stages of lace production and how any such difficulties when rectified, would eventually influence factors which led to the success of the industry as a whole. Cole's concern with the artistic value of lace was of benefit to the industry at the time for he had seen that this quality in Irish lace was what contributed to its unique qualities as a piece of lace.

Another writer is quoted as saying that until Cole came 'nothing was done to improve design in Irish lace, and there is a great difference between the present designs and those in use before 1888.'²⁸ He further adds 'I cannot consider that any greater misfortune would befall the lace industry at present than that Mr. Cole's visits should be discontinued.'²⁹ In his Two lectures on the art of Lace Making delivered at the Royal Dublin Society on the 10th and 21st February 1884 on behalf of the Science and Art Department of the Metropolitan School of Art, Cole states that 'the absence of correctly drawn design patterns, and indeed of a supply of new patterns is strongly proclaimed'³⁰ He adds that 'although much good workmanship ... is produced in this country, the value of that workmanship diminishes, because the pattern or design which the workmanship is made to represent is, on the whole, poor in character. Without some effort to counteract this poverty in design, the workmanship, however good, must gradually cease to have any value of itself.'³¹ As a result of this understanding Cole's vision and insight lead the way for improvements to be made in facets of the industry.

Cole's efforts extended as far as making visits to the schools and convents where lace-making was in progress, having received applications from the convents to the Department of Science and Art at the South Kensington Museum. in such remote districts as Kenmare 'an acquaintance with fine specimens of laces and embroideries of the best periods could hardly exist.'³² However, he noted that the convents ... have shown a praiseworthy spirit in desiring to form this acquaintanceship'.³³

Cole was equipped with specimens of old laces and photographs of ornamental needlework borrowed from the collection at the South Kensington Museum, examples of which are now in the Crawford

Gallery collection, formerly the Crawford Municipal School of Art, since the collection had been borrowed by James Brenan in accordance with Cole's wishes and both wanted to develop the lace industry in the south of Ireland in particular due to its abundance of skilled workers. Cole compared the work and designs of the laces made at the convents with the work and designs of those from the Kensington Museum. Cole concludes that 'it was evident that the feeling had taken root, that by study and practice new designs could be made, and improved lace produced'.³⁴ 'Evidence of a stage beyond this feeling had been manifested'³⁵ since Cole had received from Brenan reports of what the convents were prepared to spend in obtaining the photographs of the lace in the South Kensington collection.

Cole clarifies in his Two Lectures on the Art of Lace-Making what he sees as the pathway to quality lace design, for he believed that 'the old workers and designers of patterns understood the best ways for arriving at the completest quality of work'.³⁶ He had found needlepoint lace in centres such as Youghal, Cappoquin and Kenmare but had found that the work had been done on paper patterns which were not pricked by the lace worker who had to make a thread skeleton of the pattern and had 'to adjust her thread as best she can. She may not therefore so precisely follow the pattern as when she has the holes of pricked parchment pattern to guide her'.³⁷ Cole felt that this was a small matter but was of most importance. Prior to this, Cole had traced the development of lace in a European context and had listed the characteristic stages of making of laces such as the linen cut embroidery of the 16th century from which developed the new type of lace called 'punta in aria' – 'point in air'. This process was the first needlepoint lace-making. In establishing the history and the methods of manufacture in this type of lace-making, Cole was then able to verify how corrections and changes could be applied to Irish lace-making.

He felt that many of the patterns which emanated not only from the Schools of Art in Ireland but also in England were 'pretty to look at no doubt but are almost useless'.³⁸ He felt that the pricking of patterns should be a technical detail considered by the designers of lace patterns. To emphasize his point he refers to an example of lace design that he had viewed, saying that the designer had painted very thickly the areas which he wished the lace-worker to carry out in raised work. He further states that these very thickly and carefully painted sections of the design had prevented a lace-maker from tracing the pattern effectively; the translation of the design to actual lace-making appeared to be a cumbersome task. He affirms that 'unless the lace-worker – who is quite a distinct person from the designer – can trace the pattern given to her to execute, the pattern is of course of no use to her'.³⁹ He criticised the students of the Schools of Art who think that by making 'a careful painting which looks like lace, they have produced a successful design'.⁴⁰ He suggests that it would be far better if the designs were executed in outline only and sent

with the drawing instructions as to how it would be constructed. Cole saw it as necessary to bridge the gap between the designer and the lace-maker for here was essentially where the most significant improvements were made. He suggested that by examining pieces of lace under a magnifying glass, 'the designer could soon acquaint him or herself with the leading features of the work, and arrange his or her design so that it is within the boundaries of what is possible.'⁴¹

The whole emphasis that Cole places on the relevance of good design in lace-making was essentially where he made his most significant contribution to the industry, for within such an improvement lay the foundations of the revival of the lace-making tradition in Ireland. The outcome of such a transition between design and production would establish a concrete basis for a 'remunerative domestic industry'.⁴²

Footnotes

⁴ Cole, Alan S, Ancient Needlepoint and Pillow Lace, London 1875

⁵ Wardle, Patricia, Victorian Lace, p175

⁶ Ibid.

⁷ Ibid.

⁸ Ibid. p176

⁹ Interview with Prof John Turpin, National College of Art and Design, Dublin, 8 April 1993

¹⁰ 'Cork and London Exhibition of Lace', Cork Examiner, 1883

¹¹ Ibid.

¹² Ibid.

¹³ Wardle, Patricia, Victorian Lace, p59

¹⁴ Ibid. p88

¹⁵ Levey, Santana M, 'Lace of the Romantic Period', Lace, A History

¹⁶ Interview with Mairead Dunleavy, National Museum, Dublin, 9th November 1992

¹⁷ Department of Agriculture and Technical Instruction for Ireland, Ireland: Industrial and Agricultural, 1901

¹⁸ 'Lace Making in Ireland', The Irish Textile Journal, 15th October 1890

¹⁹ Ibid.

²⁰ Ibid.

²¹ Ibid.

²² Ibid.

²³ Ibid.

²⁴ Ibid.

²⁵ Ibid.

²⁶ Ibid.

²⁷ Ibid.

²⁸ Two Lectures on the Art of Lace Making, Royal Dublin Society, p20, 19th and 21st February 1884

²⁹ Ibid.

³⁰ Ibid.

³¹ Ibid.

³² Ibid.

³³ Ibid.

³⁴ Ibid.

³⁵ Ibid.

³⁶ Ibid.

³⁷ Ibid.

³⁸ Ibid.

³⁹ Ibid.

⁴⁰ Ibid.

⁴¹ Ibid.

CHAPTER 3

LACE-MAKING IN THE CORK REGION:

A Case Study of Lace Design in the Crawford Municipal School of Art

In his 'Two Lectures on the Art of Lace-Making' referred to in the previous chapter, Cole had commented on the establishment of Lace Design classes in the Schools of Art, primarily in Cork, Limerick, Dublin and Belfast.

I have decided to take the Lace Design at the Crawford Municipal School of Art as a case study, for it is unique in that its collection consists of not only foreign lace specimens dating as early as the 17th century and photographs of foreign types of lace brought over by Cole from the South Kensington Museum's archives, but also samples of work relating to the various stages of production from lace design, including patterns and instructions for stitches, and experimental stitch samples leading to actual pieces of lace. The collection is extensive and unique; however, it is important that I establish why the Cork School of Art was significant and important in the area of lace design apart from Limerick, Dublin or Belfast.

Alan S. Cole mentions the lace design classes in the Cork School of Art in his lecture on Lace-making, dated the 19th and 20th February 1884, and in fact places a position of importance on Cork since he states that at the Cork School of Art, 'a class where designing for crochet and lace is specially taught, and from which I have little doubt that crochet and lace workers, and crochet and lace dealers, will obtain designs and so improve their work and enlarge the area of its sale.'⁴³

There was a great demand for crochet lace in the South of Ireland. It was predominantly a cottage industry. In his publication The Modern Irish Lace Industry Brenan quotes a traveller for one of the large houses in Cork that 'at the flourishing period of the trade, he could have sold ten thousand pounds worth of crochet in one day if he had had the material with him'.⁴⁴ Crochet lace was always welcomed in Paris where it became known as 'Point d'Irlande'. Brenan states that he had been told by M. Lefebure, a lace specialist, that 'Irish crochet

has a peculiarly distinctive character, which it is impossible to imitate on the Continent'.⁴⁵ It is clear that Brennan could see the immense potential in developing the lace industry in the South of Ireland.

He applied a method of organisation in the lace design classes in the Cork School of Art which enabled its advantages to be realised at every stage of lace production. He adds that 'one or two of the convents in the neighbourhood of Cork have made arrangements with the School of Art in that city to receive instruction in drawing simple patterns'.⁴⁶ The convents to which Cole refers to are the Ursuline Convent in Blackrock and the Presentation Convent in Youghal. In reference to the Metropolitan School of Art in Dublin, Cole states that if it had similar intentions, he hoped that 'it would be able to do as well as Cork is doing'.⁴⁷ So it seems that in Cole's estimations the Cork School of Art ranked quite highly. He was of the opinion that like Cork, Dublin 'had a most useful collection of old laces and a School of Art'.⁴⁸ These he felt were 'the necessary apparatus through the discreet use of which you may help to establish a remunerative domestic industry which can be followed by hundreds of Irish women in their cottages and cabins'.⁴⁹

Between 1860 – 1890, the Headmaster of the Cork School of Art was James Brennan R.H.A., who was particularly interested in the application of art to industry. It is evident that he worked very closely with Alan Cole in encouraging the lace industry on a national basis, since in Brennan's publication The Modern Irish Lace Industry ⁴⁷ Brennan refers to the efforts made by Cole for the development of the lace industry. He mentioned how the formation of a Committee in London in 1885 responsible for the raising of subscriptions for the purpose of offering prizes for good designs, and the giving of orders to the lace centres for pieces to be made from these patterns.

From 1884 Cole paid visits once or twice a year to the most important centre, in order to report on their progress, and encourage their endeavours. Following on from these visits Brennan would visit these convent schools set up in Kenmare, Killarney, Kinsale and Youghal on a monthly basis, all of which became branches of the Cork School of Art.

The first school to be set up in association with the School of Art was the Crochet and Lace School in the Convent of Mercy, Kinsale. Soon nine more schools were operating in convents visited by Brennan once a month.

Prior to the involvement of Cole and Brennan, the production of Cork lace existed as a cottage industry. Netting, crochet, embroidery and lace-making were among the minor industries which also included tanning, cabinet-making, coopering and ropemaking. These industries were promoted in Cork towards the middle of the 19th Century.

Since the 1820s and especially since the Famine of the 1840s, the city's

benevolent ladies and religious orders had provided classes in needlework, crochet and lace-making for the wives and children of the poor. Throughout the 1850s there was very much a promotion of female labour in the city since the products of the classes were sold on the local and English markets and the money earned (averaging about four shillings a week) saved many families from destitution.⁴⁸ Thus resulted a mainly female labour force in the production of these types of textiles in the city. Towards the middle of the 19th century, a period much distress prevailed among the female population, for since the 1840s there was a steady progression in the decline of many of the city's traditional crafts which was mostly a female labour force. Subsequently ladies of influence began a movement for home and also school instruction, an example of which was the Adelaide School run by a Mrs. Meredith, daughter of the Governor of the Cork County. In the publication The Industrial Movement in Ireland – as illustrated by the 'National Exhibition of 1852'⁴⁹ written by John Francis Maguire, M.P., the then Mayor of Cork comments on the pupils of the school who 'possess considerable talent in design, and constantly produce new and beautiful patterns, as well as imitate with consummate skill every variety of old lace, such as Guipure and Point.' He continues to state that 'in their hands, the crochet-needle becomes a perfect worker of wonders'.⁵⁰ Further references are to the Cork Embroidery School and 'Miss Robinson's School' which taught all types of needlework, but specialised in embroidery on muslin. The ladies of influence associated with these efforts are also mentioned, being:

Mrs. Shaw,
Mrs. Meredith,
Miss Robinson,
Miss Mannix,
Miss Roche,

all of whom were involved in the promotion of such schools.

Pupils were eager to attain an efficient standard in lace-making, thus 'groups of women and young girls would ... hasten to the convents and schools from Mallow Lane or 'the Marsh' to learn a new pattern design or shape'.⁵¹ Subsequently, within a few years, between 400 and 500 persons were employed at crochet and netting in the city and adjacent districts'.⁵² Crochet work was known as 'Convent Work' on the Continent and as such was introduced into the Ursuline Convent, Blackrock, Cork in the early 19th century. The lace school produced an 'open' point crochet in imitation of needlepoint lace, for which a market was found in Italy (the Ursuline Order had its origin in Brescia, in Lombardy). The enterprise had international links and lasted into the twentieth century. It was not until 1846 that the benefits of a lace-making industry were realised. In an attempt to alleviate the poverty at the time of the Famine (1845-47), centres were started throughout the south of Ireland both by the philanthropists and the religious orders. However, the majority of these centres were in convents. So prominent was lace-making as a local domestic industry, that by the 1860s there were 12,000 women working at crochet in the

Cork area alone. However, it was the convents that provided the necessary organisation of the industry at the time.

In 1850 the Cork School of Design was opened. The Department of Science and Art Registers for the School of Art cover the period from 1860 to 1899 since it was on the basis of these records that the system of payment on results operated. This indicates that a connection with the Department of Science and Art in the South Kensington Museum had been established before Cole's visit to the School in February 1884, in which a reference is made to the visit in the Cork School of Art General Committee Minute Book of that year.⁵³

Cole's first lectures in Ireland were delivered in 1883. In 1884, he made his first visits to the convents in order to study the work-conditions there.⁵⁴ It is apparent that the nuns of the Presentation Convent in Youghal felt that improvements in design were needed. Previously they had taken their designs for lace from ornamental designs on plates that they had acquired.⁵⁵ The Countess of Aberdeen had commented 'it is unfortunately the case that the demand for this description of lace (Youghal) has been laterly on the decrease'.⁵⁶ Her comment was not out of character for the time, since Irish lace had received less than favourable reports from the Mansion House Exhibition in 1883. No regular supply of designs were evident among any of the laces produced on a national spectrum.

As a result, Brenan went to London to borrow some antique laces from the Science and Art Department at the South Kensington Museum in order to display them at the Cork Industrial Exhibition of that year.

Cole, in that year, had already shown a concern for Irish lace to the extent of raising a fund of £500 by public subscription from which he offered money prizes for the drawing of designs rather than for the finished pieces. Brenan learned that Cole intended to visit Limerick and so seized upon the opportunity of inviting Cole to Cork in order to lecture on lace design.

Ensuing from the association between Cole and Brenan and also from visits to the newly founded lace-making schools at Kenmare, Kinsale, Killarney and Youghal, Irish lace-making in the south of Ireland was revolutionised. In particular, a positive response was received to Cole's proposals for combining drawing and lace-making in organised courses. This was a response to the concerns of the nuns of the Presentation Convent at Youghal, since they had felt that innovative, creative new lace designs were sadly lacking despite the availability of skilled lacemakers.⁵⁷

An association between the Cork School of Art lace design classes and the Youghal lace-making at the Presentation Convent developed. Soon a new characteristic originality and ingenuity emerged, not only by the designers in the creation of new patterns but also by the

lacemakers as new types of stitches, thus raising Youghal lace to a supreme place among purely Irish laces, retaining almost no trace of its original antique and foreign form.

The benevolence of William H. Crawford was such that not only did he make gifts of paintings and the Canova and Hogan casts to the pupils of the School of Art, but in 1888, before his death, he made a generous gesture by donating a collection of lace.⁵⁸ Brennan was very much involved in local activities and enterprises since being made the Headmaster of the School of Design. Consequently Brennan was a member of the Committee of the Cork Industrial Exhibition of 1883 and was influential in obtaining a grant from the committee to purchase samples of old lace which would be additional to the collection used as examples for the classes. The collection was built up over a number of years, with individual items and smaller collections being purchased by the School of Art and its benefactors. Two samples of Venetian needlepoint held a position of prominence in the collection.

In the following quotation, a Mr. R. Scott praised the generosity of William H. Crawford, ... 'Fortunately for them, Mr. Crawford was himself a man of taste, a lover of fine arts; and he had the means – the money in his pocket – and he did lavish it with an unsparing hand in order to provide for them one of the best establishments of its kind.'⁵⁹

Within a short period of time, the quality of lace design improved since the convents had responded positively to the courses of drawing and lace design initiated by the School of Art.⁶⁰

In 1890, a special class for the study of lace design was formed in the School and this had increased to such a degree that more room had to be allocated for the classes. Previously, a scheme was set up in 1884 in which prizes were awarded for designs relating to lace-making which were then made on commission for a number of patrons, including Queen Victoria, the Marchioness of Londonderry and the Countess of Aberdeen. A close relationship developed between good design and good technique which was evident in the quality of the lace produced. Brennan noted this development in a lecture on The Modern Irish Lace Industry.⁶¹ He made interesting comparisons between the state of the Irish laces before and after the 1884 revival. Great improvements in composition, shape and general design had taken place. The old (pre-1884) lace showed a lack of integration among the various parts of the design which lie isolated from each other while being collectively crowded together. Elements of foliage-inspired designs, such as leaves, flowers and stems bear no sensible relation to each other, giving the impression that each motif was executed separately and combined into a composition in a haphazard manner and therefore was not unified (Fig. 4). In the modern lace produced, the corners of the composition are symmetrical, an important principle of design. Natural forms are skillfully blended. speaking of a modern handkerchief border of Youghal lace (Fig. 5), Brennan

Fig. 4

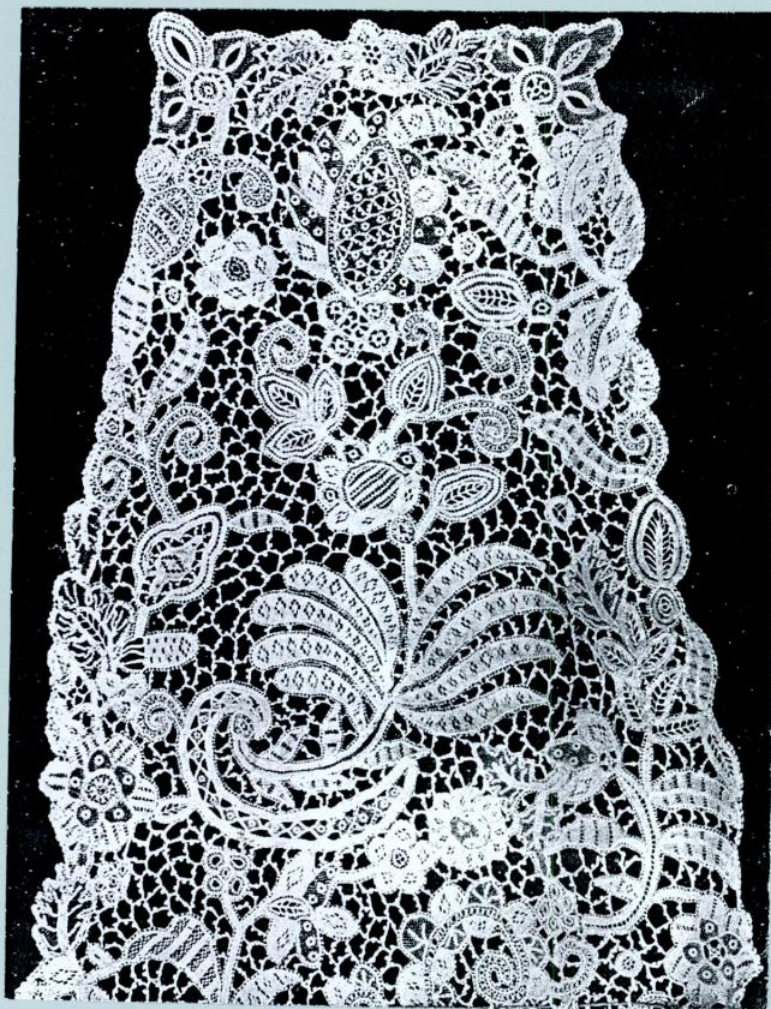
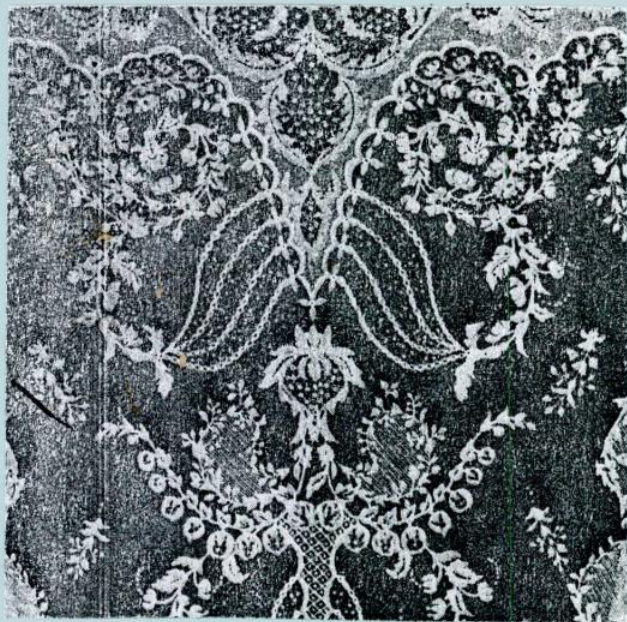


Fig. 5



states that 'the forms are well drawn, the curves are true, the fillings perhaps a little too freely used but the ground regular.'

An important branch of the lace design classes existed in the Convent of the Poor Clares, Kenmare, in which Mother O'Hagan, the Abbess of the convent, was an enthusiastic promoter of needlepoint lace work and concentrated on teaching the nuns and the students the art of lace-making. Prizes were awarded for quality lace designs and then forwarded to South Kensington for National Competition.

The classes in lace design at the convents in Killarney and Kinsale were also successful.⁶² The class at Kinsale was established as far back as 1847, but had only been associated with the Department of Science and Art at South Kensington after the visit of both Cole and Brennan to the Kinsale Convent on January 17th 1884.⁶³

Alan Cole succeeded in obtaining a prize fund of £73, which was awarded in 43 different prizes in an open competition for Irish lace design. Students at the Cork School and its branches succeeded in winning ten of these prizes. Cole had been given £200 to collect examples of Irish lace for the Victoria and Albert Museum after the Cork Industrial Exhibition of 1883. He also worked closely with James Brennan in encouraging the development of the lace-making industries in Co. Cork. It is recorded that Cole accompanied by Brennan visited both the Youghal, Kinsale, Killarney and Kenmare lace schools in 1884. These visits continued on a monthly basis by Brennan and this intensive process reaped a high standard of skill and workmanship in all aspects of the industry. In 1886, Cole made two further visits to the lace class at the Convent of Poor Clares in Kenmare on January 29th, and later that year in November. Cole gave an illustrated lecture and The Kerry Sentinel, a local newspaper, carried a report on Cole's visit to Kenmare in its edition of 29th January 1886 quoting thus:

'At Kenmare instruction is given in both elementary drawing and in designing. Within the comparatively short time since the class was formed, the influence of better drawing and arrangement in the designs worked by the school of lace workers here has been felt. The sales of lace from improved patterns are reported to be the most encouraging, and the members of the community are alive to the advantages of producing improved designs.'⁶⁴

Photographs of the work at Kenmare were taken during the years 1886-87 as Cole was investigating the various branches of the Irish lace industry on behalf of the Department of Science and Art, London.

In 1890, five prizes for lace design were awarded and in 1891, eight prizes were won, including two silver medals for lace. Prizes continued to be awarded to the School of Art for lace design in 1898, one gold medal, one silver medal and seven book prizes for lace were won. The Hungarian government purchased two lace designs in 1898

also. In 1900, thirteen prizes and medals were gained for lace design. It is quite obvious that the quality of the lace design was of a high standard. Consequently, a demand for lace designs from the centres throughout the country followed.⁶⁵

The principle inherent in the instruction given in lace designing is that the students are taught to study the construction of the patterns in the antique laces of the best periods provided in the collection of foreign lace samples in the Crawford School of Art collection dating from the 17th and 18th centuries. Original lace pattern books exist which originated from the Victoria and Albert Museum which give technical details relating to the construction of the stitches (Fig. 6). The students were encouraged to acquaint themselves with the technical requirements of the fabric by learning to make it. Square-shaped, samples of the various fillings and stitches were practiced before executing a piece of lace. Illustrated is a series of needlepoint stitches onto net from the design classes in the Crawford School of Art (Fig. 7).

In 1990, when I first viewed the collection, it was clear that an awareness of the various techniques in lace-making existed since I had seen lace constructed on a pillow in which a piece of stiff parchment or card was fixed to the pillow and to the card; the design outlined by making small pin holes at close intervals. The pins were stuck through the holes into the cushion. Threads wound upon bobbins numbering from 12 upwards were twisted, plaited, crossed and knotted, thus forming the woven fabric. A sample of bobbin lace existed in the collection also.

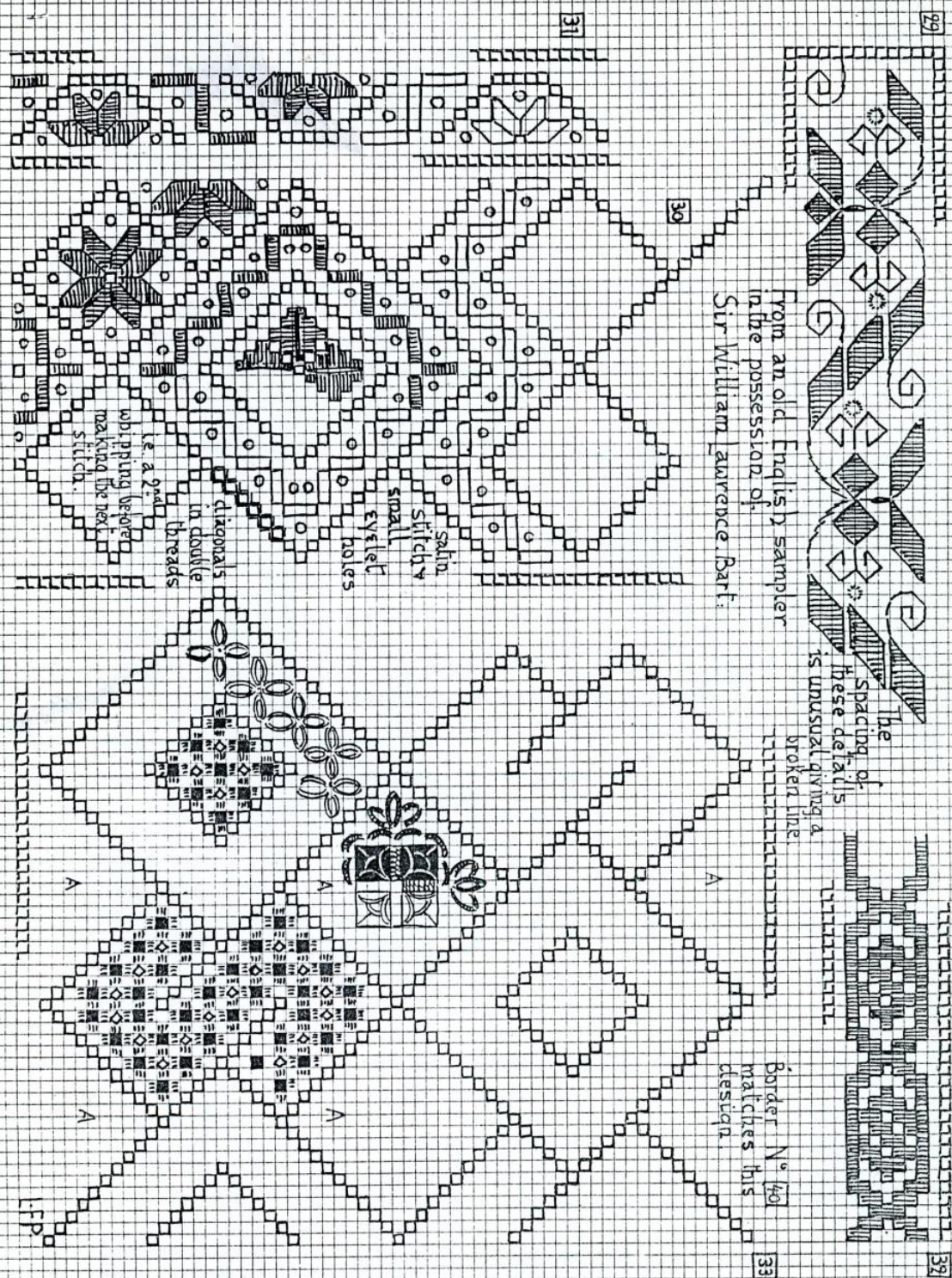
Examples of needlepoint laces existed to a greater extent, in which the stitches were darned or embroidered into net (Fig. 8). This method of construction was similar to that of Limerick lace, and could be classified into two sections, both of which were evident at the Crawford Gallery:

- (a) A form of tambour machine made net is stretched over a frame similar to a drum-head and a hook resembling a crochet hook is inserted through the mesh, catching the thread and withdrawing this up again through the net. Characteristic of this type of lace is the chain stitch which follows the design copied from the pattern.
- (b) The second method is a sample of run lace, in which the pattern is worked on the net with a very fine thread and embroidery needle used in order to run or darn the design. A much lighter appearance is achieved (Fig. 8).

An 'artistic' quality of lace, i.e. a lace in which the 'design is artistically beautiful and practical from a worker's point of view'⁶⁶ and yet avoiding difficulties and excessive time taken in its execution a belief so much encouraged by Cole, is achieved by combining both techniques, the tambour providing the outlines of the pattern and the run work providing the varied ornamental fillings.

Fig. 6

Series №2



From the design of these two methods of lace-making evolved crochet lace which was predominant in the south of Ireland and was particularly associated with the lace design in the Cork School of Art.

Again, in Cole's Two lectures on the Art of Lace-making, Cole comments on the design of the Schools of Art, 'Many students in the Schools of Art seem to think that, if they make a careful painting which looks like lace, they have produced a successful design. It would be far better if they drew their designs in outlines only, and sent with the drawing a written description of how they proposed that it should be worked out. By examining under a magnifying glass little bits of lace, the designer can soon acquaint him or herself with the leading features of the work and arrange his or her design so that it may come within the boundaries of what is possible.'⁶⁷

Since Cole later advised the lace design classes in the Metropolitan School of Art to do this, it is possible to deduce that the lace design classes at the Cork School of Art had already been in the process of such a discipline as the Dublin and Belfast Schools of Art had established their lace design classes following the example of the Cork School, as already stated by Cole earlier in the lecture.

The designs themselves were often a combination of motifs derived from nature, however a collection of Rococo ⁶⁸ style plasterwork designs (Fig. 9) and pieces selected for judgement at the Department of Science and Art at South Kensington, most likely were the source material for many lace designs. A layout of Celtic interlaced patterns and designs which I also found was definitely source material for a modern style of design, most likely dated in the early 1900s, as paper designs with Celtic interlace in the design obviously reflected the social and historical feeling of the period (Fig. 10).

Stitch samples also exist, obviously exercises conducted by the students before embarking on a full-scale design (Fig. 7). In terms of design instruction, the individuality of the student was of most importance and it was essential that this was not lost. A full understanding of good construction, good arrangement, good drawing and a full evidence of the technical requirements of the piece in their design was encouraged. Technical notes including stitch construction notes and their possible design potential were included in the collection originating from the Victoria and Albert Museum (Fig 6). If all the necessary design requirements were met in a particular design, then it was put on the market so that the work could be judged on its own merits.

Further education in Art and Design was encouraged as witnessed by Amy Whiteleg, a pupil of lace design who later studied a course at the Department of Science and Art in South Kensington in London. Texts included in the collection which were used by the students include the following:

Lace-making classes in the
Crawford School of Art, Cork,
late 19th century

Fig. 7

Sample of stitches, Cork
School of Art

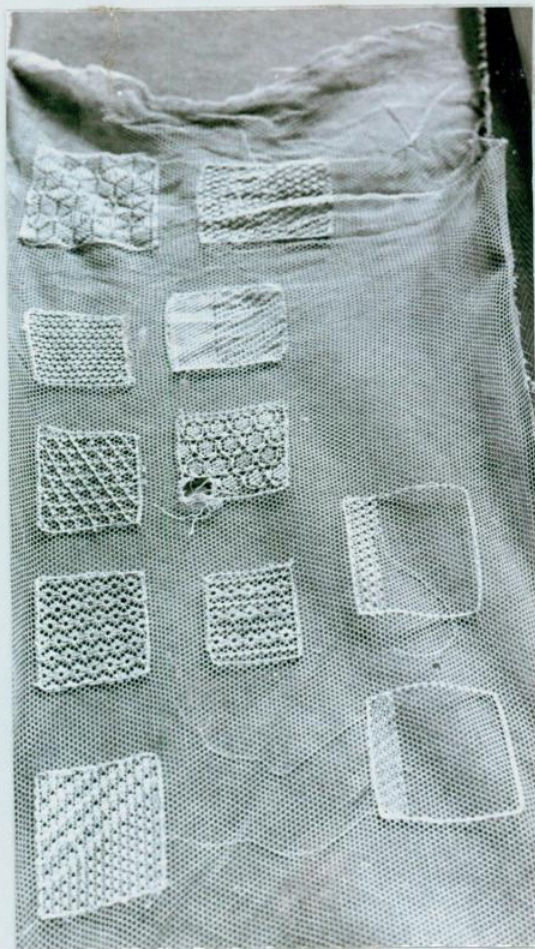


Fig. 8

Sample piece in progress,
Cork School of Art

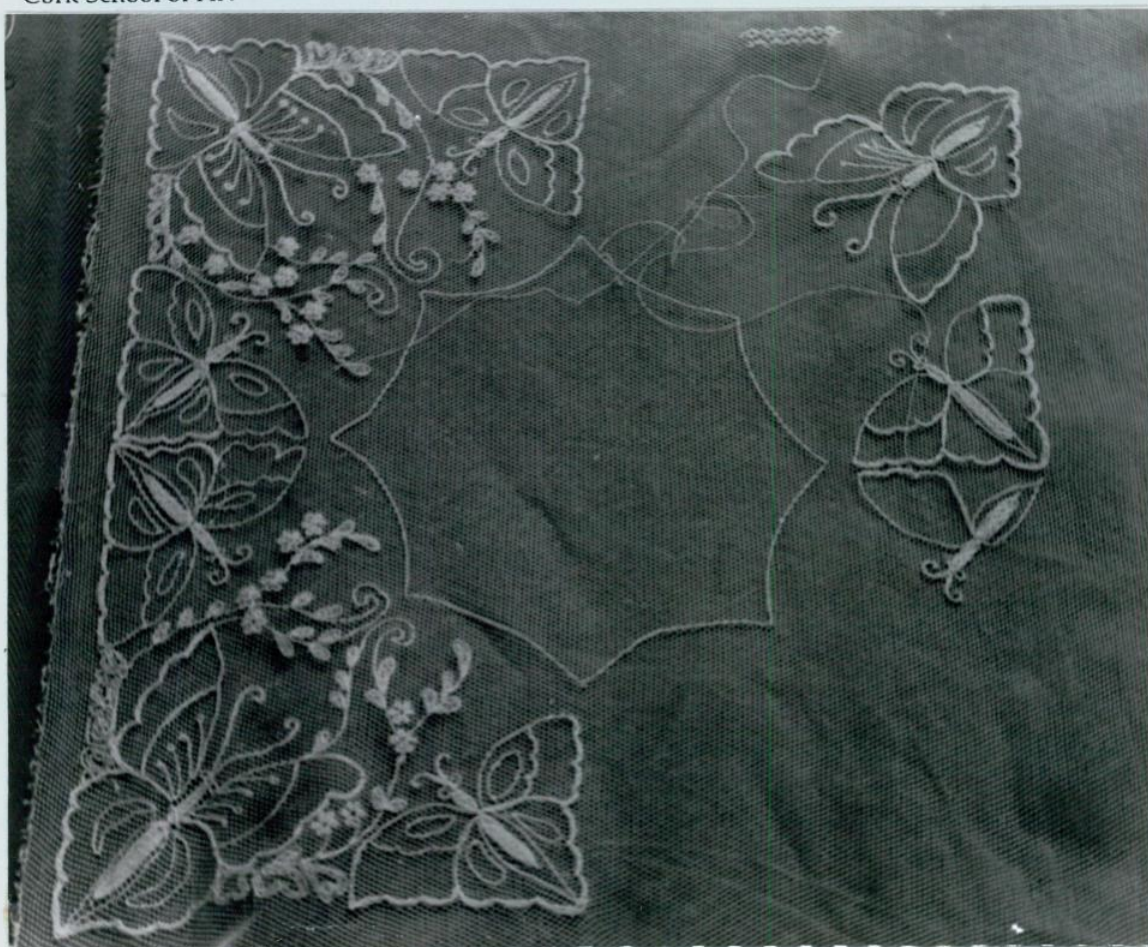
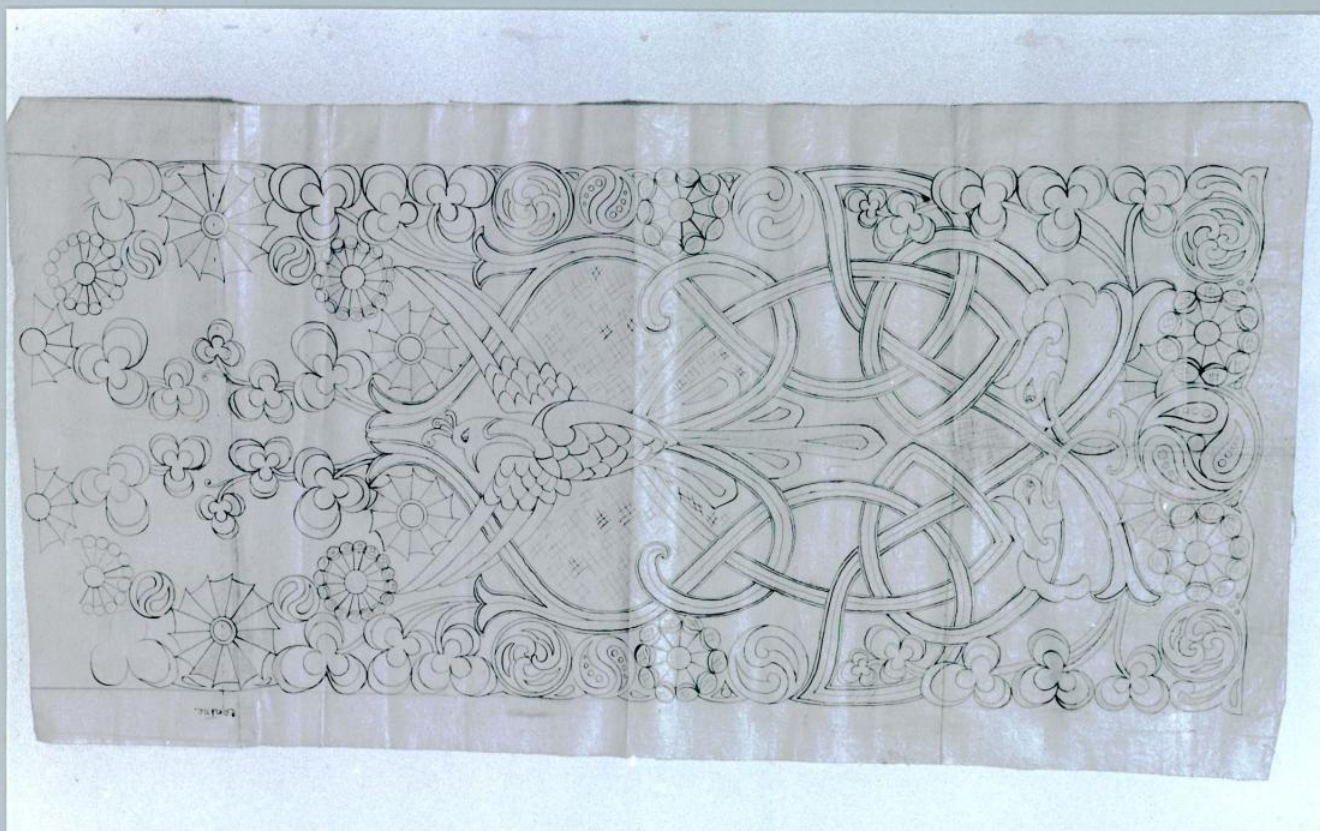
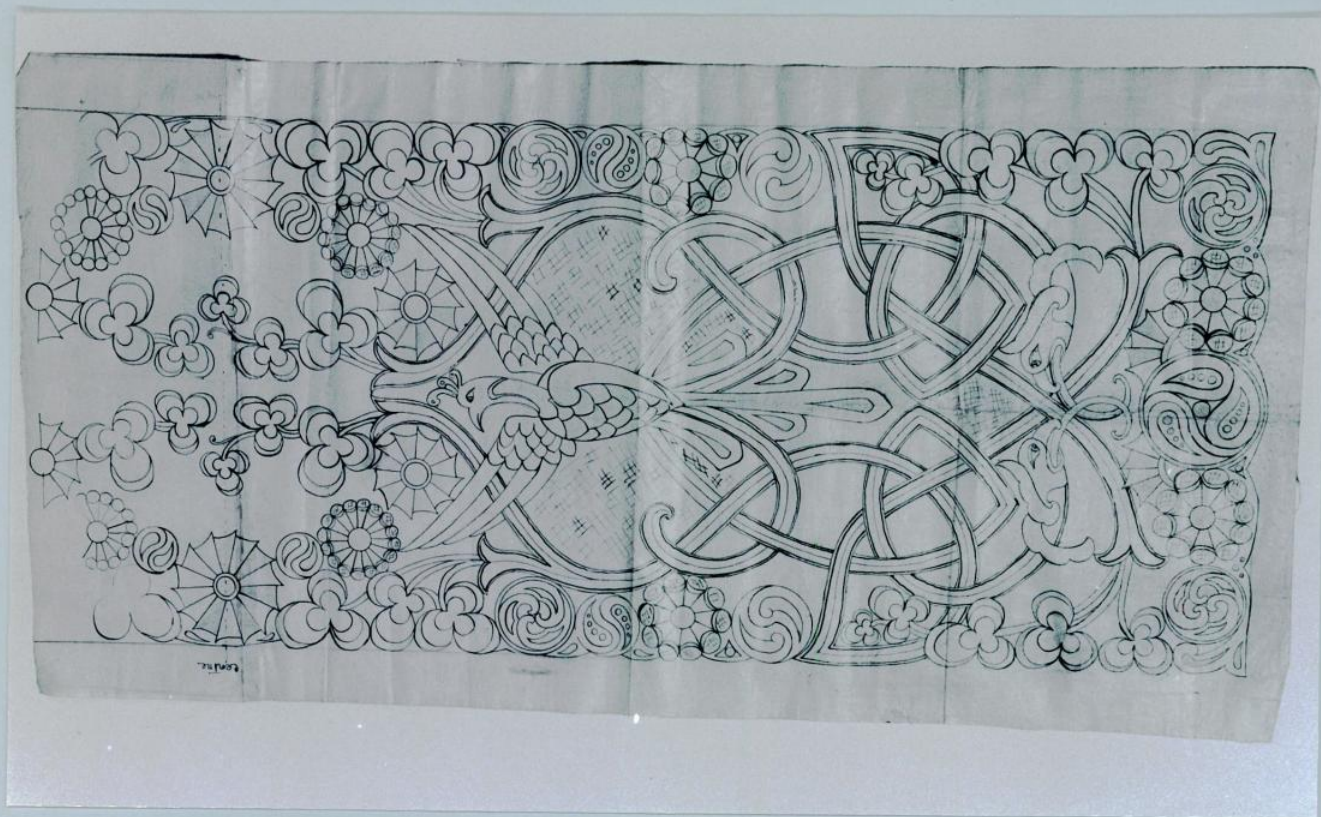


Fig. 10



Cole, Alan S. Catalogue of Antique Lace – Cork School of Art.

Francis Guy, 70, Patrick Street, Cork. 1884.

Jackson, Emily. A History of Hand-made Lace British Museum. 1900.

Other references and reviews still in the collection include:

The Cork Examiner, 16th April, 1885, p.3, cols 3 & 4.

The Cork Examiner, 4th September, 1885, p.4, col. 1.

The Cork Examiner, 24th February, 1886.

Department of Art and Science Registers for the School of Art. 1860-1890.

Crawford Technical Institute Art Department Report Book 1903-1909.

(Deals with the class attendance and sales of lace and crochet, also details of the sale of lace and crochet for the period January 1906-1907).

Further reference includes notes and studies by Mrs. H Leask.

Through the Committee of the Branchardiere Fund (the Irish Industrial Association in Dublin), lace teachers were brought from various parts of the country in order to receive instruction in drawing and design, for short periods, at the School of Art. Lace mistresses from Carrickmacross, Crossmaglen, Armagh and Benmore near Enniskillen attended.

In 1900, a certain number of National School teachers attended. They were required to do freehand drawing, from the cast, foliage from nature, with the brush and geometrical drawing which could be applied to the design of patterns. This experiment proved to be successful.

The Cork School of Art and the branch classes founded at Youghal, Kinsale and Kenmare, acquired a reputation for the artistic character of the lace designs produced. In 1896, Albina Collins of the branch class at the Kinsale Convent was appointed a National Scholarship. In 1897, Georgina MacKinlay of the Cork School and Cecilia Keyes of the class at Kinsale also secured a National Scholarship. In 1897, four of the National Scholarships for South Kensington were from the Cork School of Art and the branch class at Kinsale.⁶⁹

In 1899 a grant from South Kensington under the Technical Instruction Act was made to the school in aid of the teaching of Limerick lace-making and in October 1900, crochet was added to the subjects of Technical Instruction taught in the school. Such classes proved to be of great benefit to designers, with the result that there was a greater demand for designs and better sale of them than before.

The lace design classes in the Cork School of Art were very much influenced by the demand of lace in the fashions of the time with the Youghal branch of the class, the designs were in keeping with the styles of the fashion industry throughout its life-span and its production of lace, often five to ten yards in length allowed for a wealth of lace to be used in ladies' costume design.⁷⁰

As already stated Brennan organised visits with Cole to the convents who had agreed upon the commencement of a course of instruction in drawing and design. Brennan was aware that there were ladies in the convents who had received a certain amount of art education and so felt that they only needed direction in order to produce good results. The classes were taught by some of the sisters of the convents who themselves had started a course of study which would enable them to qualify for the Art Class Teachers Certificate. The first class commenced at the Convent of Mercy, Kinsale in 1884, followed immediately by a class at the Convent of Poor Clares, Kenmare. Two years passed before classes operated in Youghal, Skibbereen, St. Vincent's and Blackrock Convents, Cork, Killarney, Tralee and Thurles.

The course of study adopted consisted of:

Year 1 - Practice of freehand drawing from the flat, and geometrical drawing.

Year 2 - Model drawing, ornament from the cast, and the practice of making working drawings from photographs of antique lace, and, as Brennan had stated, 'correcting the form when necessary'.⁷¹

Year 3 - Drawing plant form from nature, and designing patterns.

Having been informed by M. Lefebure, a prominent lace manufacturer in Paris, that he had at times made as many as five trial pieces from a design before the result was considered satisfactory, Cole formed the idea that the design class in each centre should be in close proximity to the work-room, so that trial pieces could be executed from the lace designs. His ideal was realised in the centres at Kenmare and Kinsale.

The Committee of the Cork Exhibition gave a sum of £200, and the Department of Science and Art also gave the same amount, for the purchase of good specimens of antique lace. Brennan arranged a system of circulation in which each convent had a frame from the collection containing one or more pieces of lace on loan for a month and therefore they had the opportunity of studying from the entire collection.⁷²

Before beginning the tuition at the convent classes, Cole organised a small class of designers at the School of Art, Cork with the object of supplying designs for lace and crochet to those centres which were not advanced enough to make their own designs. Brennan selected a few of the advanced students and set them to copy from the lace in the loan collection and at the same time acquainted themselves with techniques involved in lace-making and the limitations of the material. In some cases, they actually learned how to make the lace for which they were designing. Brennan was of the opinion that it was an

- 1930 - Investment subsidised and as a result research into lace design and production ceased.⁷³

Footnotes

- ⁴³. Cole, Alan S, Two lectures on the Art of Lace-Making, Royal Dublin Society, p20, 19th and 21st February, 1884
- ⁴⁴. Brenan, James, The Modern Irish Lace Industry. p,254
- ⁴⁵. Ibid
- ⁴⁶. Cole, Alan S, Two lectures on the Art of Lace-Making, Royal Dublin Society, p 20, 19th and 21st February, 1884.
- ⁴⁷. Ibid
- ⁴⁸. Ibid
- ⁴⁹. Maguire, John Francis, M.P., The Industrial Movement in Ireland as illustrated by the National Exhibition of 1852, p 224
- ⁵⁰. Ibid
- ⁵¹. Holland, Michael. Cork Lace - A Cottage Industry. Crawford Gallery, Cork, 1990
- ⁵². Ibid
- ⁵³. Cork School of Art. General Committee Minute Book 1850. Crawford Gallery Archive, Cork.
- ⁵⁴. Interview with Mary Fitzgerald, Cork City Museum.
- ⁵⁵. Ibid
- ⁵⁶. Earnshaw, Pat, Youghal and Other Irish laces. p.3.
- ⁵⁷. Interview with Mary Fitzgerald, Cork City Museum.
- ⁵⁸. Murray, Peter, Crawford Municipal Gallery. Catalogue. p 253
- ⁵⁹. Ibid
- ⁶⁰. Department of Agriculture and Technical Instruction for Ireland, Ireland Industrial and Agricultural. Handbook for the Irish Pavilion. Glasgow International Exhibition 1901. pl06
- ⁶¹. Cole Alan S, Two Lectures on the Art of Lace-Making. Royal Dublin Society, 19th and 21st February 1884, p. 20,
- ⁶². Interview with Mairead Dunleavy, National Museum, 9th November 1992.
- ⁶³. Brenan, James, The Modern Irish Lace Industry. p. 254
- ⁶⁴. Ibid
- ⁶⁵. Ibid
- ⁶⁶. Ibid p. 255
- ⁶⁷. Ibid
- ⁶⁸. Crawford Gallery Archive, Cork, File on Lace. 1990
- ⁶⁹. Department of Agriculture and Technical Instruction for Ireland, Ireland Industrial and Agricultural. Handbook for the Irish Pavilion. Glasgow International Exhibition 1901 pl06
- ⁷⁰. Interview with Mairead Dunleavy, National Museum, 9th November 1992.
- ⁷¹. Department of Agriculture and Technical Instruction for Ireland, Ireland Industrial and Agricultural. Handbook for the Irish Pavilion. Glasgow International Exhibition 1901.pl06
- ⁷². Brenan, James, The Modern Irish Lace Industry. p. 254
- ⁷³. Ibid.

CHAPTER 4

National and International Exhibitions

In this chapter, I propose to give details of the exhibitions held both nationally and internationally which give reference to lace manufacture in the mid nineteenth century to the early twentieth century, for these exhibitions had a great bearing on the commercial success of the lace industry then.

The National Exhibition of 1852

In the National Exhibition of 1852 reference is made to the local lace and needlework enterprises operating in the Cork area. The following schools are catalogued and documented:

'The Adelaide School'.

'Mrs. Shaw's School'.

'Miss Robinson's School'.

'The Cork Embroidery School'.

These organisations were established as a response to the poverty evident in the period. As stated in the publication relating to the exhibition written by John Francis Maguire M.P., the then Major of Cork, they were the product of 'the benevolent efforts which has had its origins in genuine sympathy for the suffering of poor females'.⁷⁴ These organisations as stated by Maguire, were responsible for displaying 'the amount of good conferred on society at large'.⁷⁵

While the other schools were solely concerned with varieties of needlework production from embroidery on muslin to the production of various articles such as:

collars

habit-skirts

pocket-handkerchiefs

shirt-fronts,

the Adelaide School was very much concerned with the production of lace. The lace produced included imitations of every variety of old lace, such as guipure and point. Crochet was also produced of which is stated by the author: 'I doubt much if even duchess of the old

regime were adorned with a more sumptuous fabric, or a rarer specimen of what taste and skill could execute',⁷⁶ thus confirming that quality lace was produced. It is important to emphasize that a constant production of 'new and beautiful designs.'⁷⁷

The number engaged in connection with the Adelaide School was about 120. The chief organiser, Mrs. Meredith had a direct connection with the wholesale houses in England, thus ensuring regular trade and the loss arising from intermediate trade and profits.

The wages paid ranged from one shilling to nine shillings a week, the average pay being around four shillings. The weekly payments amounted to £14, with the prospect of considerable increase.'⁷⁸

It is stated that the crochet edgings were most popular as well as the lace in imitation of the old style of lace.

It is stated that 'this school attracted considerable attention, and obtained for it many new purchasers and patrons',⁷⁹ thus advocating that at that time such styles of lace were popular in themselves.

The Cork Industrial Exhibition 1883

In this publication of the Executive Committee on this exhibition, it is stated that the Irish exhibits were confined to lace and embroidery. The lace industry is classified as being 'a domestic industry'⁸⁰ being also 'an important branch of female industry in Ireland'.⁸¹

Competition with machine lace is mentioned as it had been improved in quality and production. It further adds that machine lace 'now seriously competes with all the second class and inferior hand work, and will ultimately drive it from the market ... it is only well designed and finely executed lace that can hold its ground against machine lace.'⁸² The article stresses the importance of good designs and that the Irish lace-workers should meet the uniformity of the machine by the variety of the hand.'⁸³ The lace exhibited though finely executed, is criticised as being 'thrown upon a wretched meaningless design'.⁸⁴ However, the lace design taught in the Crawford Municipal School of Art is complimented and praised for its success in rectifying this problem. The author affirms that elsewhere this has not been the case, thus confirming the unique position in the industry that the Crawford Municipal School of Art held at this time.

Mr. Alan S. Cole is referred to and the collective efforts of both he and Brennan in revitalizing the industry. The visits of Brennan to the convents and the lace-making centres are said to have extended 'the benefits of the Cork School of Art over the south and west of the country',⁸⁵ thus emphasizing the educational value of this institution.

In its conclusion it states that the Cork Exhibition gave 'the promise

of a healthy uprise of national industry; and the pressing necessity of a more practical education of the people, especially by means of technical instruction'.⁸⁶ It is apparent from this quotation that the establishment of such a system of education had a social significance extended from the benevolent efforts of the convents and industrial schools.

The Cork International Exhibitions of 1901 and 1903

In both these exhibitions, the aims of the promoters was 'to show rather what might be done in Ireland in the way of developing industries still unknown but capable of being developed and made profitable'.⁸⁷

The women's section was 'the grand feature of the display'.⁸⁸ It intended 'to show the wide field for remunerative occupation open to all women in the pursuits of handicrafts'. This venture was subdivided into three classes, 'handicrafts, philanthropy, and education'.⁸⁹ The Department of Agriculture and Technical Instruction is responsible for promoting a display of 'the natural products of Ireland'⁹⁰ under these classifications.

The Presentation Convent in Douglas Street, Cork, engaged an instructor in lace-making on their display and in result comments on how a number of girls who showed exceptional skill in lace-making.⁹¹

In the Yorkshire Post, dated 30th May 1902, Professor Roberts Beaumont reviews the lace exhibited. A comparison is drawn between the machine lace made with linen yarn. He favours the hand-made lace since 'the various degrees of contrast ranging from fine to open structure are better graduated when the lace is made by hand'.⁹²

In the 1901 exhibition, the lace is divided into two classes, namely the Loan Collection which is the embroidered linen handkerchief of the Duchess of Connaught. The Irish convents are represented and an open lace panel of Kenmare lace is praised for 'its fineness and quality'.⁹³

In the 1903 exhibition, the Crawford Municipal Technical Institute (as it was then named), exhibit in the women's section, specimens of lace intended for ecclesiastical purposes which had been worked in the institute under the supervision of Mrs. Mullig. In praise, it states that 'the delicate lightness of the design adds considerably to the charm of its originality and beauty'.

Through studying the lace exhibits in a chronological manner, one is aware of the developments in lace making ranging from the old style laces of the 1853 exhibition, to the original and unique style of design enhanced by 'a delicate lightness of the design' in the 1903 exhibition.

There is a definite contrast in the laces between these two events, which was given momentum by the great deal of public interest taken in the development of the lace-making industry, for the industry responded not only to a social need but to an educational need also.

Footnotes

⁷⁰ Maguire, John Francis, M.P., The Industrial Movement in Ireland as illustrated by the National Exhibition of 1852, p224

⁷¹ Ibid. p194

⁷² Ibid. p223

⁷³ Ibid.

⁷⁴ Ibid.

⁷⁵ Ibid. p224

⁷⁶ Ibid. p248

⁷⁷ Ibid.

⁷⁸ Ibid.

⁷⁹ Ibid.

⁸⁰ Ibid.

⁸¹ Ibid.

⁸² Ibid. p270

⁸³ Ibid. p271

⁸⁴ 'Cork International Exhibition, 1902', Queen, 15th February 1902

⁸⁵ Ibid.

⁸⁶ Ibid.

⁸⁷ Ibid.

⁸⁸ 'Presentation Convent and The Cork Exhibition', Monitor, 6th December 1901

⁸⁹ Beaumont Robert, 'Cork International Exhibition, 1902', Yorkshire Post, 30th May 1902

⁹⁰ Ibid.

⁹¹ Cork Examiner

⁹² Gordon-Bowe, Nicola, 'Women and the Arts and Crafts Revival in Ireland', Irish Women Artists 1886-1930, p22

⁹³ Leask, Ada, Some Irish Textiles, March 1950

Conclusion

In this chapter, having traced the revival of the lace-making industry in Ireland, I would wish to understand why the lace-making industry declined after a period of intense activity within the industry on all levels.

It is quite clear that the development of the lace industry was a result of direct response to social, economic and educational needs of the late 19th century and early 20th century. Philanthropic individuals and the religious orders poured their energies into the development of the industry purely to relieve the degree of poverty and impoverishment evident in the society then. Though the wages received were quite low, it was enough to sustain a family and prevent extreme levels of poverty. Another social aspect entailed is that of emigration. As an escape from destitution and poverty (Fig. 12), many emigrated. Such a high degree of emigration existed in the Cork district that the Australian Emigration Board had its head office in Cork City.

The Cork Examiner publication of the late 1890s gives a description of two young girls on the Cork quayside ready to go to Australia via Falmouth. It reports: 'One girl we saw with a gay little goldfinch in a cage ... she and her sister were town-bred and told us that they had learned 'lace-work' from the good ladies at the convent and then they burst out weeping again ... Certain that the lace sales had provided the two girls with a good deal of their passage money which was then about £20.'

A large number of women were actively engaged in the lace-making industry. Uneducated girls and women all over the country found relief from their poverty-ridden lives, engaged in craft-based activities such as lace-making, or philanthropic individuals. From London, Constance Smedley wrote in 1907: 'Of all the ways in which women's activity has been demonstrated of late years, no more noble work has been accomplished than that which the Irish ladies have set out to do... To give a list of those women of all stations who have done good

TABLE 2 ²⁷		
CORK FAMILIES IN SLUM ACCOMMODATION, 1841-1901		
	No. of Families	No. of Families as % of all families in city
1841	11921	72.25
1851	12225	69.51
1861	11582	66.89
1871	10930	63.29
1881	10577	64.58
1891	6753	44.14
1901	1923	12.61

work in the last twenty years would be to compile a dictionary of names.'

It is evident that a wealth of skilled labour existed and thus the groups of Irish lace-makers. However, in terms of organization of this labour force, I feel that the religious orders convent provided the best control and discipline since the lace-makers were aware that they were engaged in moral work as opposed to a cottage industry, thus habits of cleanliness with the use of materials, self-discipline and a consistent up-keep of standards was enforced. In reference to the philanthropic individuals who established other lace-making centres, they endeavoured to provide extra an source of income , since they, the reputedly well-fed saw the plight of the impoverished in their locality. They attempted to cut out the middle-man in the hope of getting better prices for the success of the industry fell on the organiser. Society ladies depended frequently on selling the products to acquaintances and society contacts. This worked well for a time but it meant that the life of a centre depended on the enthusiasm, ability and life-span of the organiser.

Centres organised through convents fared better with the responsibility between members of the community, continuity was guaranteed. As the convent communities were the real philanthropists, taking nothing for the running of the business, their centres had difficulty on that they were not aggressive enough in the market place. Though the longevity of the Irish lace industry is due to the convents, for it would be little more than a memory were it not for the work of the convents.

Coinciding with the work of the convents were the efforts of the both Alan S. Cole and James Brenan, both working in association with the Department of Science and Art at South Kensington, London. The aesthetic of the educational and technical system encouraged by Cole and Brenan was also in conjunction with the convents, that is the application of art to industry. In order for this ideal to be realised, a practical solution had to be attained in order to bridge the gap between lace design and lace production.

The lace design taught at the Crawford Municipal School of Art in association with the Department of Science and Art at the South Kensington, London and the Department of Agriculture and Technical Instruction was the most successful of the schools of art in giving new life to the lace industry. With incentives such as the National Competitions and awards and the scholarships given by the Department of Science and Art at South Kensington, a higher standard of both lace design and production was achieved by the students , ranking the most prestigious among the schools of art.

Why then was there a decline in the industry since numerous efforts were made to regenerate the industry itself?

True, Irish lace-workers under the guidance of Alan S. Cole did develop in that its strengths in terms of the abundance of skilled labour was fully expanded upon and used to the full. Weaknesses in design and the gap that lies between process and design were recognised and therefore rectified.

Though Irish lace did not take any significant share in the early developments of lace, it did excel in eighteenth century and especially in the decades following the Great Famine of 1846-1848, with the exception of the centres at Carrickmacross and Limerick. Successful as some of these ventures were, it was unfortunate that as Ada Leask has stated in her article Some Irish Textiles, 'it was nevertheless unfortunate that they (Irish lace-making centres) developed when the luxury markets of Europe has ceased to exist'. There was a general decline in the whole position of the handmade lace trade in general. Difficulties about designs, competition from machine-made substitutes and a lack of sufficient markets were constantly recurring problems in the nineteenth-century lace industry of Ireland. Ireland's gesture on terms of the hand-made lace produced was of great importance, although unfortunately it was not enough to prevent the occurrence of obstacles which inhibited the further development of the industry in the twentieth century and lead to its inevitable decline.

RELEVANT DATES

- | | |
|------|---|
| 1807 | FOUNDATION OF THE ROYAL CORK INSTITUTION. |
| 1815 | FOUNDATION OF CORK SOCIETY FOR PROMOTION OF FINE ART. |
| 1828 | VATICAN COLLECTION OF CASTS PRESENTED TO THE ROYAL CORK SOCIETY FOR THE PROMOTION OF FINE ART. |
| 1832 | ROYAL CORK INSTITUTION MOVED TO NELSON'S PLACE. |
| 1841 | ART UNION STARTED. CORK SOCIETY FOR PROMOTION OF FINE ART. |
| 1845 | QUEENS COLLEGE CORK OPENED. |
| 1850 | CORK SCHOOL OF DESIGN OPENED. |
| 1851 | GREAT INDUSTRIAL EXHIBITION LONDON. |
| 1852 | CORK NATIONAL EXHIBITION. |
| 1854 | GOVERNMENT AND CORPORATION GRANTS TO CORK SCHOOL OF DESIGN WITHDRAWN. SCHOOL CLOSES. |
| 1855 | ACT FOR ESTABLISHING LIBRARIES AND MUSEUMS PASSED AND MADE TO INCLUDE SCHOOLS OF ART AND SCIENCE. CORK RATEPAYERS VOTE TO TAX THEMSELVES ONE HALF PENNY IN THE POUND IN ORDER TO RE-OPEN THE SCHOOL OF DESIGN (BEING AMONG THE FIRST TO MAKE USE OF THE NEW ACT). |
| 1884 | ON OCCASION OF THE ROYAL VISIT CRAWFORD MUNICIPAL SCHOOL OF ART OFFICIALLY OPENED. |
| 1919 | JOSEPH STAFFORD GIBSON DIED IN SPAIN LEAVING THE SUM OF £14,790 TO THE SCHOOL OF ART. GIBSON BEQUEST. |

Appendix

Cork City Museum:

The Youghal Lace Collection originating from the Presentation Convent, Youghal, Co. Cork, also a study of related published material . A study of published material relating to the Cork International Exhibition 1902.

Crawford Muncipal Art Gallery:

The lace collection originating from the lace design classes at the Crawford School of Art including a collection of foreign lace from the South Kensington Museum, London. A study of related text and published material relating to the collection

THE COLLECTION OF LACE

NEEDLEPOINT LACE. – Pair of lappets. The design of this is composed of a mixture of conventional ornament and naturalistic flowers and sprays. Parts are marked with ridges of raised work, and there is a variety of fillings in. The ground consists of irregular hexagons. This is a rather late 17th century type of Venetian lace, dating at about the time when France had established her lace-making under the tuition of Venetians at Alençon and Argentan. 17th century (about 1660-70). Venetian.

NEEDLEPOINT AND PILLOW-LACE. – Part of a cap or head-dress. The flowers and ornamental fillings are of needlework; the meshed ground is plaited on the pillow and worked in between them. The forms are outlined with a thread. In the needle-made laces of Alençon, the corresponding outline is overcast with button-hole stitches. 18th century. Brussels.

NEEDLEPOINT LACE. Part of a head-dress. The design consists of floral and conventional forms, springing to counterbalance each other on each side of the central device. The ground consists of small meshes arranged in parallel series throughout the specimen. The interchange of varied fillings-in is discreetly carried out to produce both contrast and harmony. This class of work is usually called Point de Venise a réseau, and in texture is the most delicate of known needle-point laces. Late 17th century. Italian-Venetian.

PILLOW-MADE LACE. – A cap or head-dress. The design is composed of small floral and conventional forms, enriched with a variety of little open ornaments, similar to those largely used in the needle-point lace made at Alençon and Argentan. The ground is on regular meshes. 18th century. Flemish.

NEEDLEPOINT LACE. – A cap. The different groupings of details in this design are, perhaps, more instructive than the arrangement of the entire design considered as a whole. Many of the floral forms are inaccurately constructed and somewhat rudely drawn, although the graceful sweep of curves is generally maintained. Early 18th century. French. (Point d'Argentan or Alençon).

FRAMED PIECES. CRAWFORD.

- No. 1. DARNING ON NET AND NEEDLEPOINT stitches inserted into Cut Linen. – An altar frontal or end of a table cloth. The design consists of two similar oblong panels of darned net, displaying two dolphins, one on each side of an adaptation of the classical anthemion. The two panels are divided by a band of linen with stars of needlepoint inserted. A similar band occurs in each of the two halves of the specimen, which is edged with vandykes of netted work. The combination of darned net (Punto a maglia, and in French, Lassis) and needlepoint insertions as here shown, went by the name of Punto reale in the 16th century. F. Vinciolo, a designer, who published many pattern books in Venice and France, was attached to the Courts of Henry III. and IV. of France, as designer for all sorts of needlework, and especially Lassis, in praise of which he wrote a poem. Late 16th century. Italian.
- No. 2. NEEDLEPOINT LACE. – Probably trimming to the front of a lady's dress. This specimen displays a boldly drawn and highly elaborated design of conventional blossomed scrolls, springing from each side of a central device. It should be noted that no 'bars' or 'tyes' are used – the various details touch one another at different points. The dignity of so important a piece of raised Venetian needlepoint lace – sometimes called Gros point de Venise – is perhaps diminished by the craving of the designer to indulge in abundant floriations, and to tempt the lace-worker to labour in producing ingenuities of needlework. The workmanship is, nevertheless, of a high order – displaying many remarkable subtleties in knottings and small loops upon the edges of raised portions. The specimen belongs to the group of Punto tagliato a foliami. 17th century, about 1640. Venetian.
- No. 3. NEEDLEPOINT LACE. – Pair of lappets. – The design is composed of conventional sprays and floral devices, held together by 'bars' or 'tyes', with enrichments of raised work and varieties of fillings in. The distribution of the forms is suggestive in respect of patterns not composed of continuous scrolls. Many of the details are well drawn. Parts, however, from wear and repair have become somewhat confused, so that, as a whole, the design cannot altogether be accepted as a mode. The work comes into the group Punto tagliato a foliami. 17th century, about 1640-50. Venetian.
- No. 4. NEEDLEPOINT LACE. – Pair of lappets. The design of this is composed of a mixture of conventional ornament and naturalistic flowers and sprays. Parts are marked with

ridges of raised work, and there is a variety of fillings in. The ground consists of irregular hexagons. This is a rather late 17th century type of Venetian lace, dating at about the time when France had established her lace-makers under the tuition of Venetians at Alençon and Argentan. 17th century (about 1660-70). Venetian.

- No. 5. NEEDLEPOINT LACE. Part of a head-dress. The design consists of floral and conventionalized forms, springing to counter-balance each other on each side of the central device. The ground consists of small meshes arranged in parallel series throughout the specimen. The interchange of varied fillings-in is discreetly carried out to produce both contrast and harmony. This class of work is usually called Point de Venise a reseau, and in texture is the most delicate of known needlepoint laces. Late 17th century. Italian-Venetian.
- No. 6. NEEDLEPOINT LACE. - A cap. The different groupings of details in this design are, perhaps, more instructive than the arrangement of the entire design considered as a whole. Many of the floral forms are inaccurately constructed and somewhat rudely drawn, although the graceful sweep of curves is generally maintained. Early 18th century. French. (Point d'Argentan or Alençon).
- No. 7. NEEDLEPOINT LACE. - A collar. The design consists of a repetition of closely arranged stems, blossoms and leaves, drawn with an almost uniform width of line. Small and frequent 'tyes' occur between the details. This character of design appears in Flemish paintings of the 17th century. 17th century. Flemish.
- No. 8. NEEDLEPOINT AND PILLOW LACE. - Part of a cap or head-dress. The flowers and ornamental fillings are of needle-work; the meshed ground is plaited on the pillow and worked in between them. The forms are outlined with a thread. In the needle-made laces of Alençon (see Nos. 19 and 20), the corresponding outline is overcast with button-hole stitches. 18th century. Brussels.
- No. 9. TAPE LACE. - A trimming to a cloth. This consists of a border of floral scrolls set between two narrower borders of blossoms and conventional shapes. The lower one is edged with floriated scollops. Bars or ties to hold parts of the pattern together have been sparingly used. Late 16th century. Italian.
- No. 10. TAPE LACE. - A small chalice cover. The design is in the shape of a floriated cross, with flowers in the spaces between the limbs of the cross. The details are designed so

as to touch one another, and thus there is no ground either of 'meshes' or 'bars'. 17th century. Italian.

- No. 11. PILLOW-MADE LACE – Part of the trimming to an alb or an altar frontal. The design consists of continuous conventional scroll forms, set in a meshed ground. 17th century. Italian. 1 yard.

This early pillow lace is sometimes called 'Guipure'. The term 'Guipure' is often applied to the laces (either made by a needle or on the pillow) of which the characteristic designs are composed of conventional scrolls. But 'Guipure' is a term descriptive of a class of work and not of design. Guipure was sort of open work made with threads whipped round thin strips of parchment, and corresponds in a measure with modern gimp work.

- No. 12. PILLOW-MADE LACE. – Part of a furniture trimming. The forms in the design appear to be adaptations from wrought metal ornament. Late 17th century. Italian.

- No. 13. PILLOW-MADE LACE. – A border. The design consists of a continuous and graceful scroll, with fantastic, floral forms, some of which derive a play of light and shade from the ranges of raised knottings. The scrolls are held together by bars or ties. 17th century. Italian.

- No. 14. PILLOW-MADE LACE. – Part of a border. The drawing of the flowers is noticeable, and so too is the graceful flow of scroll. Late 17th century. Italian.

- No. 15. PILLOW-MADE LACE. – Part of a border. The design consists of a scroll (starting from the spiral in the upper left hand corner of the specimen) with leaves, flowers, birds, animals, and a sportsman, held together by 'bars' enriched with little loops. The edge of the lace is suggestive. 17th century. Flemish. 1.25 yard.

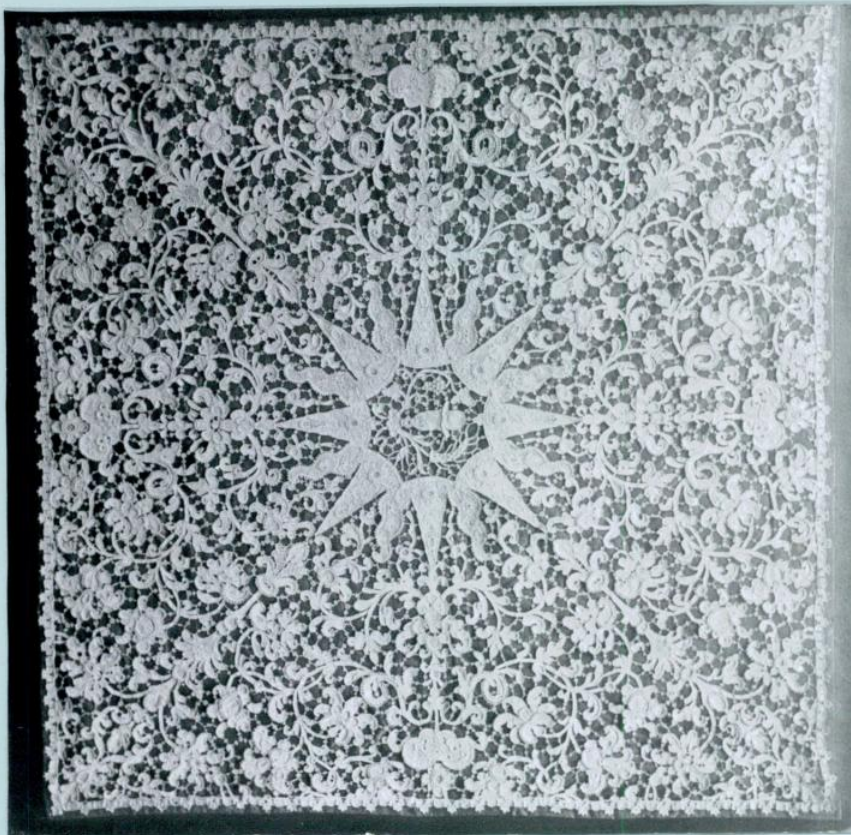
- No. 16. PILLOW-MADE LACE. – A border. The design consists of a broken and not very clearly defined scroll, held together by bars or ties. 17th century. Flemish.

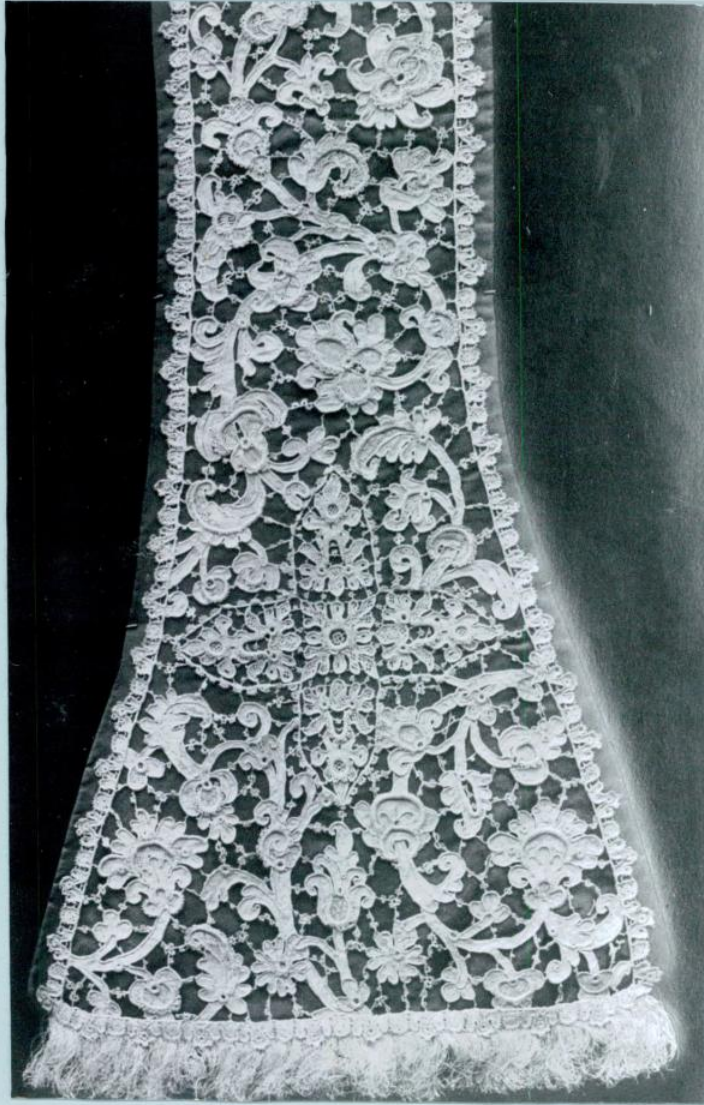
- No. 17. PILLOW-MADE LACE. – A cap or head-dress. The design is composed of small floral and conventional forms, enriched with a variety of little open ornament, similar to those largely used in the needlepoint lace made at Alençon and Argentan. The ground is of regular meshes. 18th century. Flemish. Brussels.

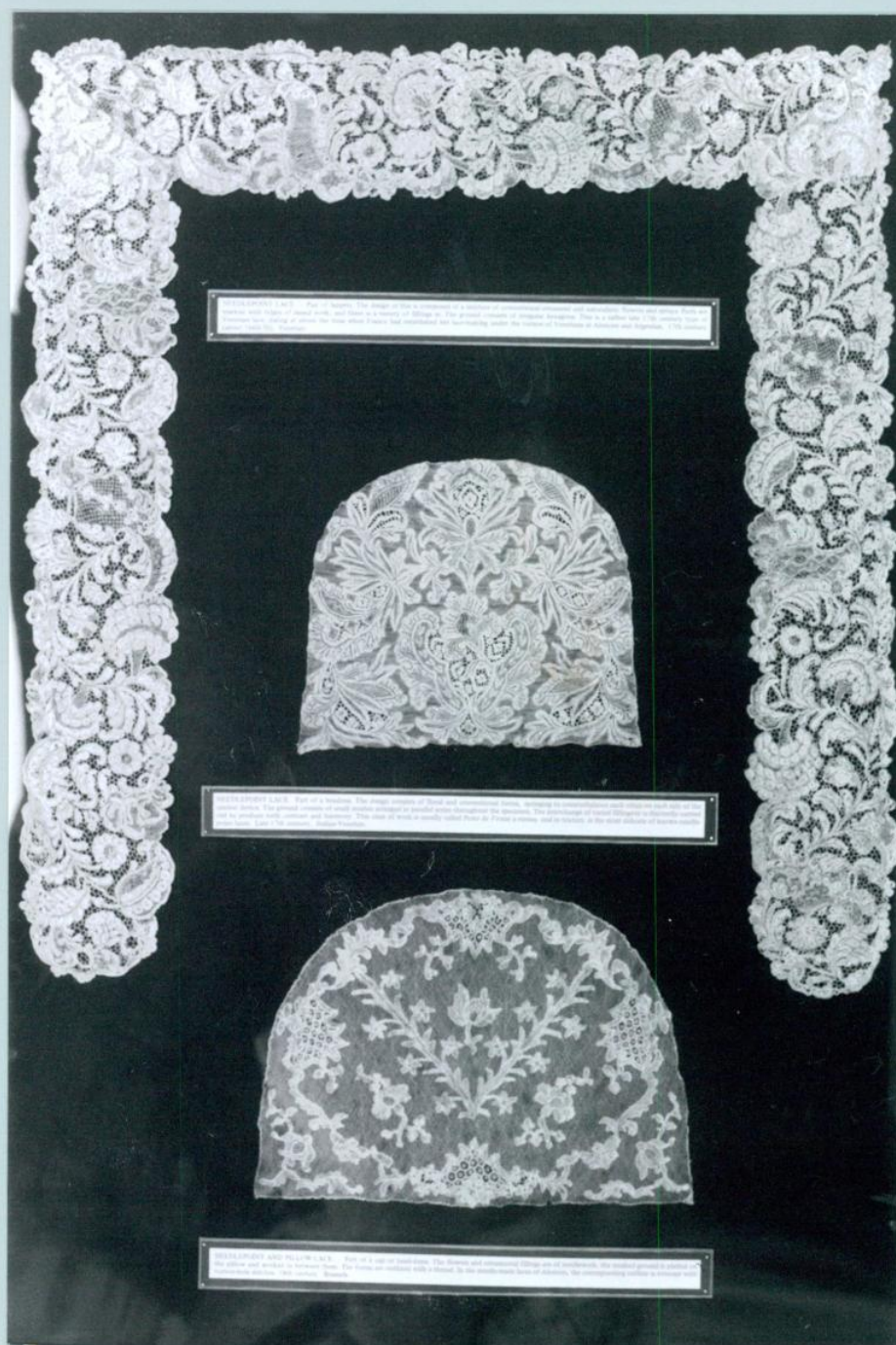
- No. 18. PILLOW-MADE LACE. – A Jabot or trimming to a neck-cloth which hung beneath the chin. The design contains an

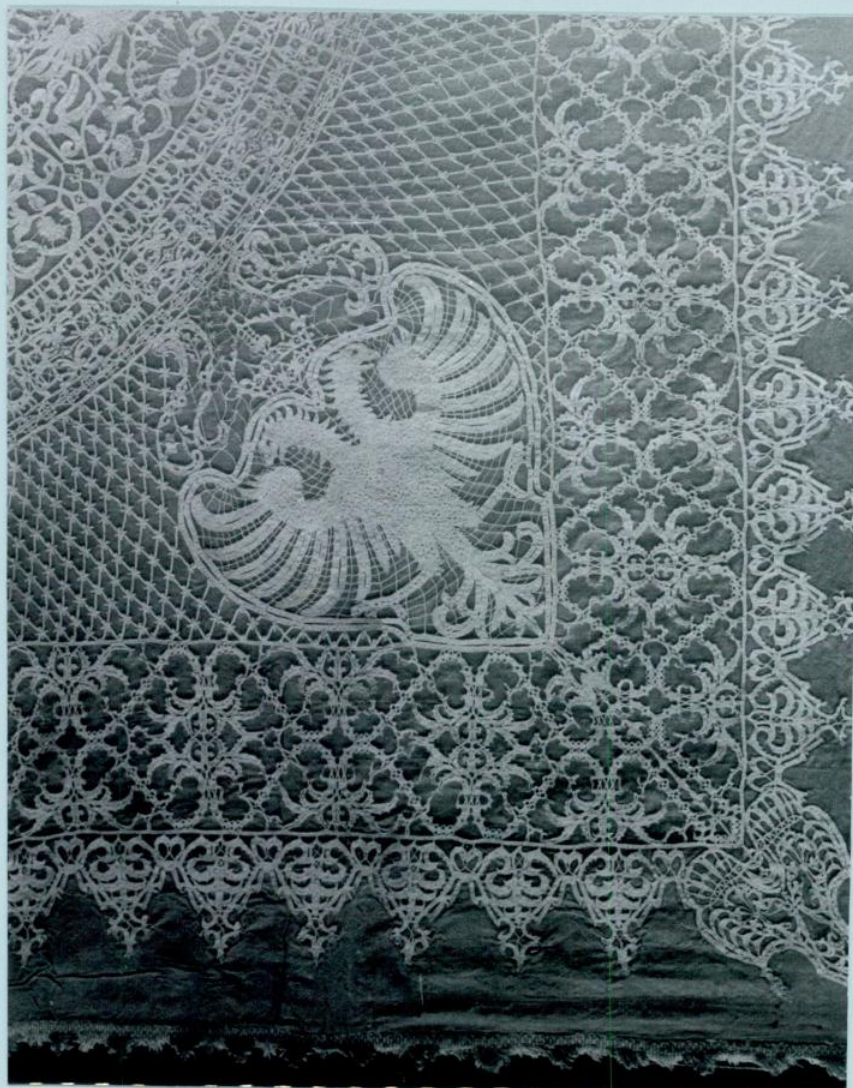
important central shell-like device which spreads from a vase, beneath which are flowers and leaves. A similar scheme, treated on a smaller scale, appears on each side of the lower part of the jabot. Spreading in a diagonal direction from the centre and across the two sides, are five open spaces, filled in with straight sprays of little leaves. In between these open spaces appears the regular meshed ground upon which, in other parts of it, are symmetrically scattered little bouquets. The enrichment of the shell-like devices with varied diaperings is noticeable. Late 17th century. Point d'Angleterre. Flemish. Brussels.

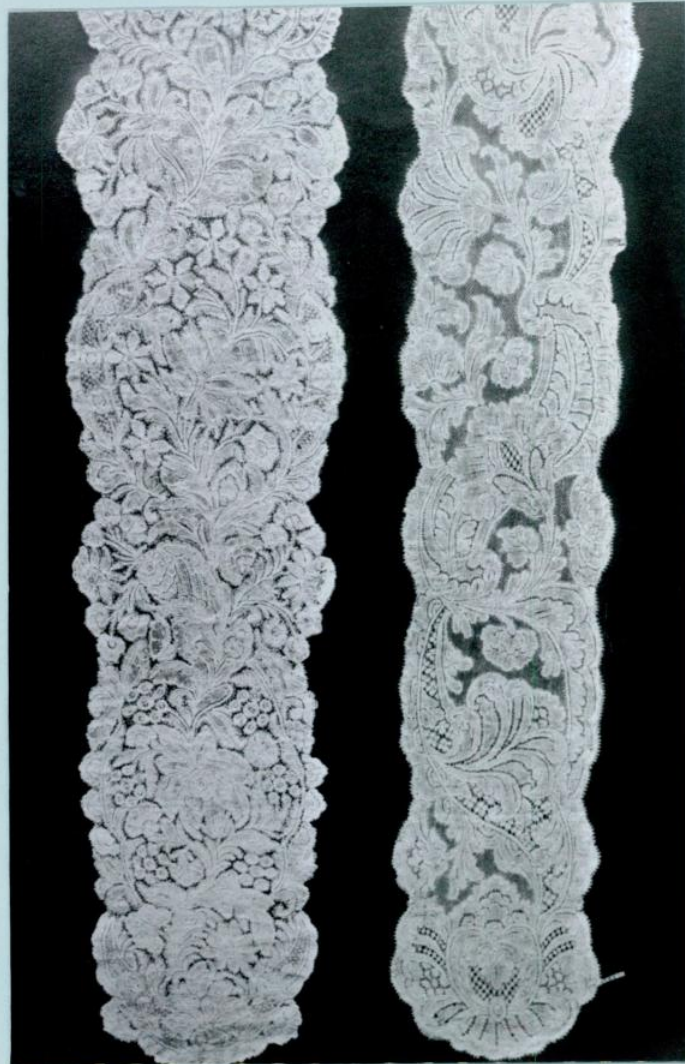
- No. 19. PILLOW-MADE LACE. – Part of a border. The ornamental details are worked separately from the meshed ground to which they are applied. 'Appliqué work.' 19th century. Brussels.

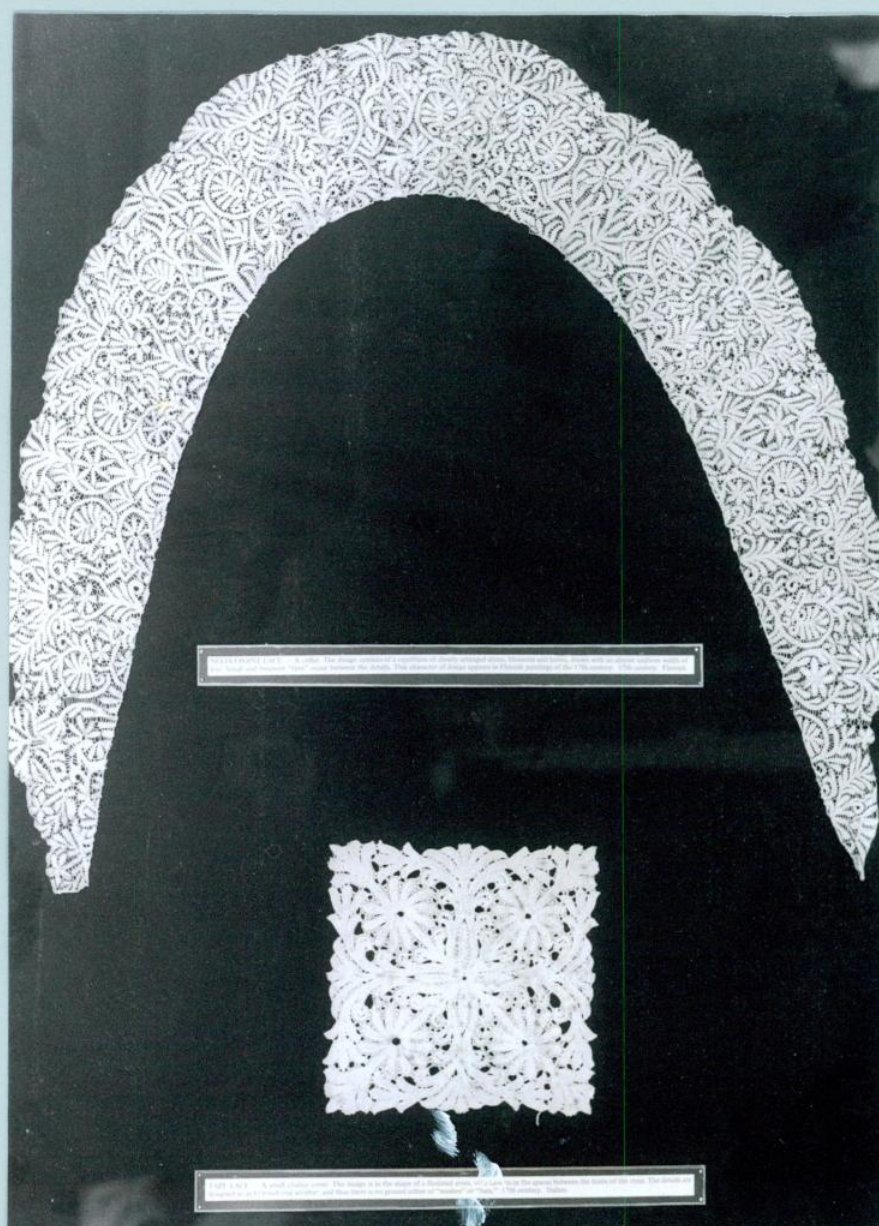
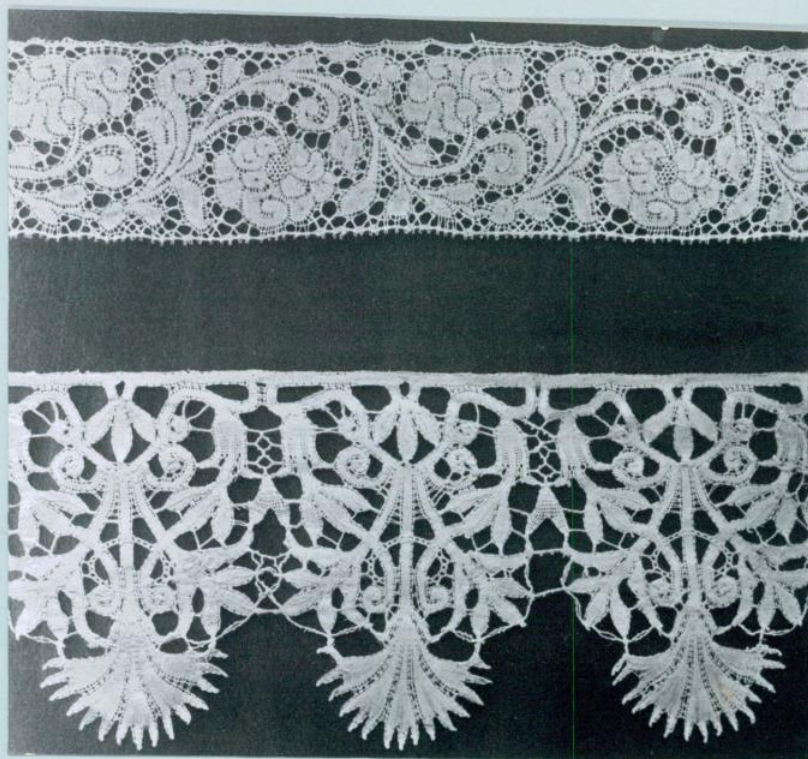




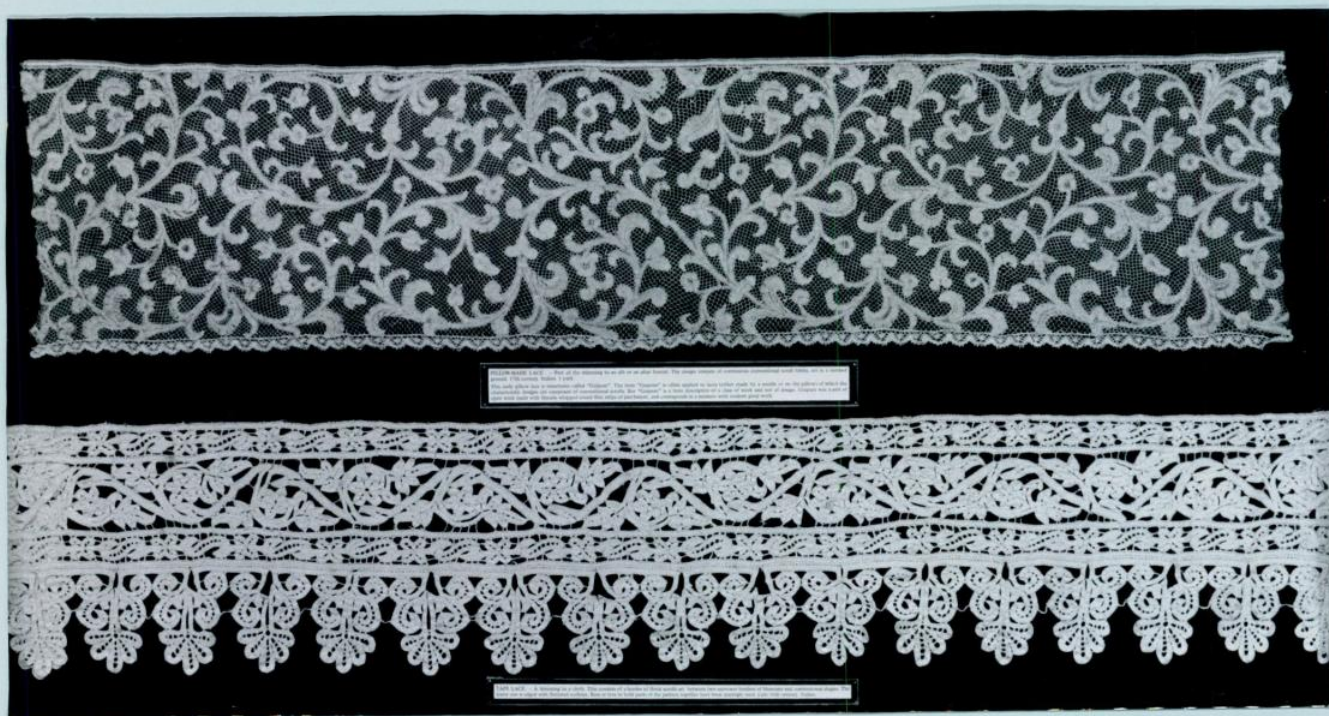


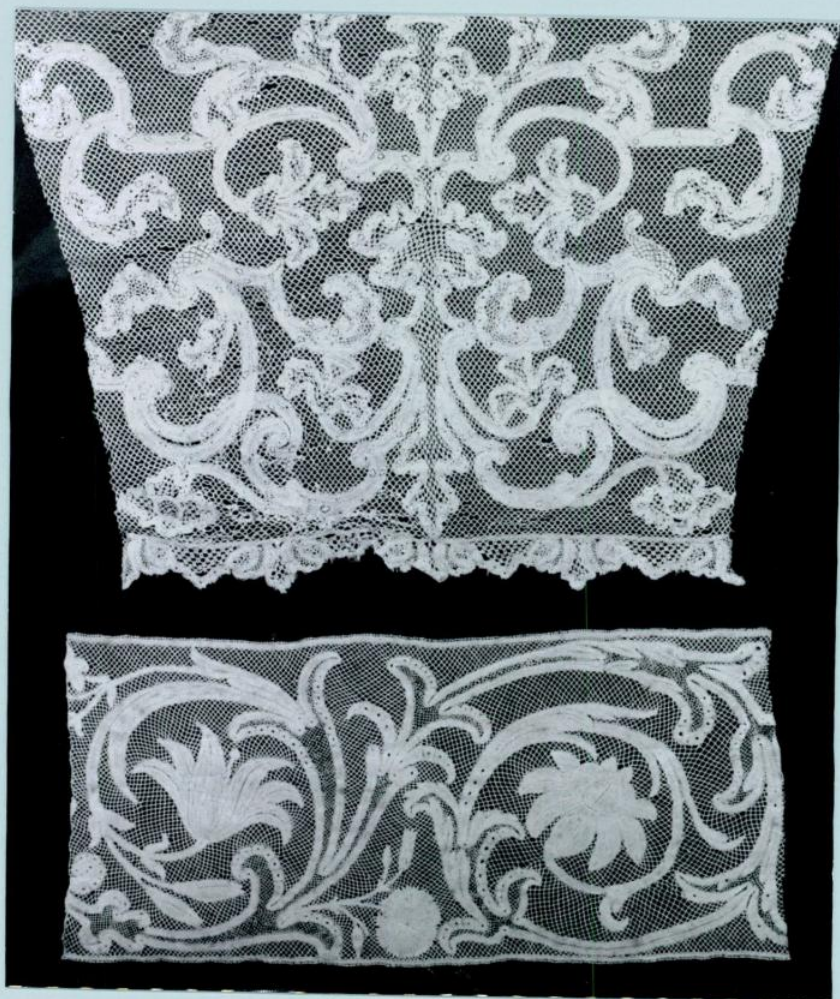




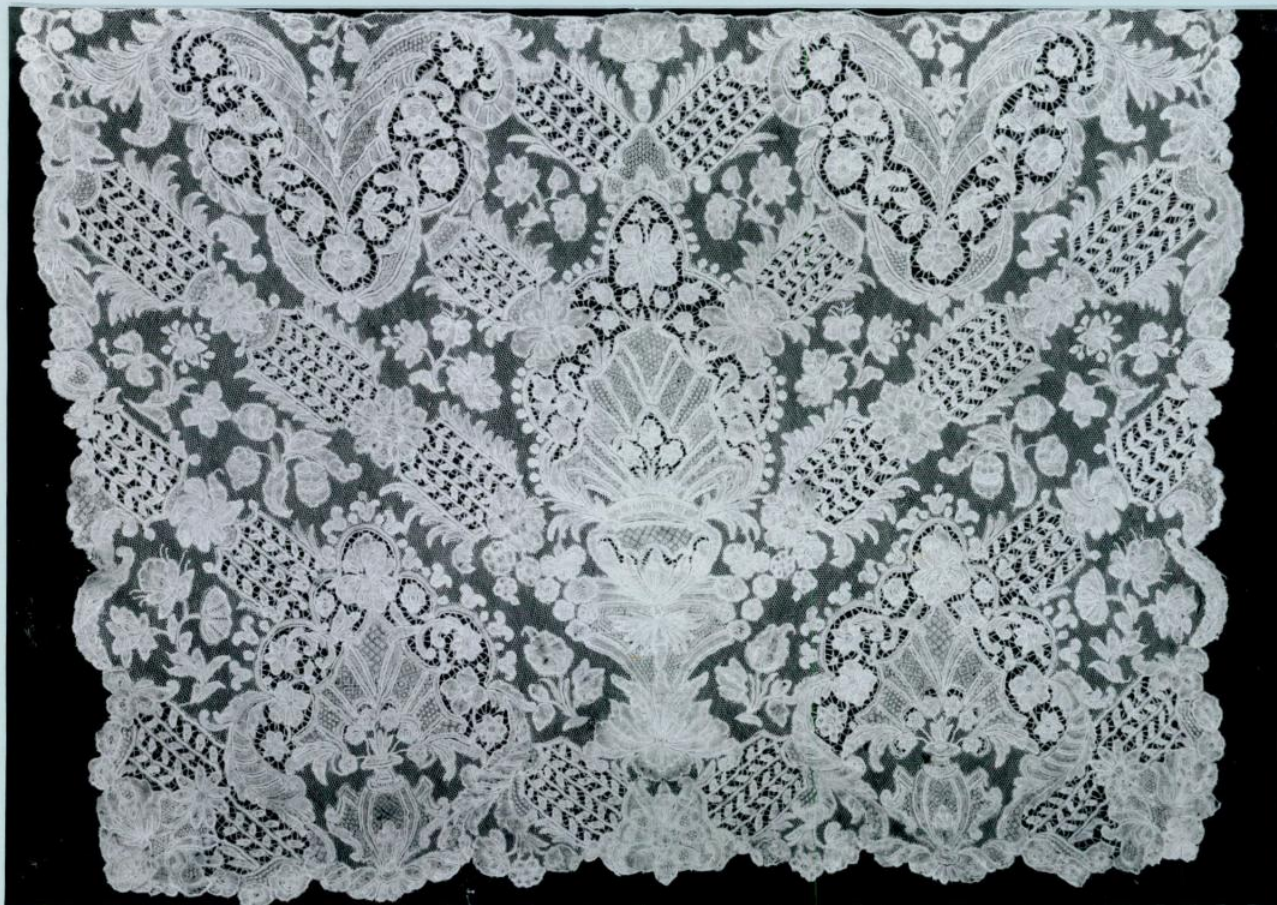














PHOTOGRAPHS OF LACE.

1. Venetian – 17th century.
Chalice cover by needlepoint lace.
'Punto tagliato a foliami'.
Actual size of specimen – 24.5 inches.
2. Venetian – 17th century.
Stole of needlepoint lace.
'Punto tagliato a foliami'.
Actual size of specimen – 7 ft. 2' x 9'.
3. Spanish – 17th century.
Part of a border of an Alb.
Actual size of specimen – 6 ft. 8' x 10.5'.
4. Flemish or Italian – first half of 17th century.
Portion of the bed cover of pillow made work.
5. Flemish.
(Brussels) – 18th century.
Lappet (one of a pair) of pillow made lace.
Actual size of specimen – 2 ft. x 5'.

Flemish.
(Mechlin) – 18th century.
Lappet (one of a pair) of pillow made lace.
Actual size of specimen – 1 ft. 8.5' x 3.75'.
6. Venetian – Second half of 17th century.
Part of a Collar of needle-point lace.
'Punto tagliato a foliami'.
Actual size of specimen – 3 ft. x 7'.
7. Italian – 17th century.
Part of a border or insertion.
Pillow made lace.
Actual size of specimen – 2 ft. 8' x 2.5'.

Venetian – 17th century.
Part of a border.
Pillow made lace.
Actual size of specimen – 2 ft. 8' x 4.75'.
8. Flemish (Brussels) – late 17th century.
Pillow made lace.
A 'Jabot' or trimming to a neck-cloth which hung beneath the chin.
'Point d'Angleterre'.
9. Italian – 17th century.

Pillow made lace.
A border.

Flemish – 17th century.
Pillow made lace.
A border.

Flemish – 17th century.
Pillow made lace.
Part of a border.

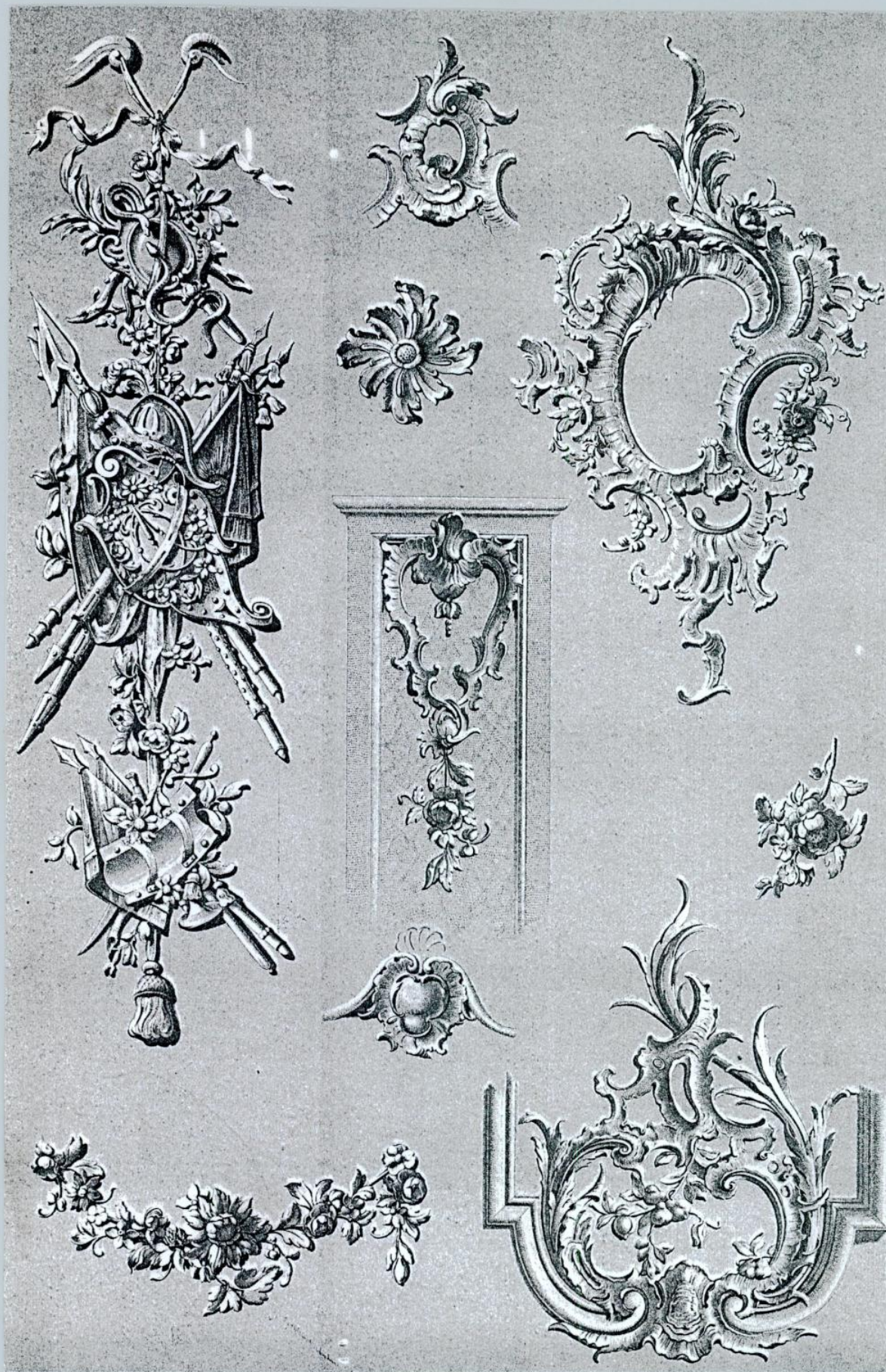
10. Unidentified Motifs (5 samples in all).
11. Unidentified lace Motifs.
12. Possibly Irish – c. 1900.
Crochet borders.

Material from the Illustrations

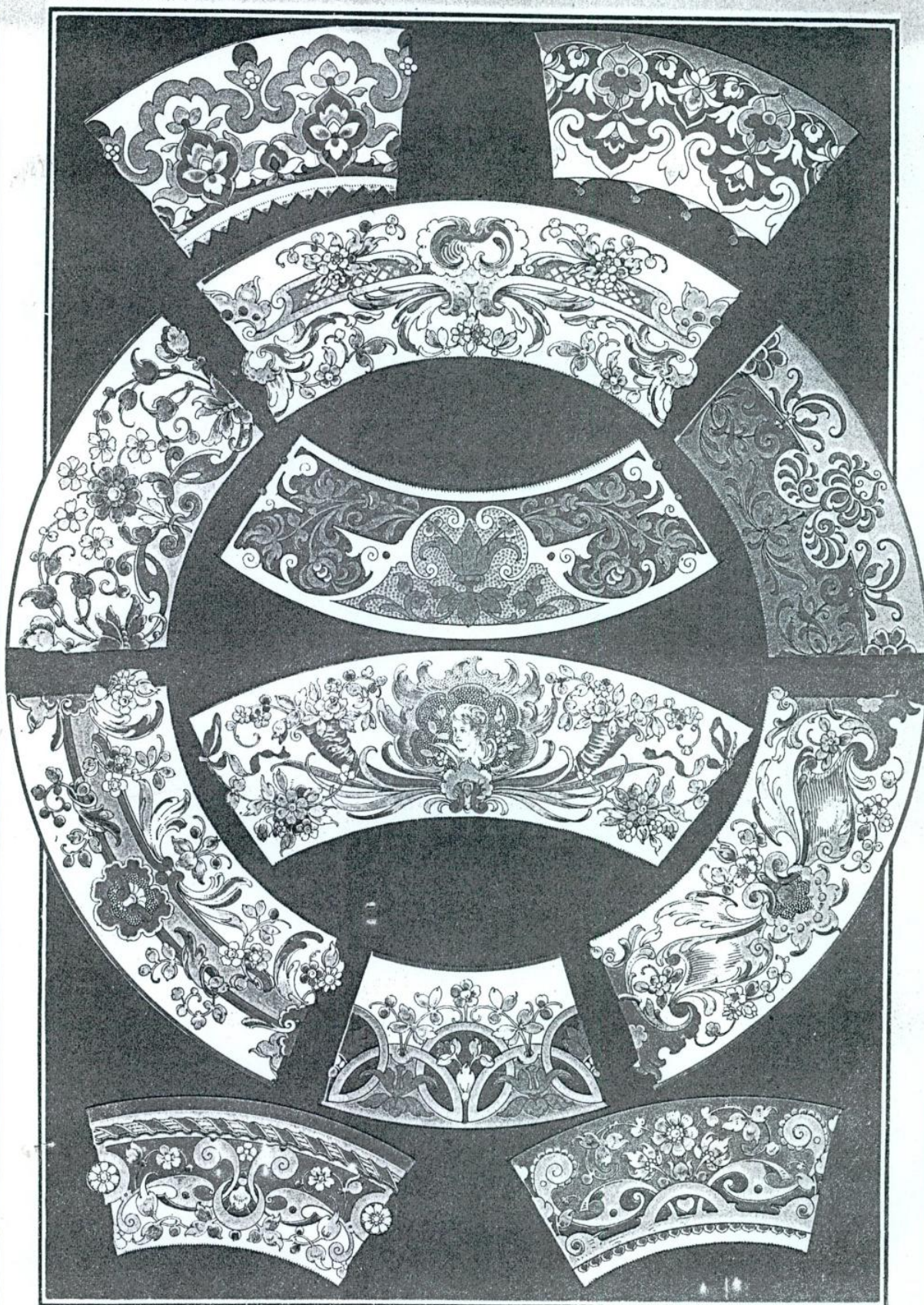
Crawford Gallery Archives

- Fig 6 Technical instructions on the construction of stitches originating from Victoria and Albert Museum, London.
- Fig 10 Rococo Mirror frame by F. von Holaday "The Act Decorative III The Electrotpe Company London."
- Fig 11 Painting on Porcelain by J. Habert-Dyn "The Act Decorative III" The Electrotpe Company London.
- Fig 9 "Stucco Ornaments" (Rococo)) from the Castle of Bruehl. "The Act Decorative" Drawn by F. Hildenbrandt. The Electrotpe Company London.
- Fig 12 Designs for Painting on Wood or Porcelain. "The Act Decorative III" The Electrotpe Company London.
- Fig 13 Designs for Earthenware Plate and Decorative Panel originating from the Crawford Gallery archives. Possibly source material for lace design by the nuns of the Presentation Convent, Youghal.
- Fig 14 Lace Notes written by Ada Leas
- Fig 15 Advertisement for lace made at the Crawford School of
- Fig 16 Illustration for the Cork International Exhibition 1902 from the Cork Museum Archives.
- Fig. 17 Photographs of lace designed and made by Amy Whiteleg of the Crawford Municipal School of Art, Cork.

Fig 10





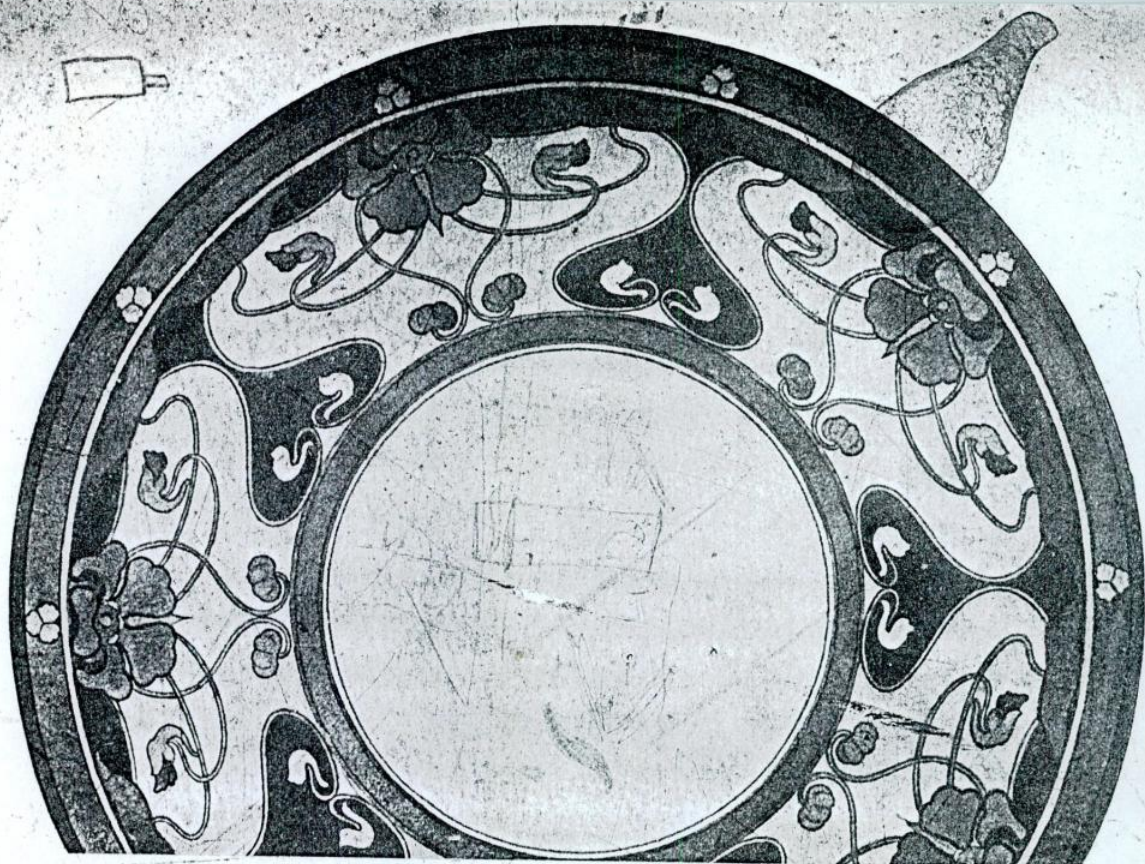


The Art Decorator III.

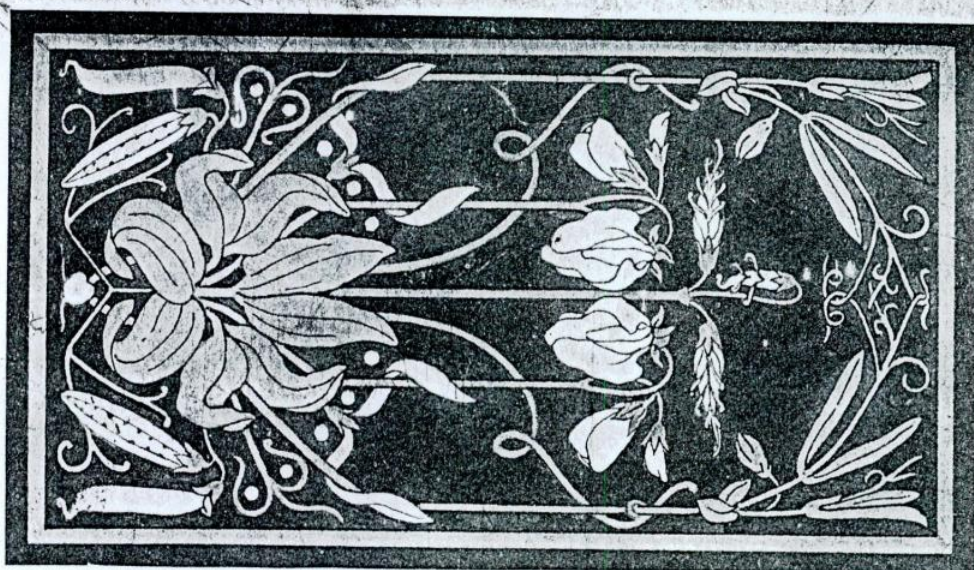
Printed by E. Hochhaus, Stuttgart.

The Electrotype Company, London.

By L. Hellmuth.



Design for
Earthenware
Plat.
Painted in
Underglaze
Colour.
"Molly"
Nasturtium.
COLOUR:
Flowers,
Orange;
the darkest pattern
deep brown
Blue,
the remainder
Light Green,
imitating to
Turquoise.
Ground,
Celadon.
Size 3.



Design for
Decorative Panel.
"Molly,"
Sweet Pea.
COLOUR:
Flowers & Fruit,
Sage Green
(nearly Cream).
Foliage,
Yellowish Sage
Green.
Ground,
Deep Slate
Blue.
All Colours
much broken.
Size 3.

Selected from works "Accepted" for A.M. Certificate.

Lace Notes.

General p. 1-3. Def. tion (p. 1) General use in Europe in 17, 18, 19 C's for both men & women.
Kinds (p. 1) Needlepoint, bobbin, mixed & misc, like tope lace, crochet, knitting, etc.
Machine net by 1810-1820 & machines for laces 1837.

Specimens & photos

Ph. card 1820
Carriemacross p. 4

3 photos

Development. cut-work; developed into reticella & then the true lace - "Punto in Aria". Famous Gen. pt de Venise; flat pt de Venise, etc.
French Argenton, etc., & the Brussels variations.
Pillow, etc. lace. Quaker, if coarse, but also fine like Mechlin. Mostly done in N. Italy, Flanders, & France. A kind of weaving instead of button-hole stitches like needlepoint.
Carriemacross. Machine-net perfected by 1820. Station applique work inspired Mrs. Porter of Donegowne, B. Mon. to start an industry applying contrivance to net & extra decoration w. npt stitches.
Phon II. Start of Both & Shirley School as post-famine relief measure, 1850-90.
Phon III. Decline overtaken by means of St. Louis Convention, 1890.
- Miss Keiler invented the guipure, i.e. w. net.

1829
Limerick p. 5.

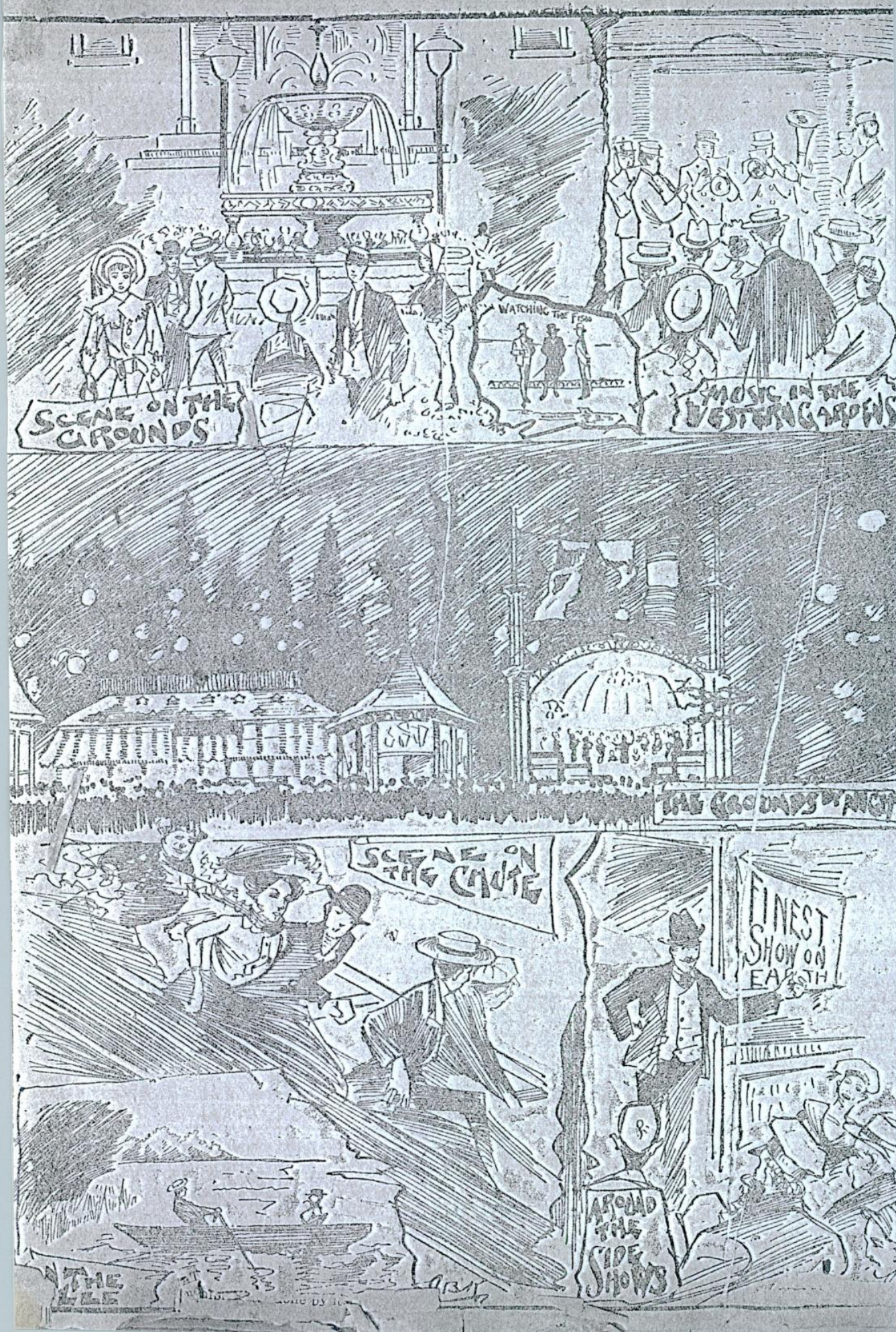
also 3 photos.

Commercial enterprise. Started by Charles Walker of Oxfordshire who m. dau. of an Eng. lace-maker. But over abt 20 girls as teachers.
3 Kinds. Tambour, needle-run or tambour & needle-run & npt, arrichmacross, etc.
I 3 photos. Whilst Walker was alive, successful.
II after Walker's death, 1843, commercial firms & standards degenerated, i.e. 1843-1885. 1,500 or so employed in 1850 when standard still good, i.e. till 1865.
III Industry again saved by means of Convention of Good Shepherd & influence of Mrs Robert Vere G. Brien, who, after 1885 got help re designs fr. Cole & Brennan. Help fr. various St. agencies up to 1922 & recently the efforts of St. Counting women's Ass.

P.T.O.

CROCHET ALB
DESIGNED ~~AND~~ WORKED
AT THE
CRAWFORD SCHOOL ~~OF~~ ART

CORK EXHIBITION.





Glossary

APPLIQUE.

Needlepoint or bobbin lace motifs sewn on to a continuous ground of either bobbin or machine-made net.

BARS.

See brides.

BOBBIN LACE OR PILLOW LACE.

Lace made by twisting, crossing and plaiting threads round and between pins that control the design. The threads are carried on lace bobbins, and the work is supported on a pillow.

BRIDES OR BARS.

The plaits in bobbin lace, or the buttonholed threads in needlepoint lace, that connect the different parts of the pattern.

COLLAR LACE.

The name given to the edging lace with rounded scallops that was used to decorate collars from 1625 to a little after the middle of the century. It can refer to either needlepoint or bobbin lace.

CORDONNET.

A raised outline to the pattern of needle-made or bobbin lace, made of thicker thread or of a group of threads. In needlepoint lace these were buttonholed over.

FILLINGS, MODES OR JOURS.

The decorative openwork used in enclosed areas of both needlepoint and bobbin lace designs, in contrast with the normal plainer ground mesh or the brides.

FLAT POINT OR POINT FLAT.

Needlepoint lace with no extra work in relief. These terms are used especially for the flat 17th century Venetian lace to distinguish it from the richer lace made at the same period that is famous for its raised work.

GUIPURE.

Most commonly used for heavy or moderately heavy lace in which the parts of the pattern are joined by brides, not a mesh. In the 16th and 17th centuries, the word meant a thick thread covered with silk or metal wire, and gold and silver lace was also referred to as guipure. In the 19th century, the word was used frequently and loosely, with varied meanings, so perhaps it is best to avoid if possible.

LA.

Two long, narrow pieces of lace hanging loose from a lady's head-dress, fashionable for formal occasions from the late 17th century, through the 18th century, and still worn occasionally in the 19th century.

MEZZO PUNTO OR TAPE LACE.

The pattern of this lace is formed from a continuous braid or tape. In early specimens this was bobbin-made, but in the 19th century and 20th century pieces, the tape is almost invariably machine-made. The ground-work of mesh or brides and the fillings are needle-made.

NEEDLEPOINT LACE.

Lace made with needle and thread, over a design drawn on parchment.

PILLOW LACE.

See bobbin lace.

PLAITED LACE.

Bobbin lace made principally of plaited threads which are interwoven as they cross each other, and with only small areas of cloth work.

POINT.

(French) stitch.

POINT LACE.

Logically this should only refer to needle-made lace, but it has often been used to suggest fine quality in bobbin laces, such as 'Buckinghamshire Point'. It is therefore better to use the term 'needle-point lace' when meaning lace made with the needle.

PUNTO.

(Italian) stitch.

RETICELLA.

Needlepoint lace constructed in rectangular spaces in cut linen. The designs are mainly geometric.

ROSE POINT.

Needlepoint lace with work in relief. 'Rose' here simply means raised.

TAPE LACE.

See mezzo punto.

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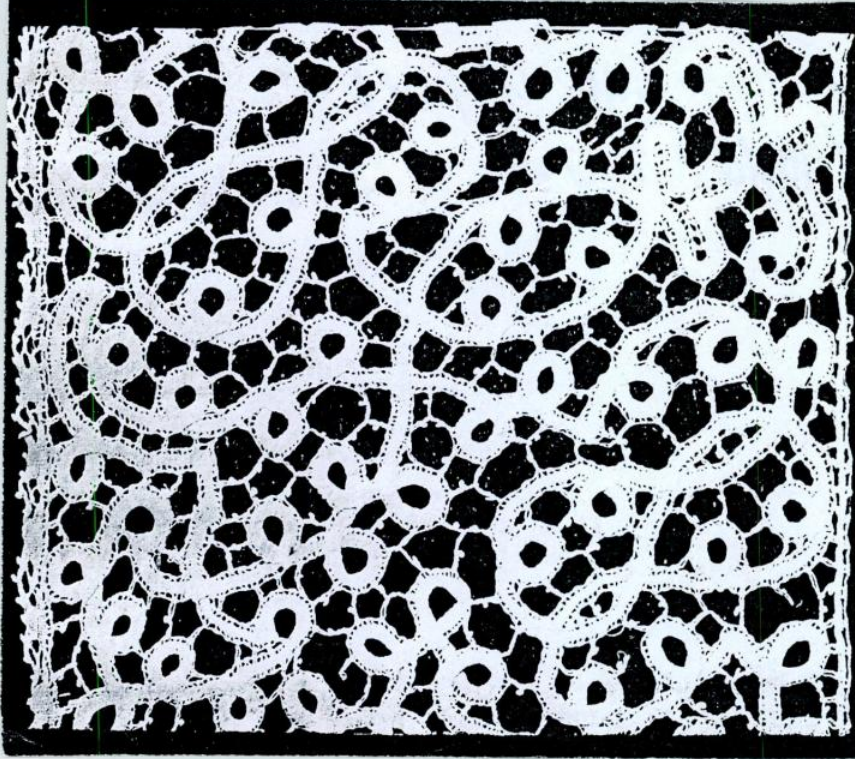
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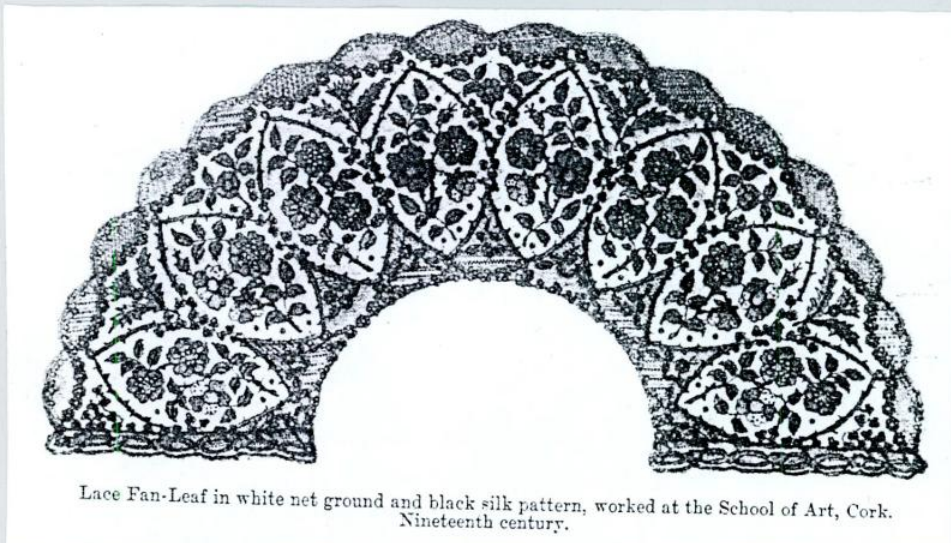
Illustrations

CRAWFORD SCHOOL
OF ART

Genose tape guipure,



Design for fan



Lace Fan-Leaf in white net ground and black silk pattern, worked at the School of Art, Cork.
Nineteenth century.

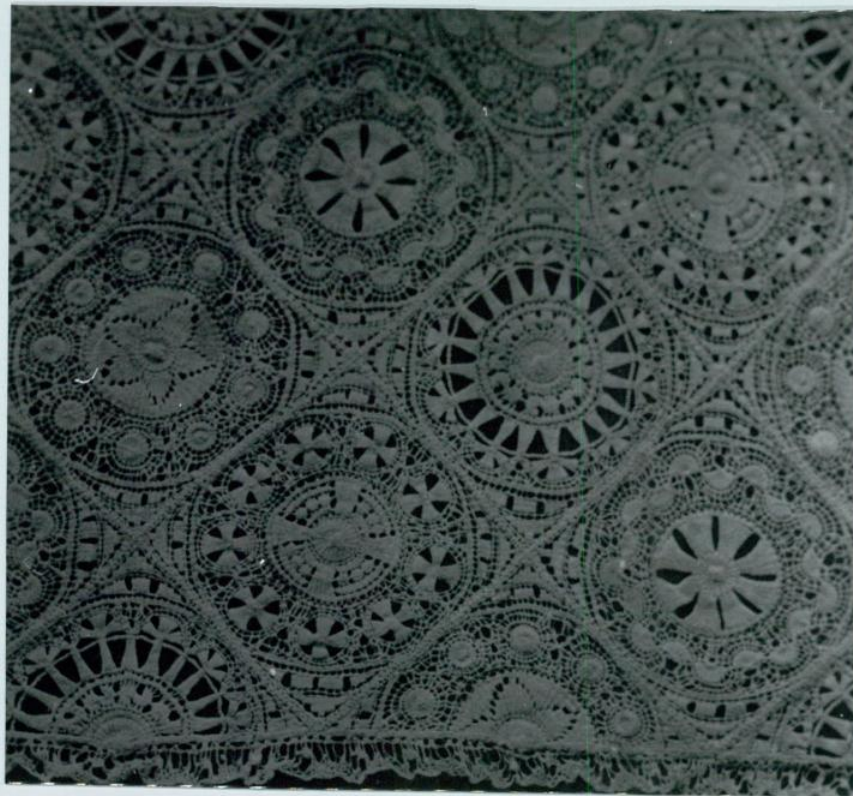
Design for damask



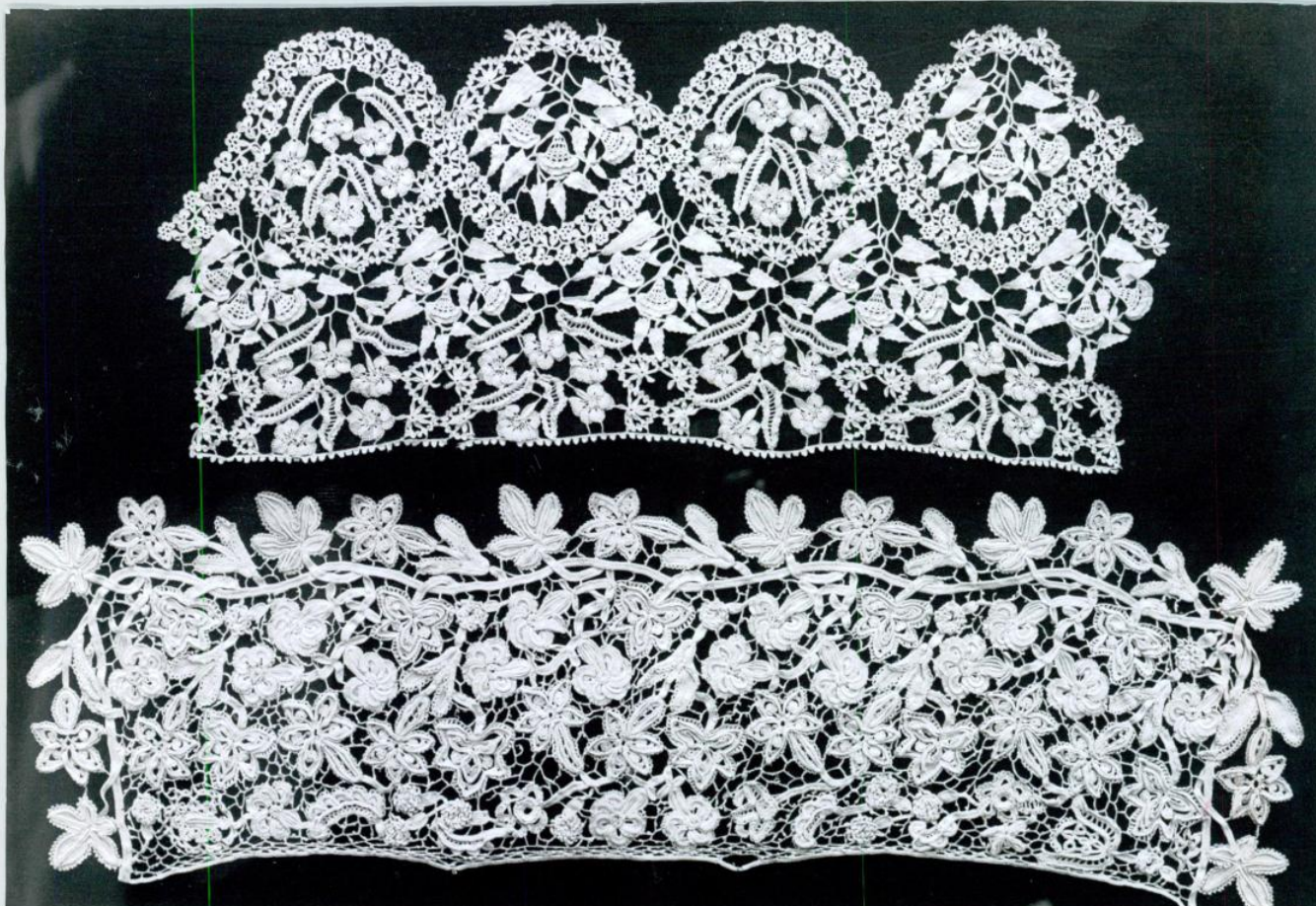
Borders and insertion of cro-
chet, designed by Michael
Holland for Dwyer & Co,
Cork, late 19th century



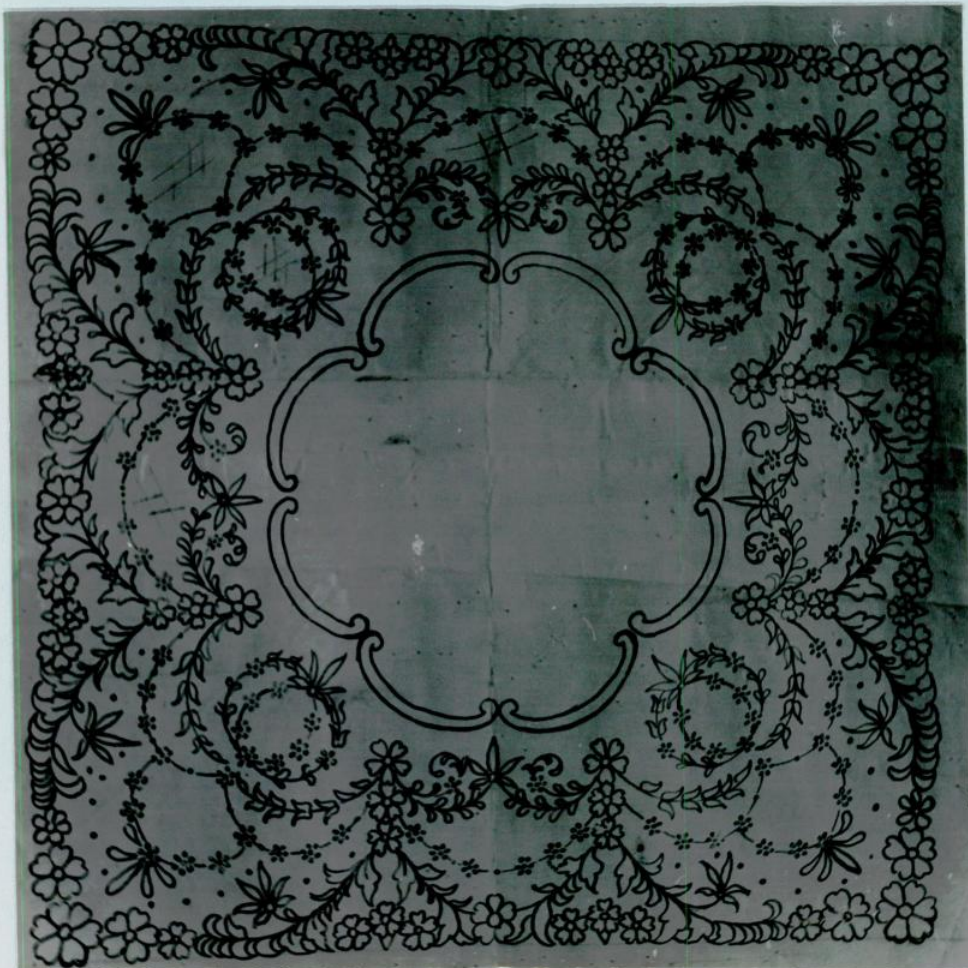
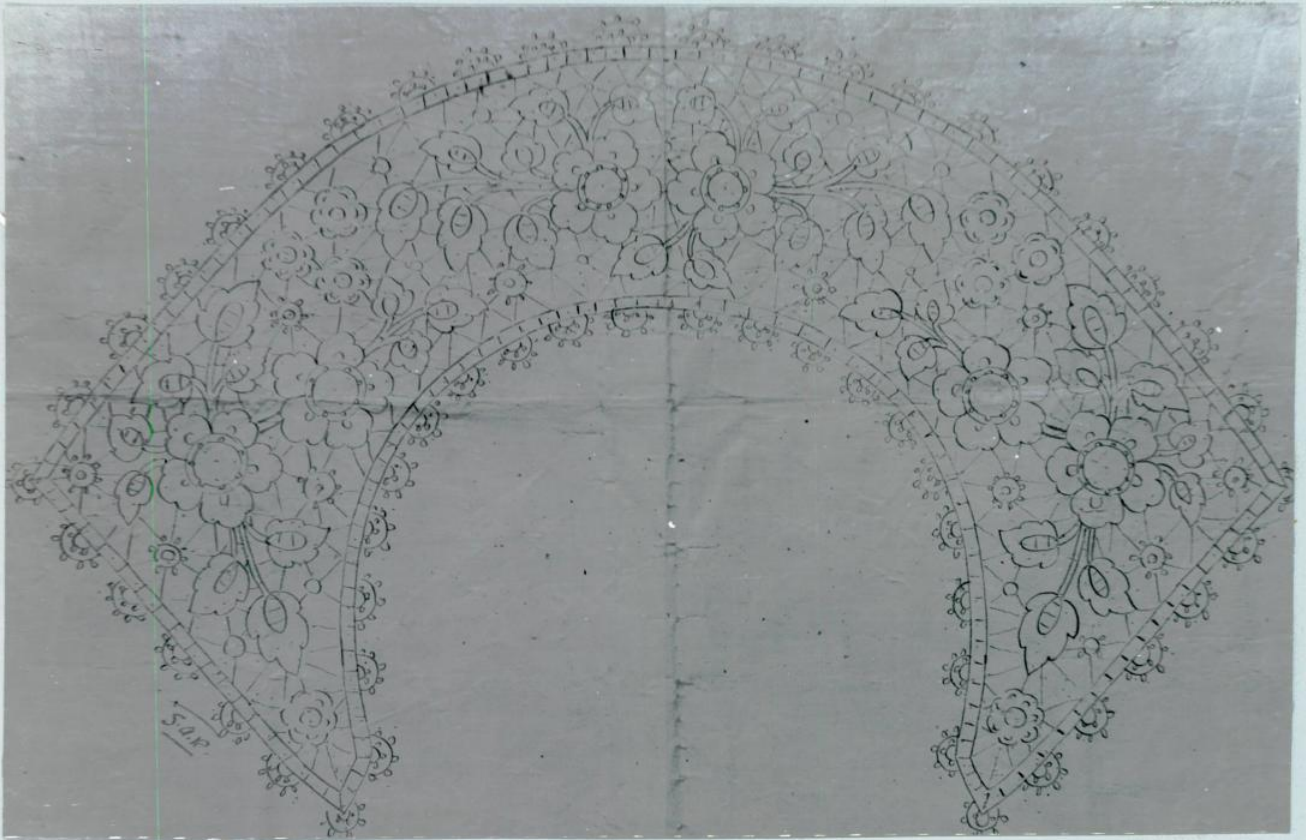
Part of a border of an alb,
Spanish, 17th century

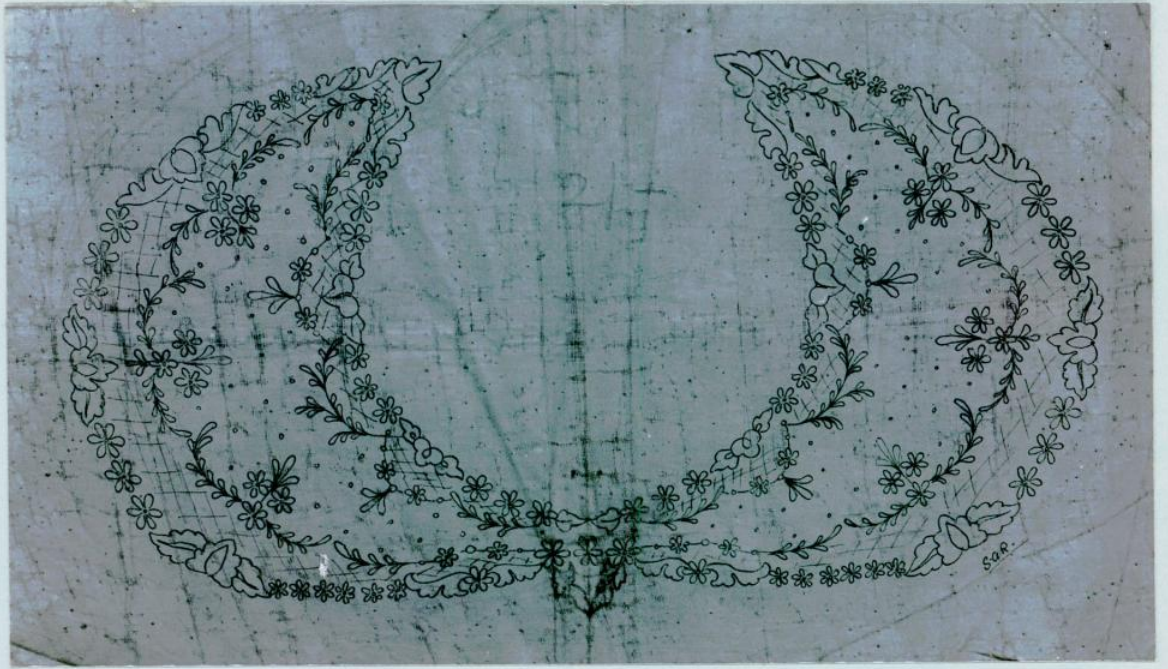


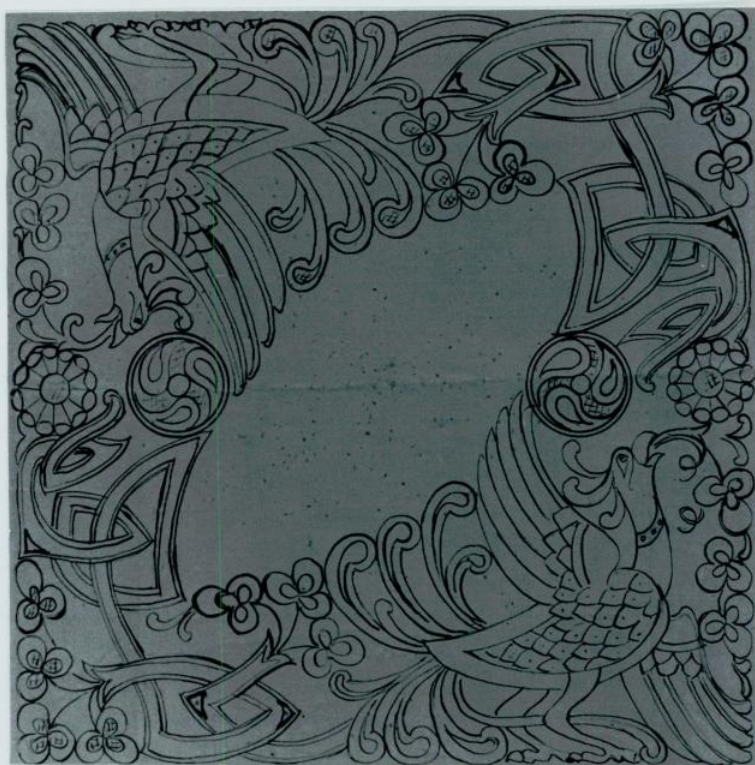
Crawford School of Art, Cork,
late 19th century

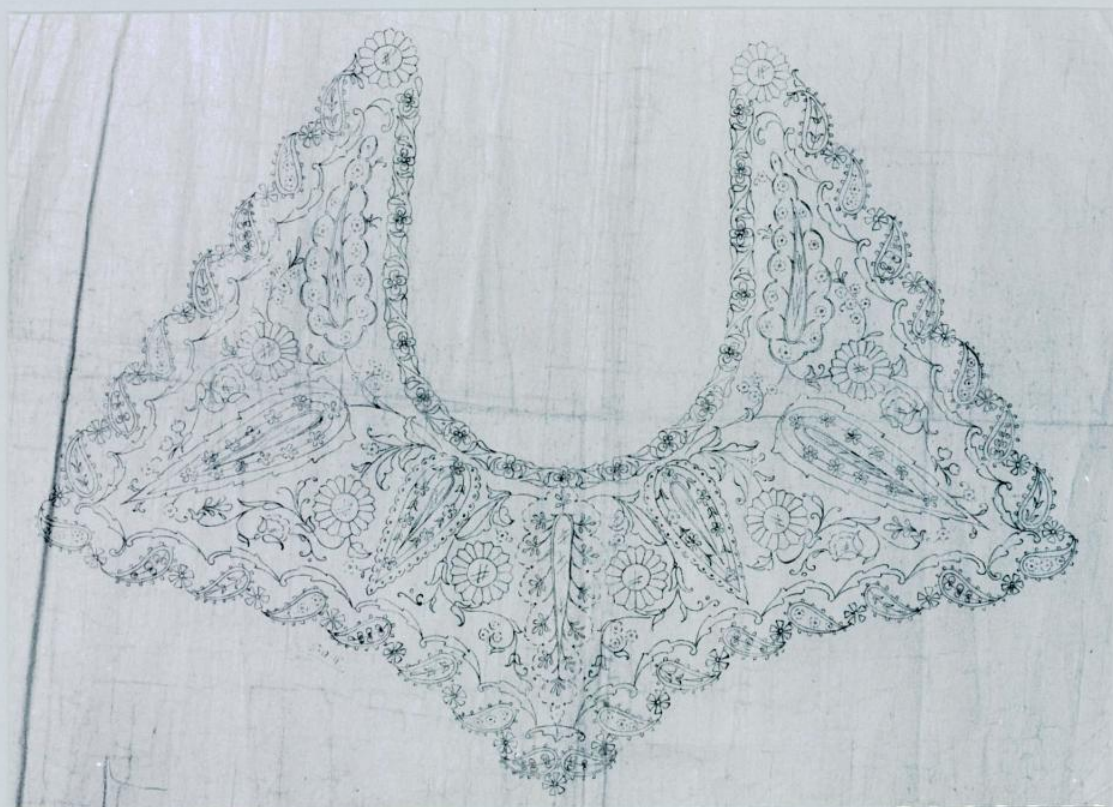
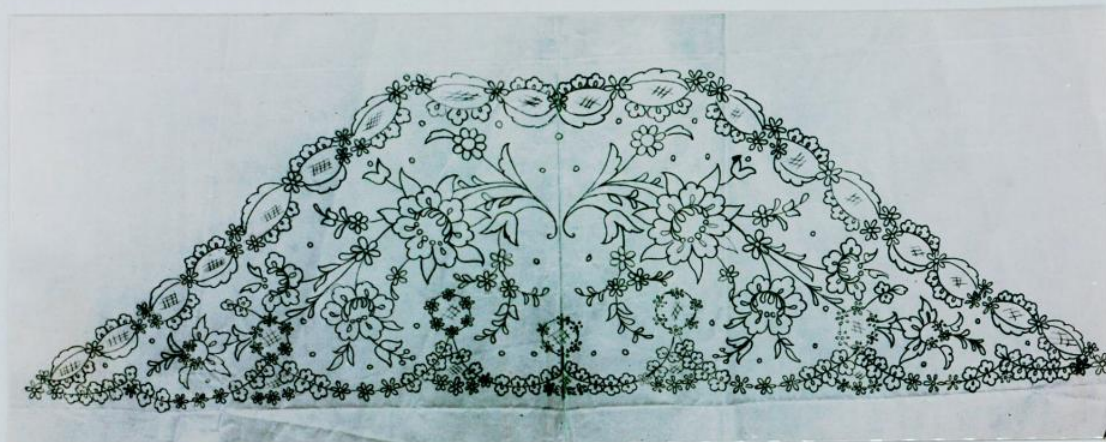


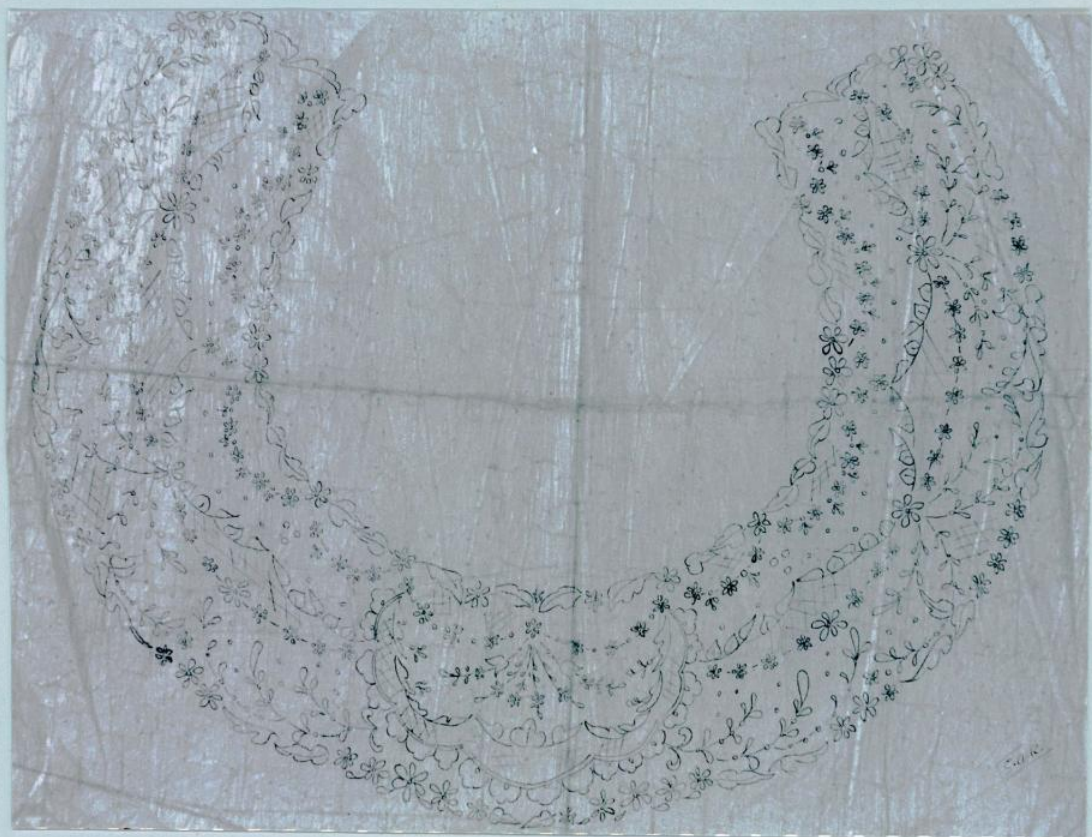
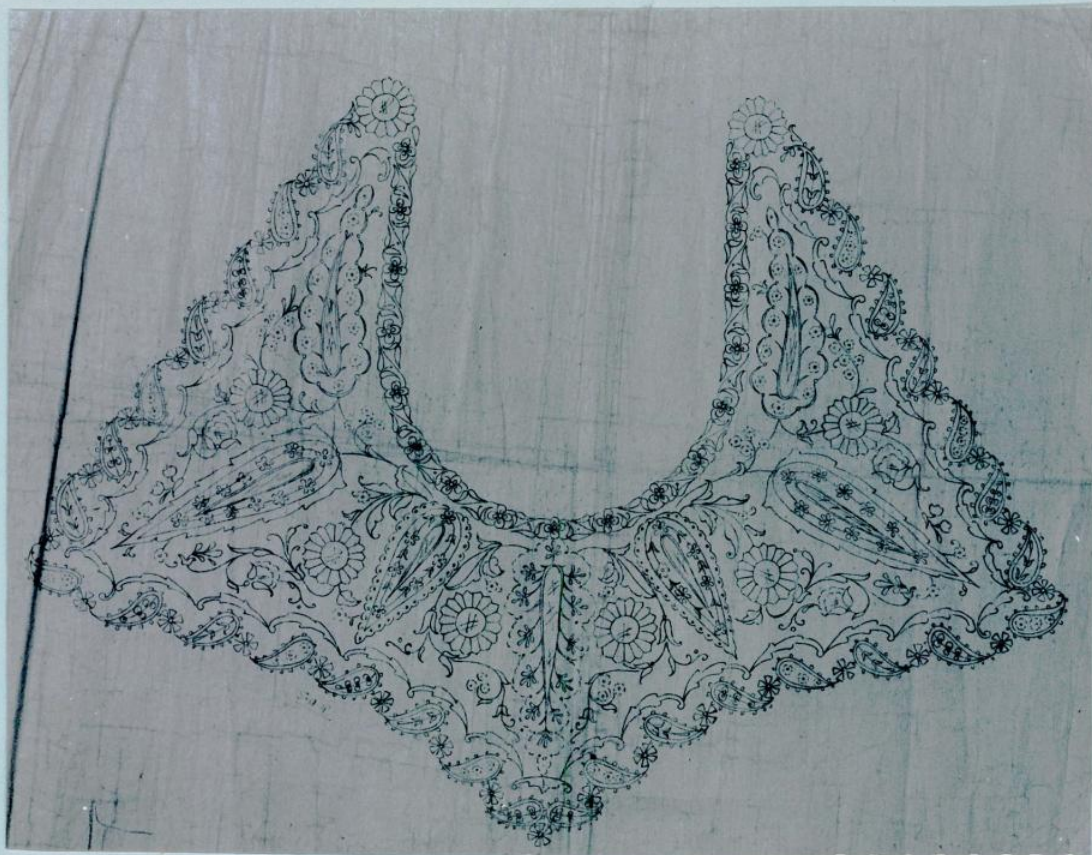
Paper patterns used by the
students in the lace school in
the Cork School of Art, late
19th century



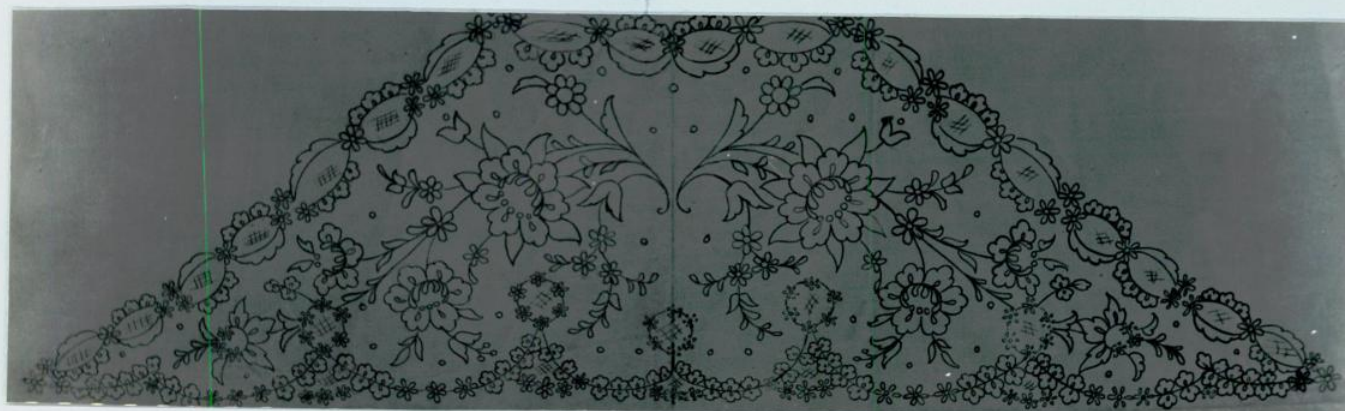
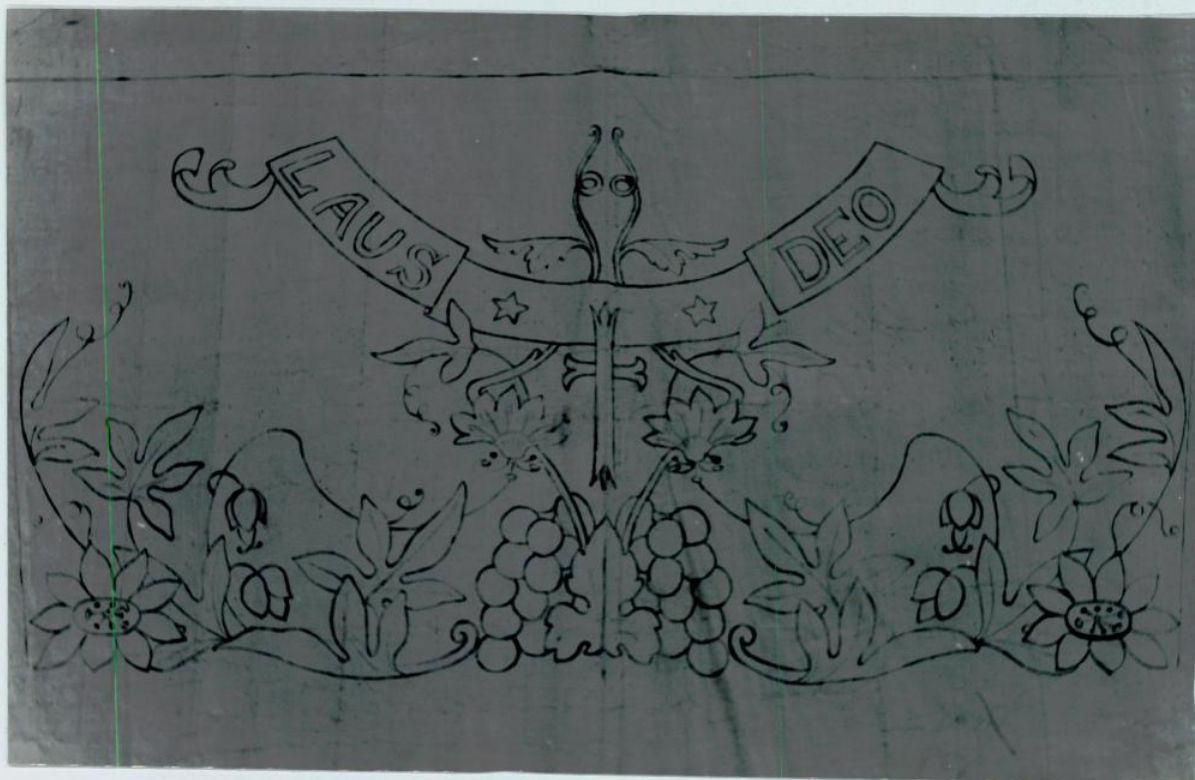




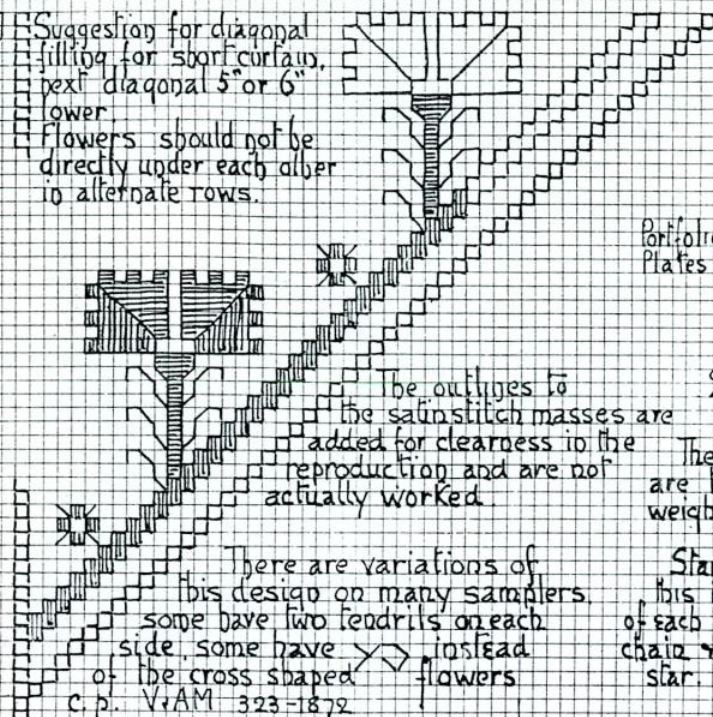









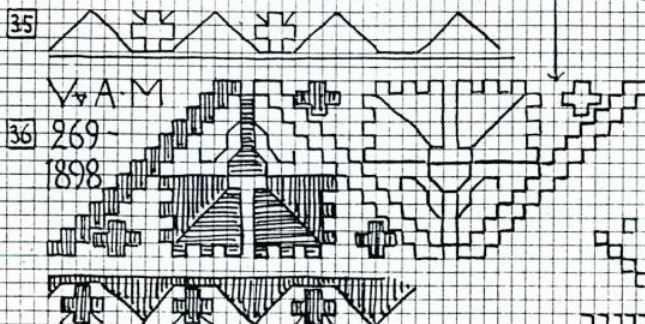
- 34 Suggestion for diagonal filling for sport curtains, text diagonal 5" or 6" lower.
Flowers should not be directly under each other in alternate rows.



The outlines to the satin stitch masses are added for clearness in the reproduction and are not actually worked.

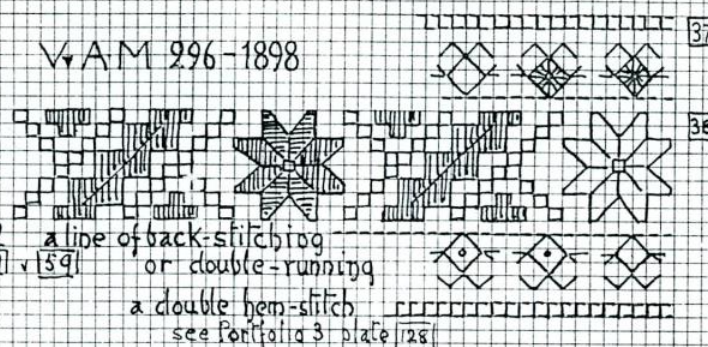
There are variations of this design on many samplers. Some have two tendrils on each side, some have  instead of the cross shaped flowers.
c.p. V.A.M. 323-1872

V.A.M. 269-1898



35 V.A.M.
269-
1898

V.A.M. 296-1898



Portfolio 2
Plates 37-59

a line of back-stitching or double-running

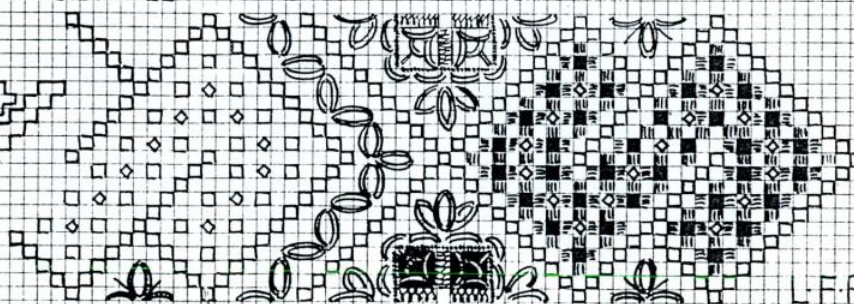
a double hem-stitch
see Portfolio 3 plate 128

296-1898

The eyelet-holes are typical of give weight. see Portfolio 3 plate 111

Starting over 2 threads this is the shape of each detail of the chain & star.

In the possession of Sir William Lawrence Bart.

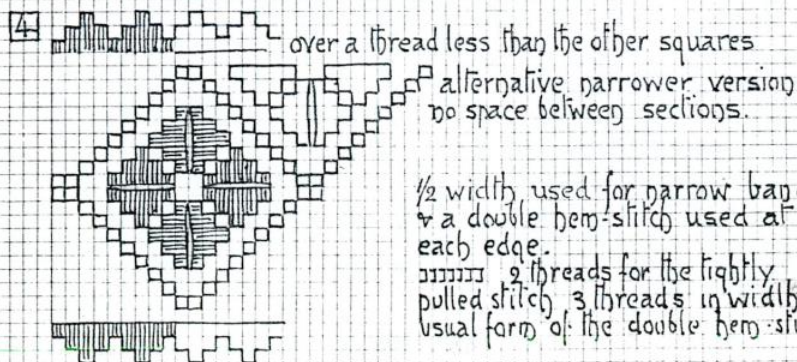
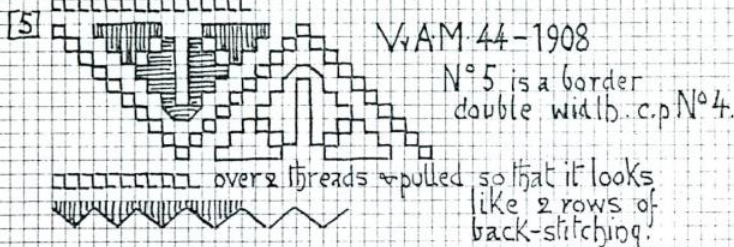
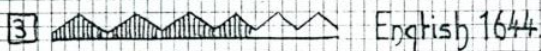
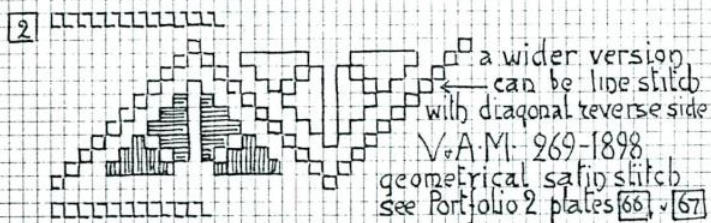
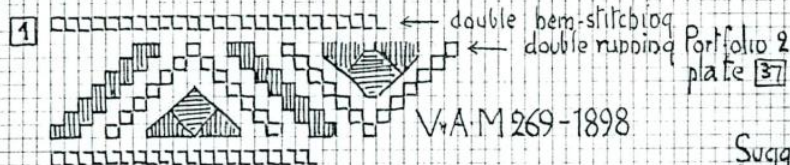


This square open & some linen cut away.

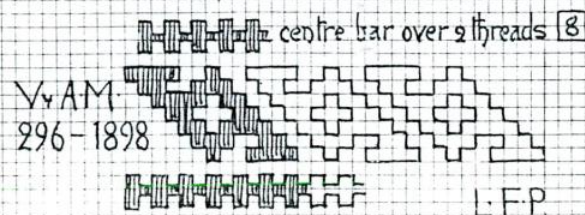
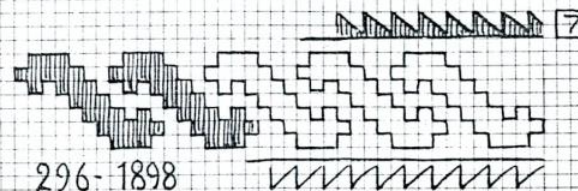
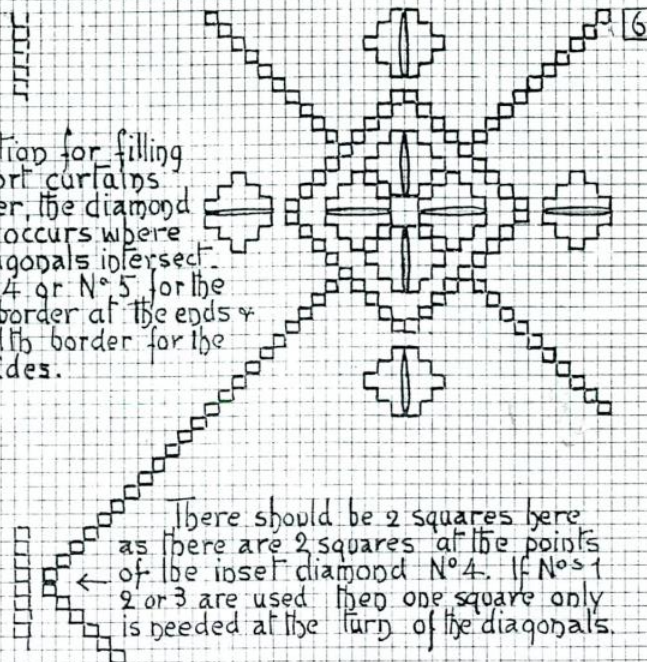
The skeleton frame of pulled diagonals should be worked first. The design is then built up by the addition of details which can be elaborate or simple according to the personal taste and skill of the individual embroiderer.

Series N°2.

6



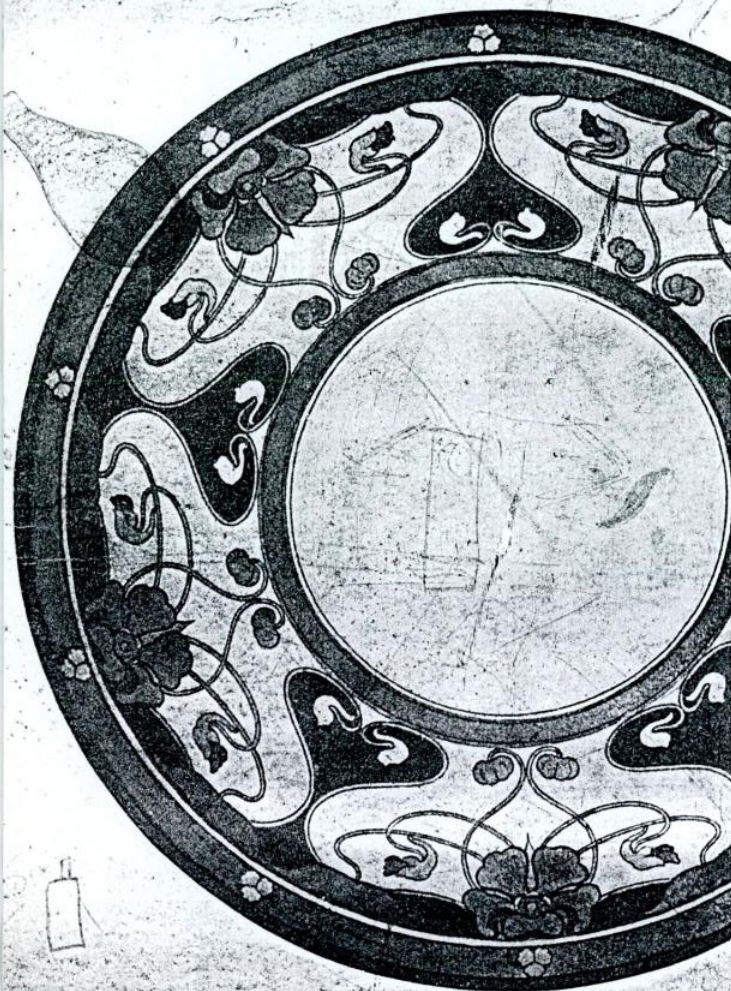
Suggestion for filling
for short curtains
or cover, the diamond
detail occurs where
the diagonals intersect.
Use N°4 or N°5 for the
wide border at the ends &
1/2 width border for the
long sides.



DESIGN AND PLANT FORM.

Examples of Certificate Work.

Plate 9.



Design for
Earthenware
Plate,
painted in
Underglaze
Colour.

"Motif,"
Nasturtium.

COLOUR:
Flowers,
Orange;
the darkest pattern
deep warm
Blue,
the remainder
Light Green,
inclining to
Turquoise.

Ground,
Celadon.
Size $\frac{2}{3}$.



Design for
Decorative Panel.

"Motif,"
Sweet Pea.

COLOUR:
Flowers & Fruit,
Sage Green
(nearly Cream).

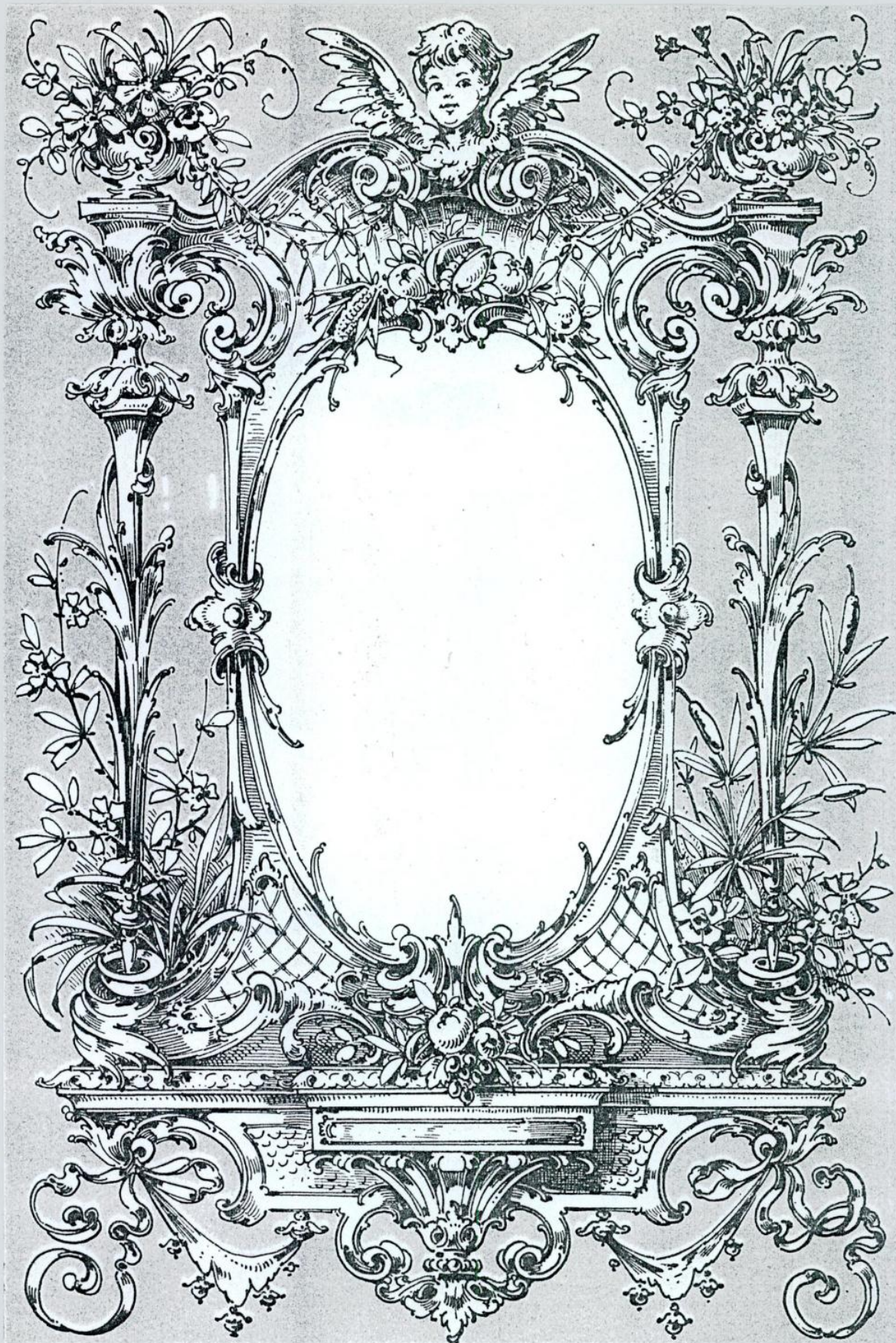
Foliage,
Yellowish Sage
Green.

Ground,
Deep Slate
Blue.

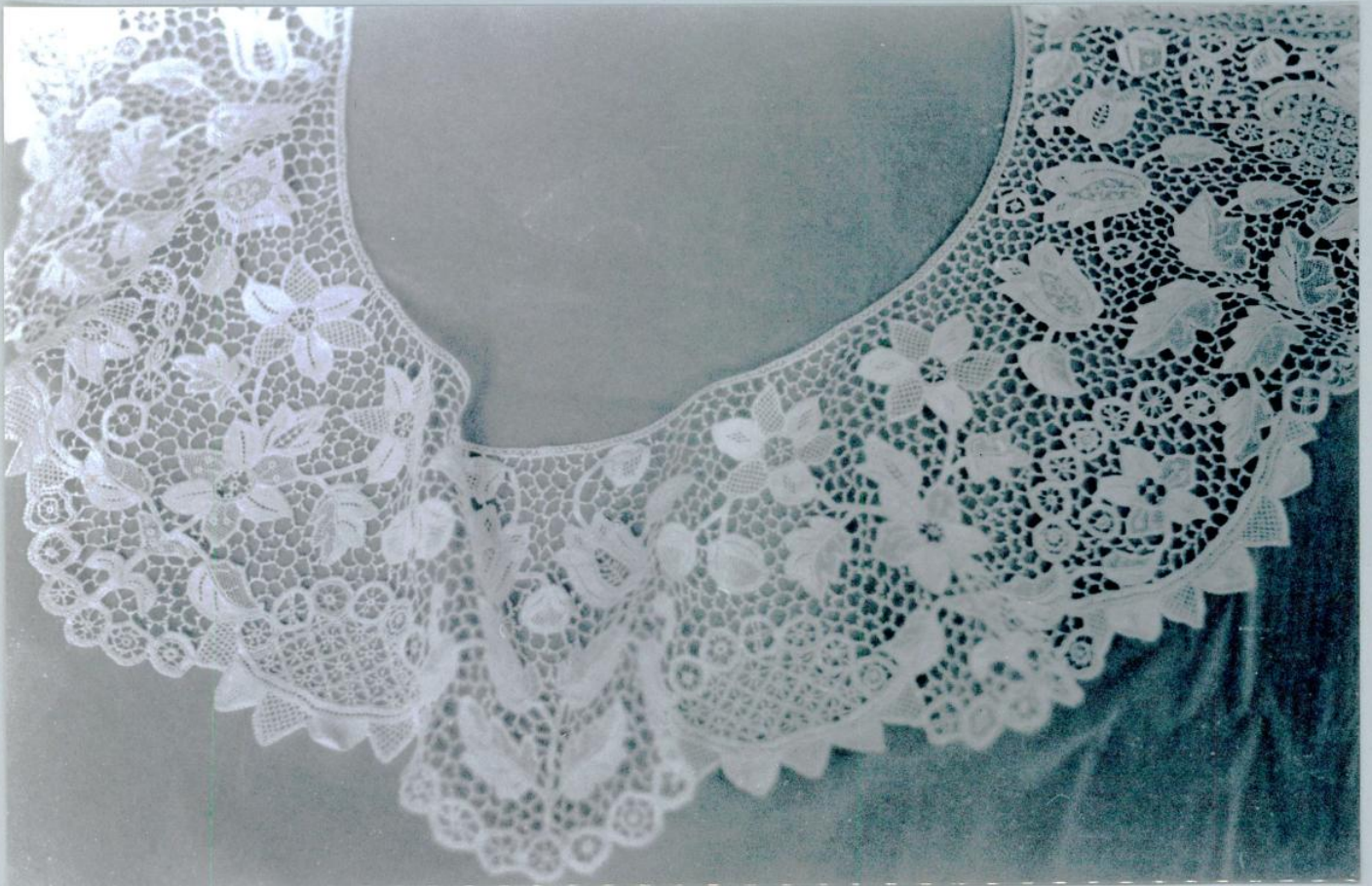
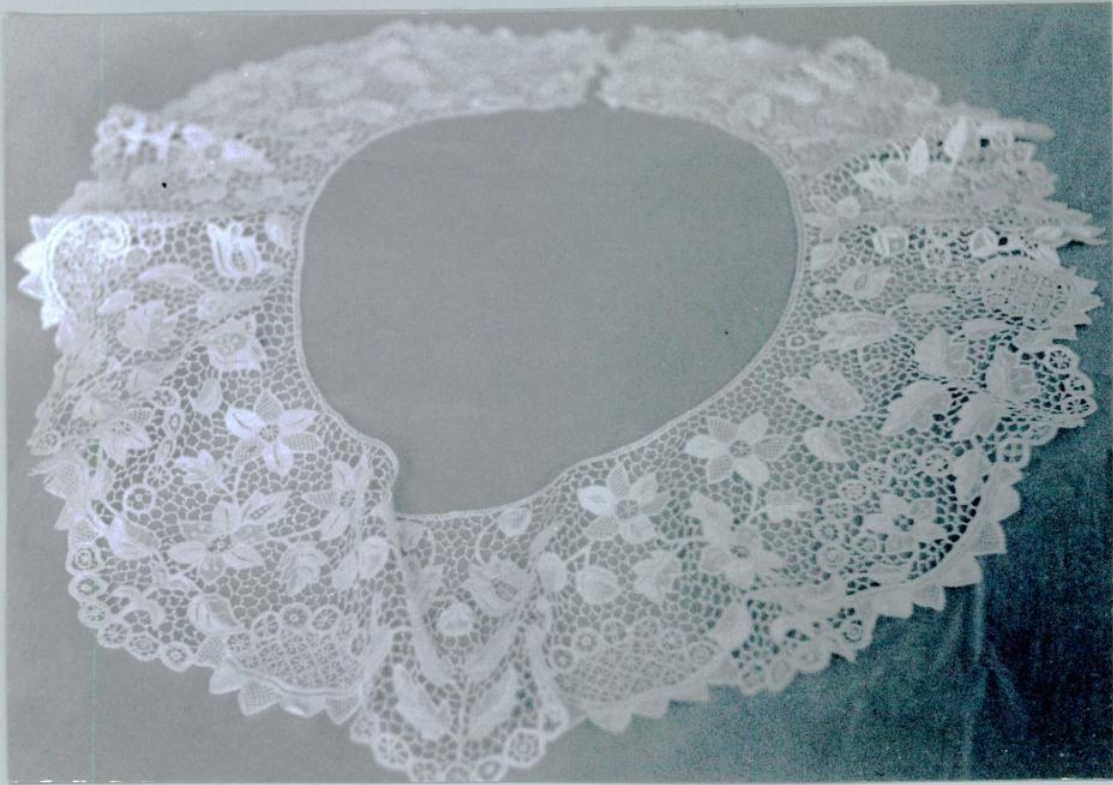
All Colours
much broken.
Size $\frac{2}{3}$.

Selected from works "Accepted" for A.M. Certificate.

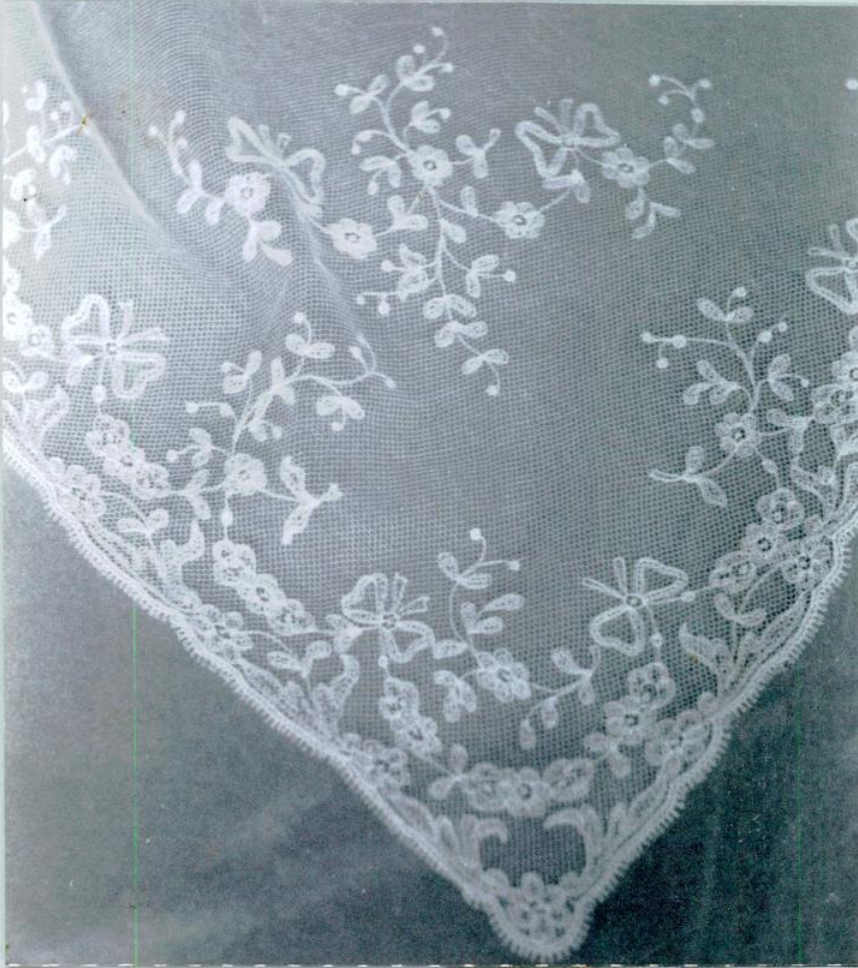
The Arts Co.



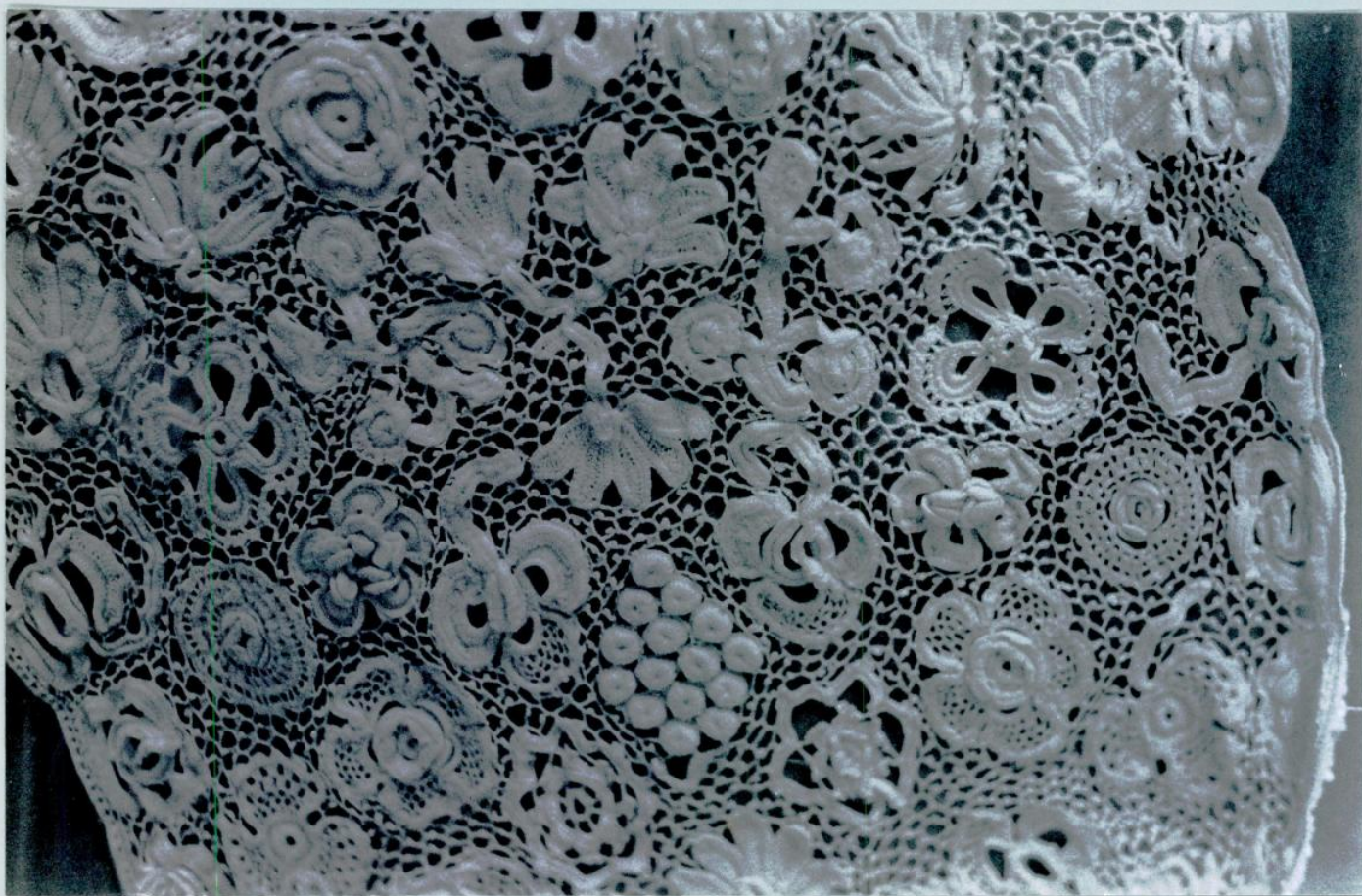
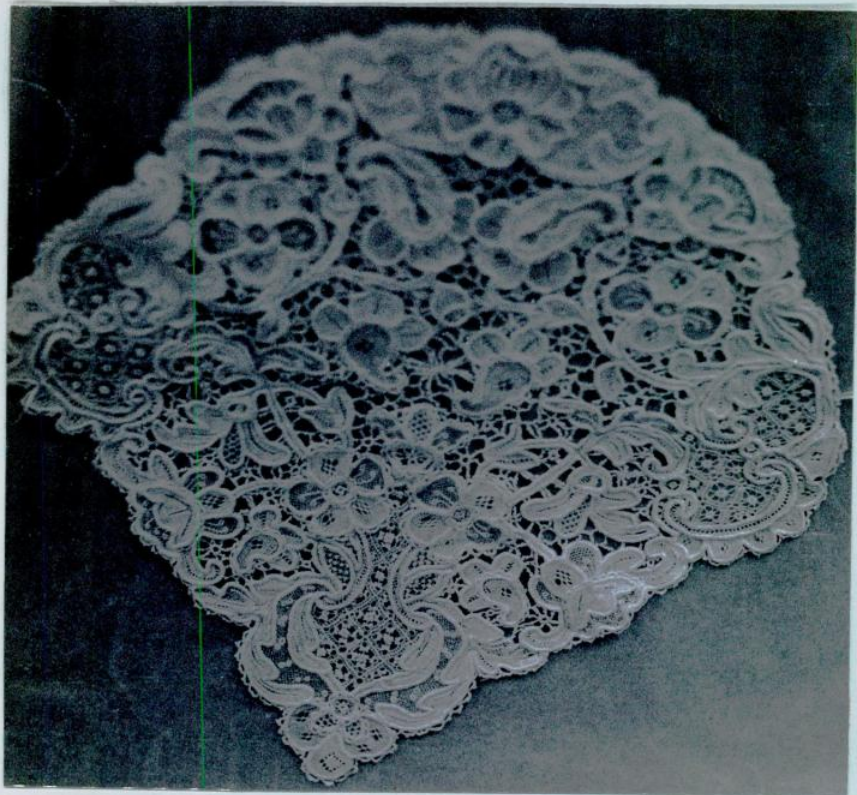
Youghal needle lace

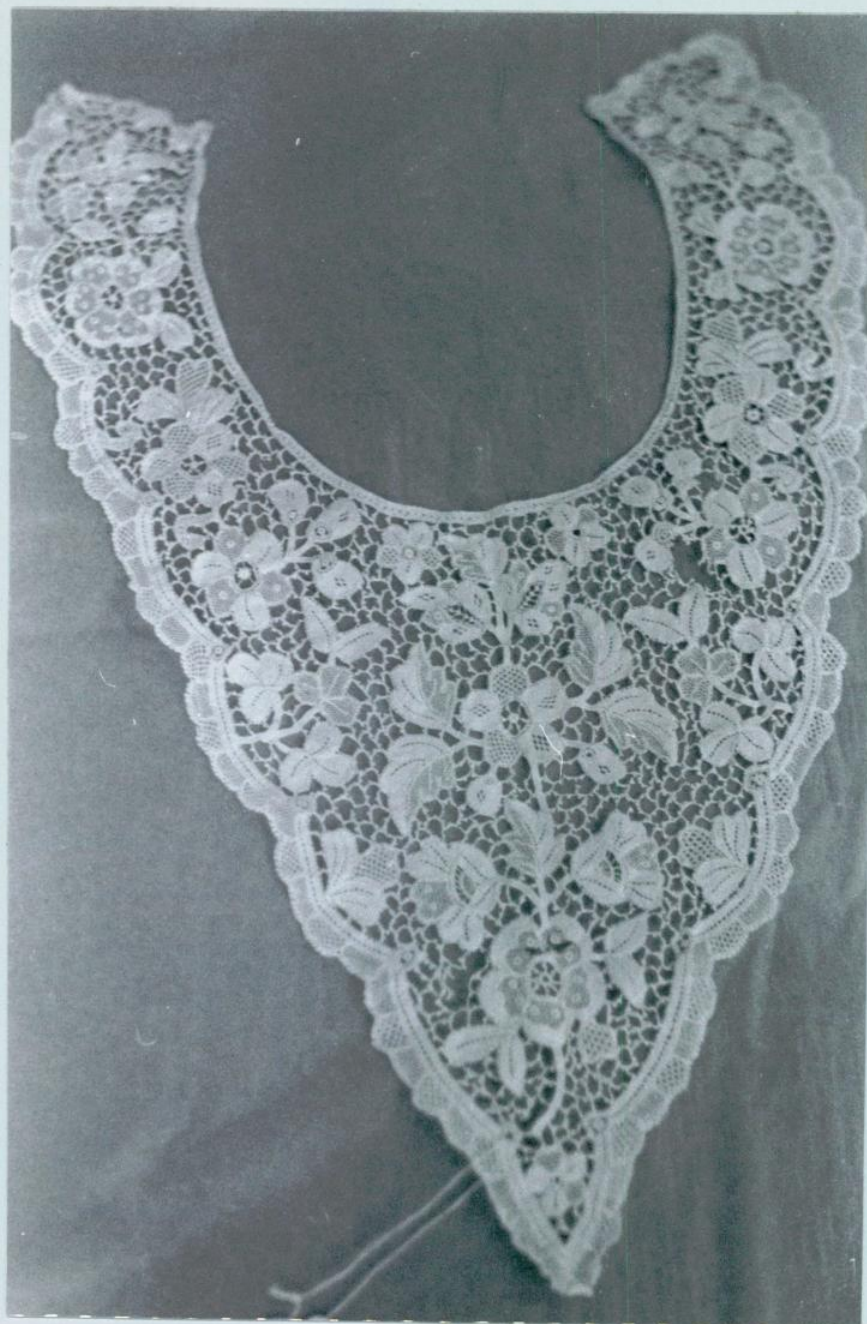


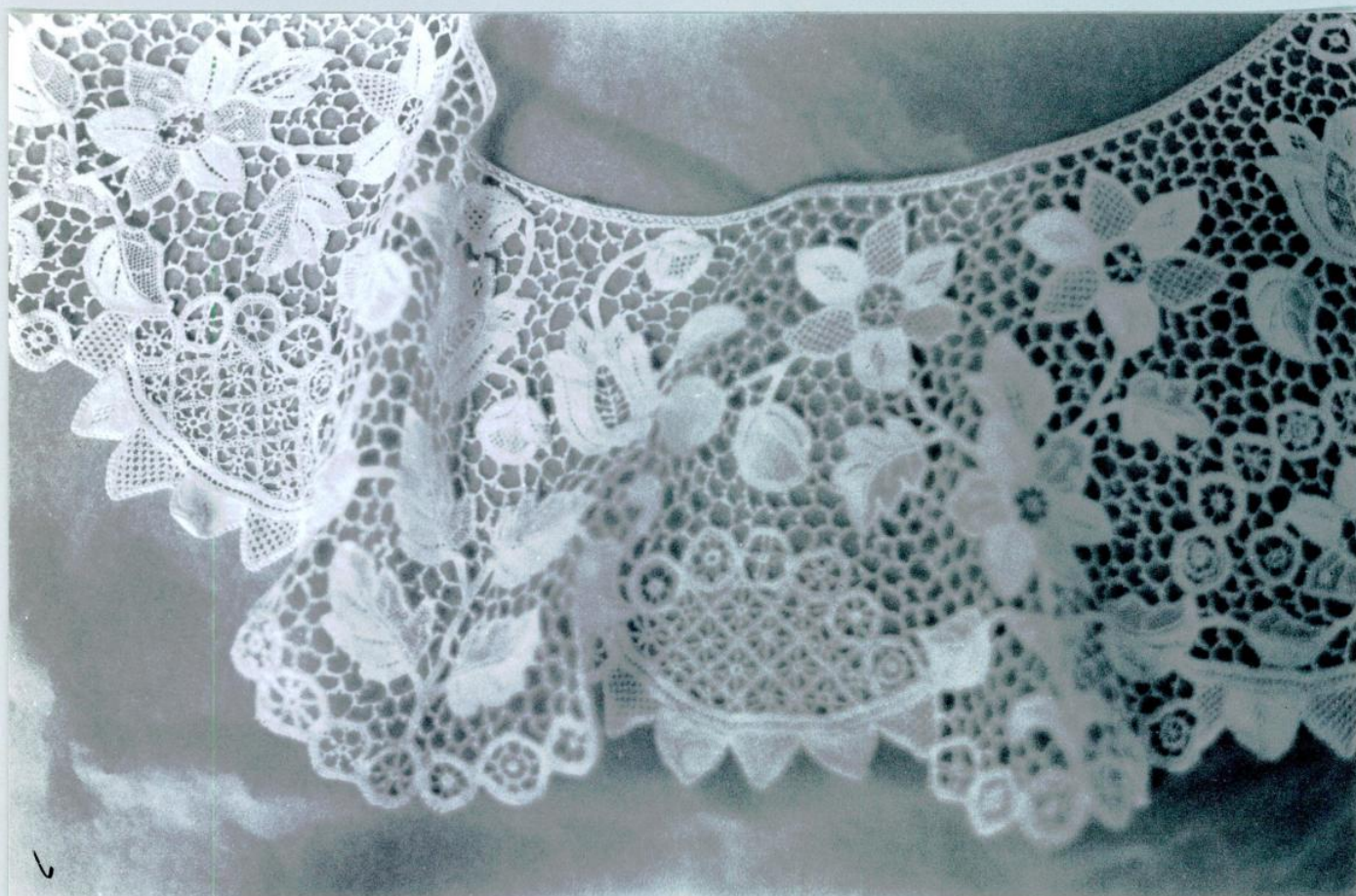
Detail of Youghal needlepoint
insertions, early 20th century



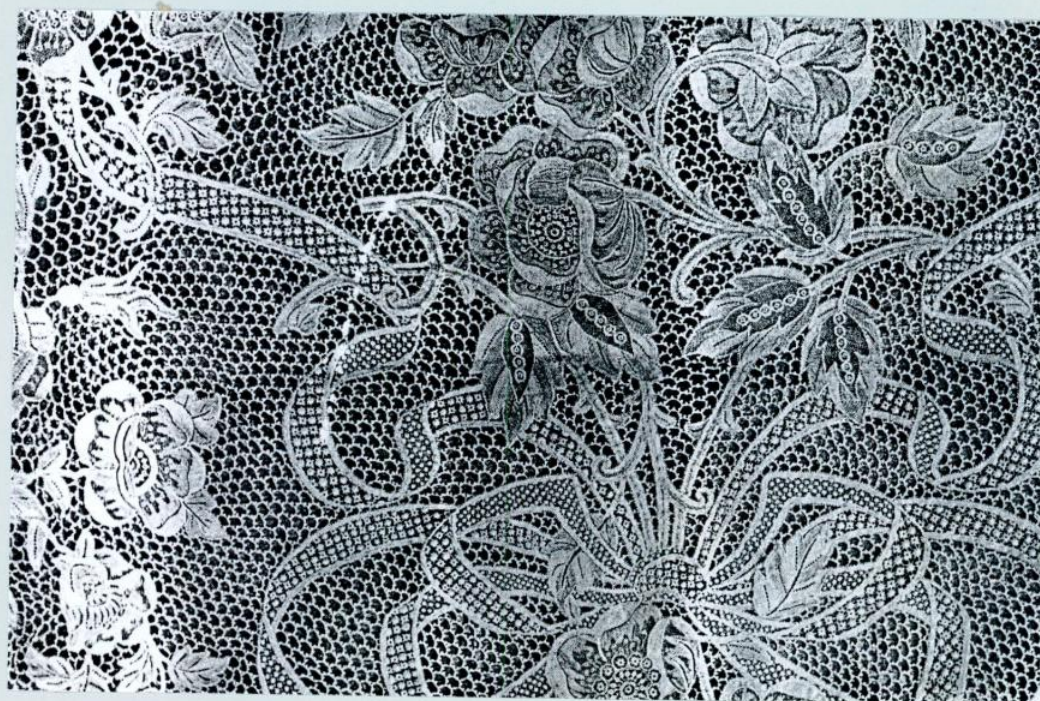




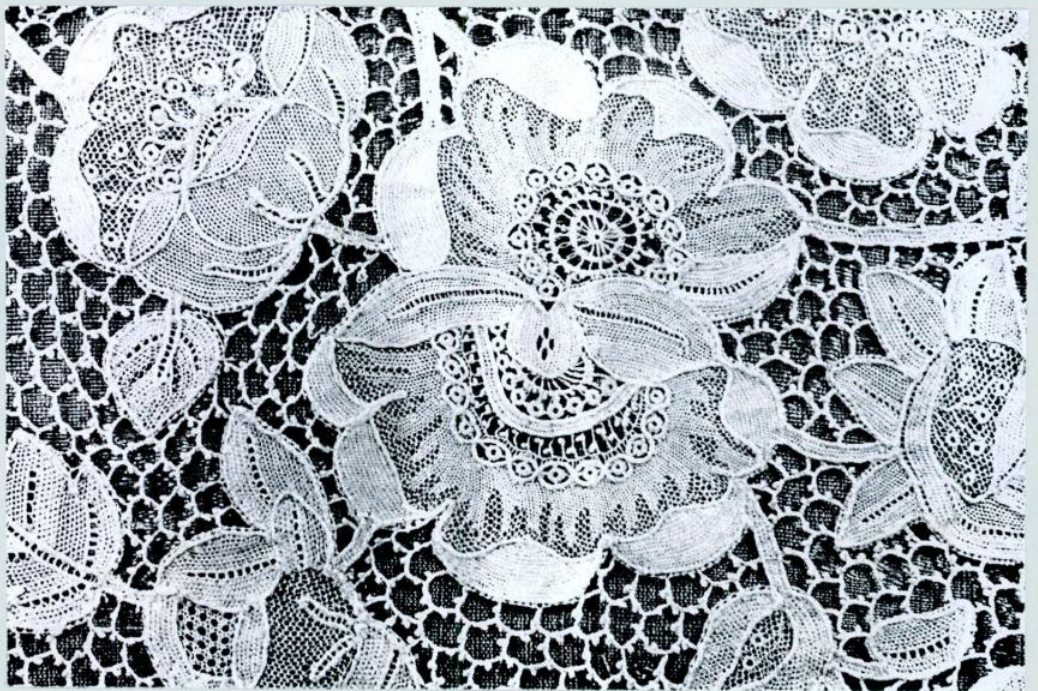




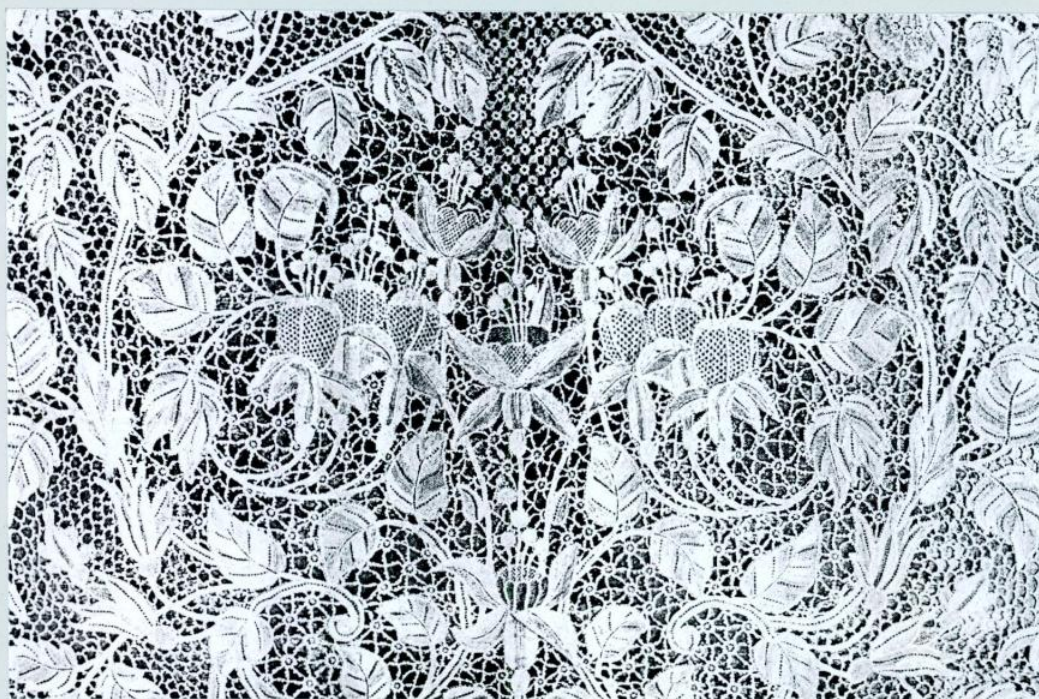
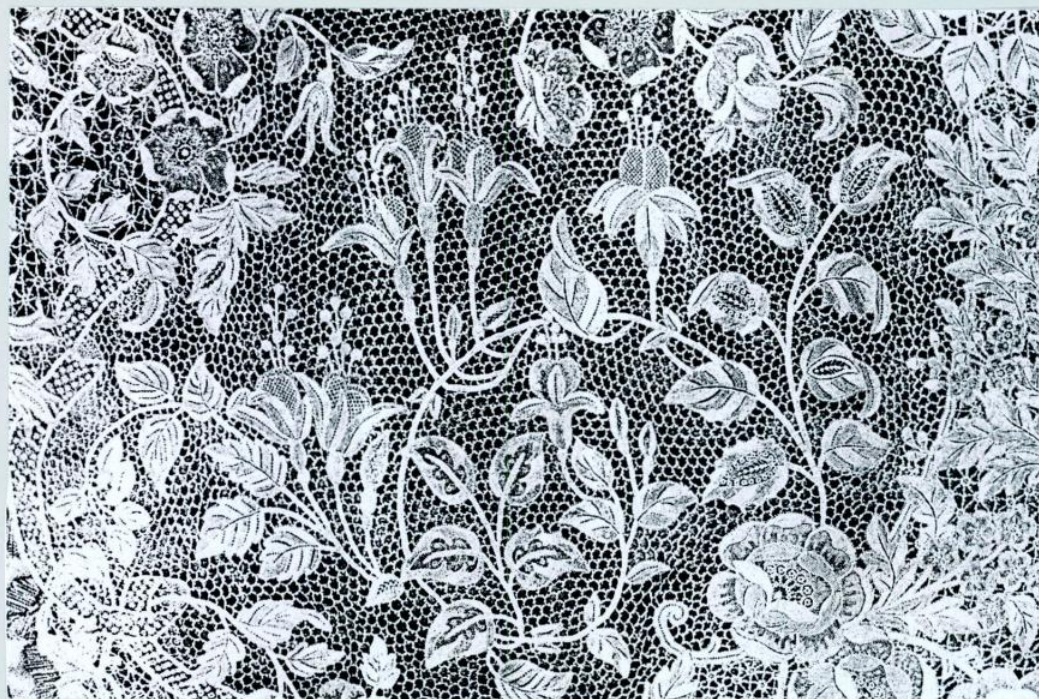
Hexagon stitch, Youghal lace,
late 19th century



Samples of Buttonhole stitch,
Youghal lace, late 19th century



Square stitch samples,
Youghal lace, late 19th centu-
ry

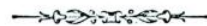




Hand-made Laces : : : :

Needle-point Lace: : : :
(Point D'Aiguille).

Limerick & Irish Crochet.



FROM : :


PRESENTATION CONVENT,
YOUGHAL,
CO. CORK, IRELAND.



Real Irish Lace

Needle Point Alb
designed & worked at

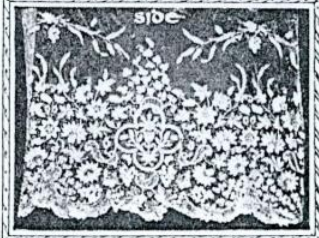
• Selections sent •
• on approval •




Presentation Convent
Youghal.

• Orders supplied direct •
• from Lace School •

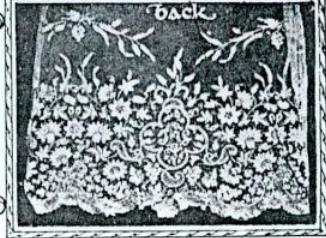
side



front



back



PRINTED MATTER.

Beautiful Irish Needle-Point, Irish Crochet, and other Hand-made Laces.

Jubilee and Wedding Presents.

Bridal Veils, Scarves, Fichus, Collars, Handkerchiefs, &c.

Sets of D'Oyleys with Table Centre.

Tea Cloths, Coseys, &c.

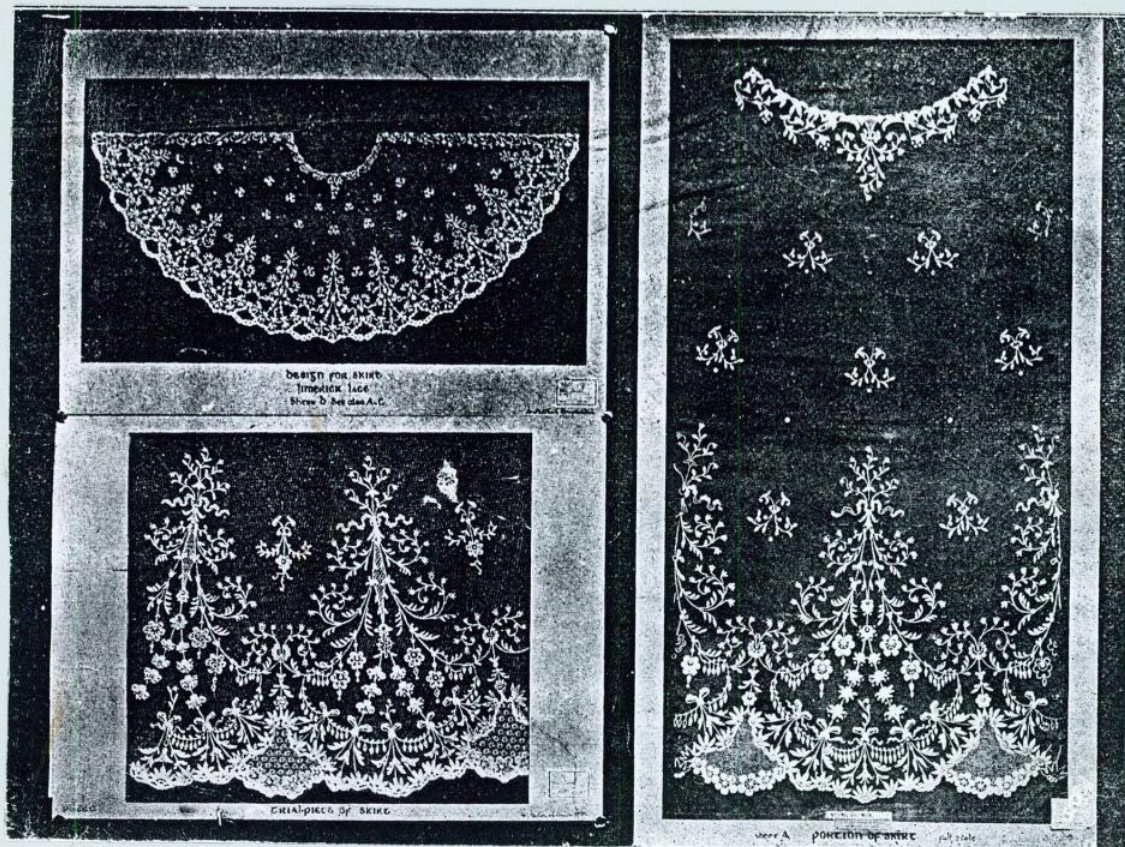
Monograms, Crests, &c., worked in Lace.

Old Laces mended, cleaned, and altered at the Lace School, Presentation Convent, Youghal.

CATALOGUES sent post free on application.

METROPOLITAN
SCHOOL OF ART,
DUBLIN

Designs for a skirt in
Limerick Lace



EXHIBITIONS

Extract from List of Exhibitors
at the Irish International
Exhibition, Dublin, 1907

LACE AND CROCHET

NAME OF INDUSTRY	ADDRESS	Nature of Manufacture	No. of Hands	REMARKS
Urker Lace Class	Crossmaglen, Co. Armagh	Carrickmacross Lace	100	Ready market and more lab- our available. do.
Co. Cork Industrial Associ- ation	22 South Mall, Cork	Lace and Crochet	—	do.
Riverstown Lace Class	Riverstown, Co. Cork	Limerick Lace	14	do.
Blarney Crochet Cottage Industry	St. Ann's Hill, Co. Cork	Crochet	25	do.
Convent of Mercy	Queenstown, Co. Cork	Carrickmacross and Crochet.	60	Open for orders.
St. Joseph's Convent School	Kinsale, Co. Cork	Limerick Lace and Crochet	140	do.
Youghal Co-operative Lace Society	Youghal, Co. Cork	"Needlepoint" and Crochet.	500	Ready market and more lab- our available. do.
St. Joseph's Technical School, Convent of Mercy	Bantry, Co. Cork	Limerick Lace and Crochet	30	do.
South Presentation Con- vent	Douglas Street, Cork	Limerick Lace, Point Lace and Crochet.	58	do.

APPENDIX

Extract from List of Exhibitors at the Irish International Exhibition, Dublin, 1907. -

LACE AND CROCHET

NAME OF INDUSTRY	ADDRESS	NATURE OF MANUFACTURE	NO. OF HANDS	REMARKS
Urker Lace Class	Crossmaglen, Co. Armagh	Carrickmacross Lace	100	Ready market and more labour available.
Co. Cork Industrial Association	22 South Mall, Cork	Lace and Crochet	—	do.
Riverstown Lace Class	Riverstown, Co. Cork	Limerick Lace	14	do.
Blarney Crochet Cottage Industry	St. Ann's Hill, Co. Cork	Crochet	25	do.
Convent of Mercy	Queenstown, Co. Cork	Carrickmacross and Crochet	60	Open for orders.
St. Joseph's Convent School	Kinsale, Co. Cork	Limerick Lace and Crochet	140	do.
Youghal Co-operative Lace Society	Youghal, Co. Cork	"Needlepoint" and Crochet	500	Ready market and more labour available.
St. Joseph's Technical School, Convent of Mercy	Bantry, Co. Cork	Limerick Lace and Crochet	30	do.
South Presentation Convent	Douglas Street, Cork	Limerick Lace, Point Lace and Crochet	58	do.
Presentation Convent	Bandon, Co. Cork	Carrickmacross Lace and Crochet	30	do.
Macroon Convent Industrial School	Macroon, Co. Cork	Limerick Lace	13	Open to orders.
Lace Class, Crawford Municipal Technical Institute	Emmet Place, Cork	Limerick Lace and Crochet	65	Ready market for goods, and more labour available.
Convent of Poor Clares	Ballyjamesduff, Co. Cavan	Crochet	34	Ready market and more labour available.
Mrs. Vere O'Brien's Lace School	48 George Street, Limerick	Limerick Lace (Run & Tambour)	60	Ready market for goods.
Borris Lace Industry	Borris, Co. Carlow	Lace	14	Ready market, but no more labour available.
Corris Cottage Industry	Bagenalstown, Co. Carlow	Crochet	3	Open for orders.
Kilgobbin Lace School	Foxrock, Co. Dublin	Carrickmacross Appliqué	7	do.
Cruagh Lace School	Tibradden, Rathfarnham, Co. Dublin	Carrickmacross Lace	4	Ready market.
St. Mary's Catholic Institution for the Deaf and Dumb	Cabra, Dublin	Limerick Lace	8	Ready market and more labour available.
Crochet School, Sisters of Charity	Howth, Co. Dublin	Crochet	24	do.
Royal Irish Industries Association	76 Grafton Street, Dublin	Lace and Crochet	—	—
Co. Donegal Joint Technical Instruction Committee:-				
Falcarragh Lace Class	Falcarragh, Co. Donegal	Lace and Crochet	30	do.
Lace and Crochet Class St. Louis Convent	Bundoran, Co. Donegal	Carrickmacross and "Bundoran" Crochet Appliqué	100	do.
Ballyshannon Lace School	Co. Donegal	Crochet	84	do.
Ballybofey Crochet Class	Co. Donegal	Crochet	40	do.
Letterkenny Crochet Class	Co. Donegal	Crochet	39	do.
Drumbeg Industry	Mount Charles, Co. Donegal	Greek Lace	10	Open to orders.
Strangford Lough	Oldcourt, Strangford, Co. Down	Carrickmacross and Crochet	85	Ready market and more labour available.
Fermanagh Co. Committee of Agriculture and Technical Instruction:-				
Countess of Erne's Home Industry	Derrylin, Belturbet, Co. Fermanagh	Crochet	50	Ready market (through Countess of Erne)
Letterbreen Lace Class	Co. Fermanagh	Crochet	60	Ready market and more labour available.
Tempo Crochet Class	Co. Fermanagh	Crochet	50	do.

WOMEN'S SECTION.

NEEDLEWORK AND LACE. Lent by

H. R. H. Princess Christian.
Her Excellency the Countess Cadogan.
The Countess of Bandon.
The Countess of Mayo.
Madame Van de Velde.
Mrs. Ashley Cummins.
Mrs. Budd.
Mrs. Vere O'Brien, etc.

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CONVENT EXHIBITS—continued.

Convent of Our Lady of Mercy, Kinsale.
Convent of Mercy, Sligo.
Convent of Mercy, Ballinamore.
Loretto Abbey, Dalkey.
Sisters of Mercy, Macroom.
Presentation Convent, Thurles.
Convent of the Good Shepherd, Belfast.
Convent of Mercy, Ardee.
Presentation Convent, Killarney.
Dominican Convent, Galway, etc.
Convent of Mercy, Roscommon.

COLLECTIVE EXHIBITS. Lent by

The Crawford Municipal School, Cork.
The Glasgow School of Art.
The Peasant Arts Society.
The Peasant Industries of Hungary.
The Committee of Ladies for the "Union Centrale" of Paris.
The "Friends of Armenia," etc.

BOOKBINDINGS, JEWELLERY, ENAMELLING, METAL WORK, etc.

Lent by

Mrs. Arthur Gaskin.
Miss Houston.
Mrs. de Robeck.
Miss Elizabeth Newton.
Mrs. Hamilton Watkins.
Miss de Bronckere.
The Guild of Women Bookbinders.

CONVENT EXHIBITS.

North Presentation Convent, Cork.
South Presentation Convent, Cork.
Convent of the Good Shepherd, Cork.
Sisters of Charity, Cork.
Convent of Mercy, St. Marie's of the Isle, Cork.
Sisters of Mercy, Queenstown.
Presentation Convent, Bandon.
Sisters of Mercy, Kilrush.
Sisters of Mercy, Skibbereen.
Convent of Mercy, Gort.
Convent of Poor Clares, Kenmare.

COTTAGE INDUSTRIES.

Home Industries Association, Mountmellick.
County Meath Home Industries Association, Mountmellick.
Home Industries Society, Castlebellingham.
Knitting Industry, Dromcollogher.
Cottage Industry, Kilfane.
Woodcarving Class, Thomastown.
Cottage Industry, Killeshandra.
Cottage Industry, Birr Castle.
Union Quay Industry, Cork.
Home Industries, Rathfarnham.
Riverstown Lace Industry, Glanmire.
Welsh Industries Association, Cardiff.
Toy Club, Ranelagh.
Cane and Willow Industry, Isle of Man, etc.

SCHOOLS.

Alexandra College, Dublin.
The Board Schools of London.
The Irish Church Mission School, Dublin.
St. Joseph's School, Dundalk.
St. Joseph's National School, Newtownforbes.
Clonakilty Convent National School, Clonakilty.
Convent of Mercy Technical School, Lurgan.
Meath Industrial School.
Industrial School, Belfast, etc.
Convent of Mercy Industrial School, Longford.
St. Louis' Industrial School, Thurles.

PHILANTHROPY

The Blind Asylum, Rath Lee, Cork.
St. Joseph's Institution for the Deaf and Dumb, Rochford Bridge.
Molyneux Asylum, Leeson Park.
St. Raphael's Asylum for the Blind, Montenotte, Cork.
Catholic Institution for the Deaf and Dumb, Cabra.

CORK INTERNATIONAL EXHIBITION, 1902.

THE OFFICIAL GUIDE
AND
HOW TO SEE THE SOUTH OF IRELAND.

WITH MAPS AND ILLUSTRATIONS.



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*"Cork Examiner"
June 14th*

THE EXHIBITION.

The first organised excursion party to the Exhibition arrived yesterday under the direction of the Very Rev Canon Hegarty, P P, Glanmire. The party, which numbered about 300 women and children, arrived about 12 o'clock, and were met by the Lord Mayor, who gave the children cheap trips on the water chute and gravity canal. All the chief places of interest were visited, including the Christian Brothers' exhibit in the Industrial Hall and the Agricultural Section. The children derived great amusement from the camel ride and the aerial railway. The party left about five o'clock after spending a very enjoyable day. Father O'Leary and the teachers of the parish gave great assistance in looking after the requirements of the party.

The first practice for the open-air concert to be held on Thursday week was held in the Concert Hall last night under the direction of Herr Gmur.

A large amount of new machinery is being erected in the Machinery Hall, including a gas engine of 80-horse power, which works independent of the public supply, having a gas producing plant connected to it.

The programmes of the King's Regiment included—"On Voulez-vous Aller," Gounod; "Carmen," Bizet; overture, "Son and Stranger," Mendelssohn; "Polonaise," Chopin; "The Gondoliers," Sullivan.

The Workingmen's Band programme contained, "Giovanna d'Arco," Verdi; walse, "Mon Ami," Gassner; dance, "Girandole," Asch. An organ recital was given at 3.30 by Mr Percy Fry, F.R.C.O., and included "Traumerei," Schumann; "The Storm," Lemmens (by request); Pastoral in A, Guilmant, and Chopin's beautiful Funeral March.

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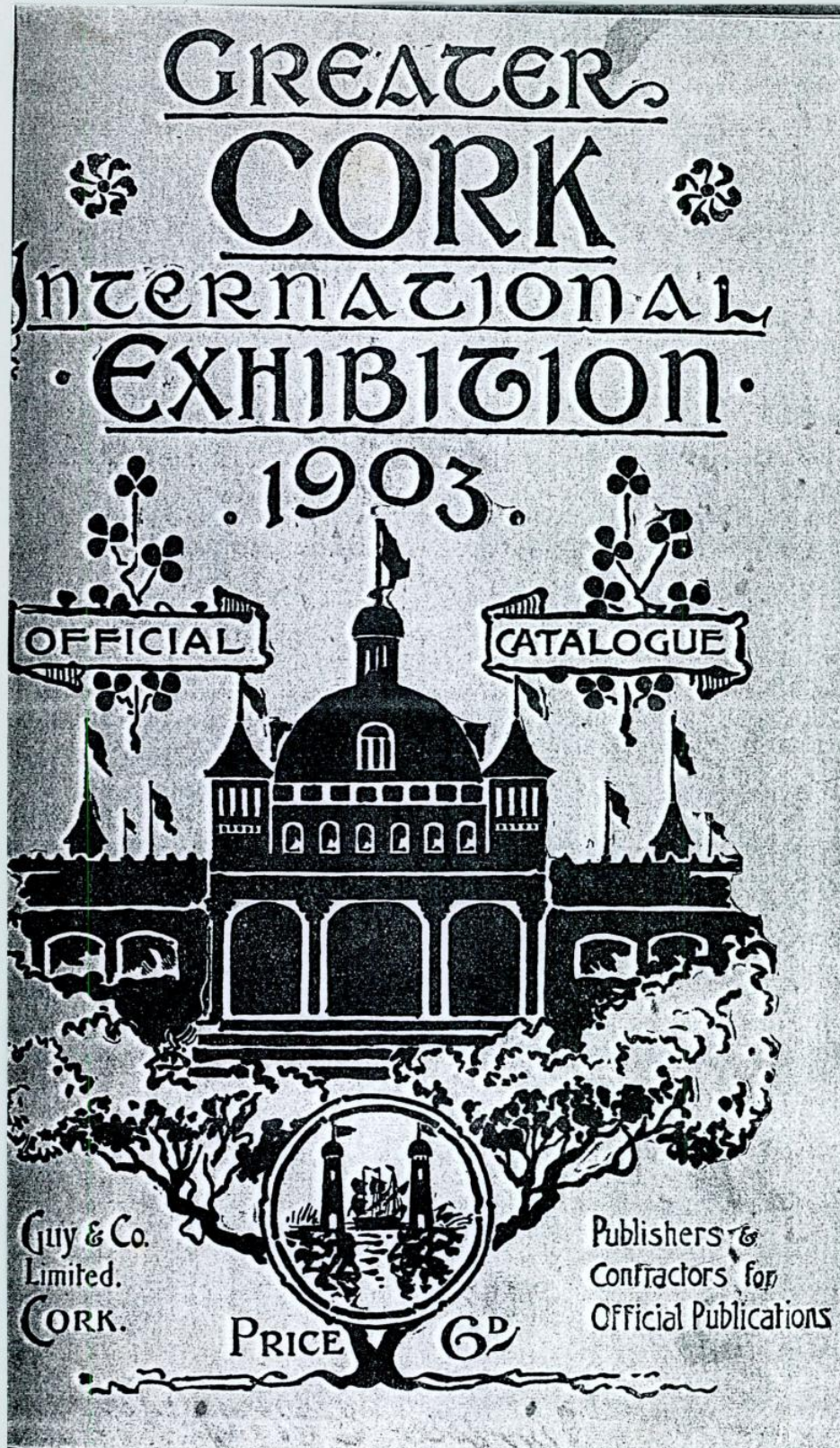
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- 36. Reversible Tapestry Screen—Woven by L. Grayson, Ensor, Bushey, Herts.
- 37. Poker-Work Screen—Miss Reynell, Archerstown, Co. Westmeath.
- 38. Wooden Flower Pot—Queen's Co. Industrial Association, Stradbally Class.

THE CRAWFORD MUNICIPAL SCHOOL OF ART, CORK. Demonstrations of Lace Making are held in this Cubicle every afternoon, from 3 to 6 p.m.

- 39. Framed Pieces Needlepoint Pillow Lace, Italian, early 17th century.
- 40. Framed Pieces Pillow Lace, Italian, 17th Century.
- 41. Framed Pieces Italian Needlepoint Lace, 17th century.
- 42. Framed Pieces Venetian Needlepoint.
- 43. Framed Pieces Brussels Pillow Lace, 17th century.
- 44. Framed Pieces Italian Tape Lace, 17th century.
- 45. Framed Pieces French Needlepoint and Pillow Lace.
- 46. Framed Pieces Limerick Lace, 19th century.
- 47. Framed Pieces Italian Pillow Lace.
- 48. Framed Pieces Darning on Net and Needlepoint Stitches into cut linen, late 16th century, Italian.
- 49. Framed Pieces Pillow-made Lace, 17th century, Italian.
- 50. Framed Pieces Needlepoint Lace, late 17th century, French; Pillow-made Lace, 18th century, Flemish.
- 51. Framed Pieces Pillow-made Lace, Brussels.
- 52. Framed Pieces Irish Crochet.
- 53. Framed Pieces Needlepoint Lace, early 17th century, Italian; Needlepoint Lace, Venetian; Needlepoint Lace (Rose Point), 17th century.
- 54. Framed Pieces Pillow-made Lace, 17th and 18th centuries, Flemish.
- 55. Framed Pieces Pillow-made Lace, Flemish.
- 56. Framed Pieces Pillow-made Lace, Italian.
- 57. Framed Pieces Pillow-made Lace, Italian.
- 58. Framed Pieces Pillow-made Lace, 17th century, Flemish.
- 59. Framed Pieces Pillow-made Lace, Point d'Angleterre.
- 60. Specimens of Laces showing varieties of details suggestive in the composition of designs.
- 61. Framed Pieces Pillow-made Lace, 17th century, Italian; Tape Lace, late 16th century, Italian.
- 62. Framed Pieces Needlepoint Lace, 17th century, Italian.
- 63. Specimens of Pillow-made Lace, made by Russian peasants.
- 64. Old Irish Banner, lent by the Hon. Mrs. Roche.
- 65. Elizabeth Panel—Royal School of Art Needlework. London.
- 66. Picture by H.R.H. Princess Louise.

Cork International Exhibition,



KENMARE LACE

Display of Kenmare lace, St
Clare's Convent, Kenmare,
late 19th century



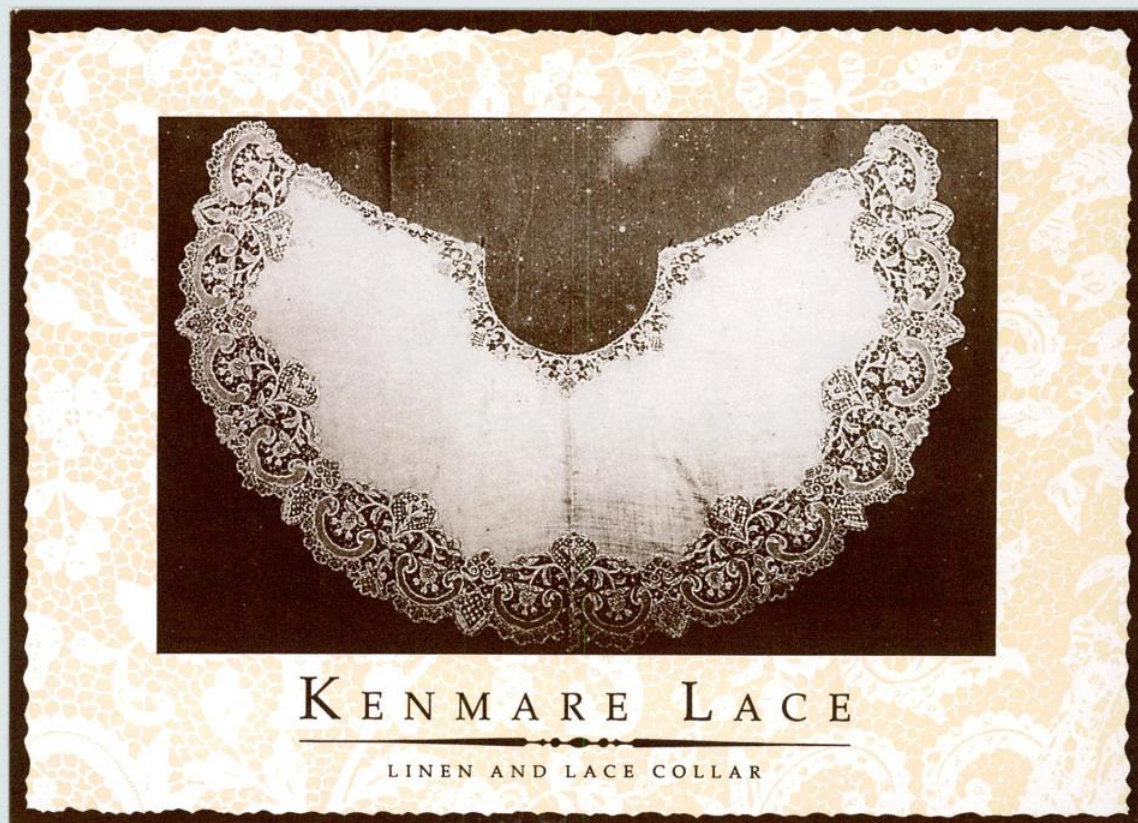
Fan in Kenmare needlepoint
lace, late 19th century, St
Clare's Convent, Kenmare,
late 19th century



Tabernacle veil of Kenmare
needlepoint lace, 1911

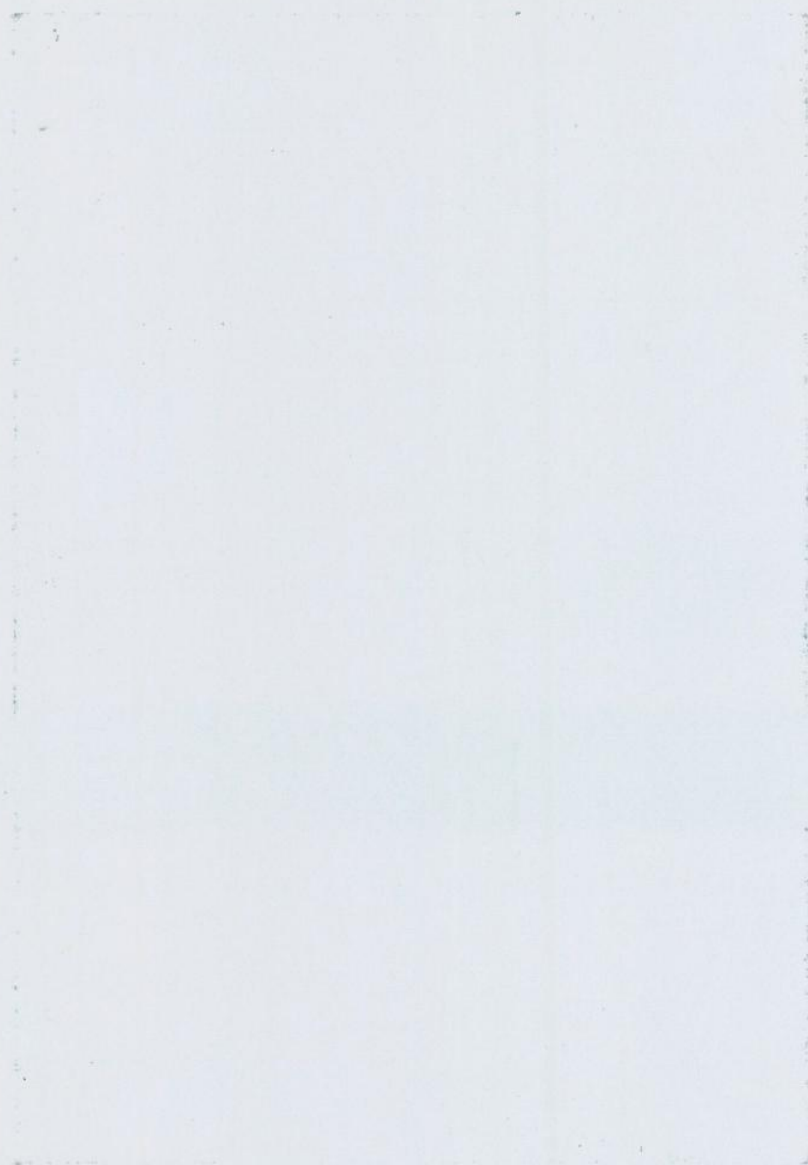


Linen and lace collar in
Kenmare needlepoint pur-
chased by King Edward VII at
St Clare's Convent, Kenmare
on July 31, 1903



Kenmare needlepoint lace, St
Clare's Convent, Kenmare,
1885



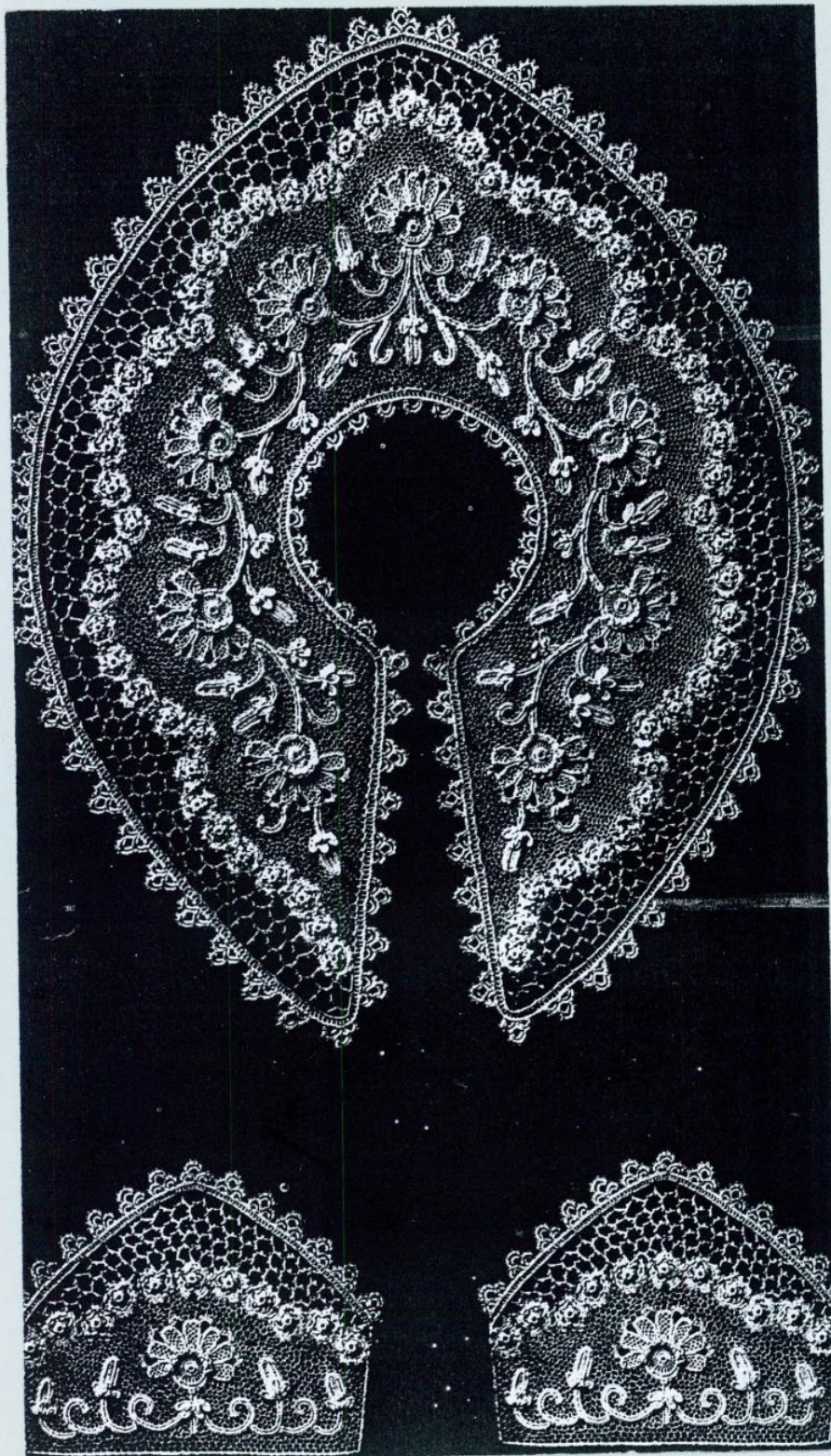


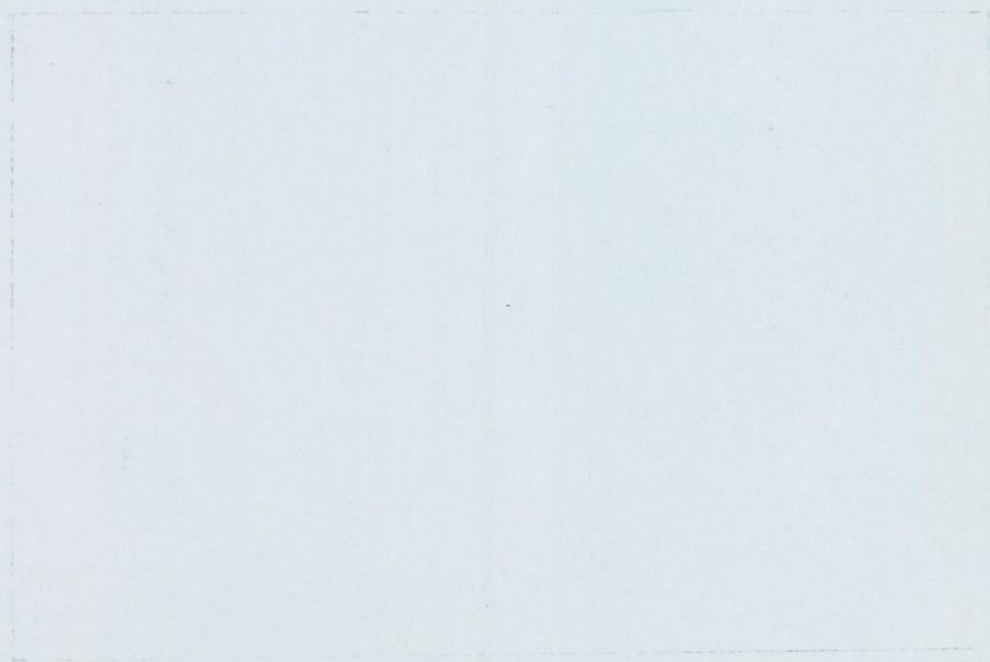
Irish needlepoint, Kenmare,
1886



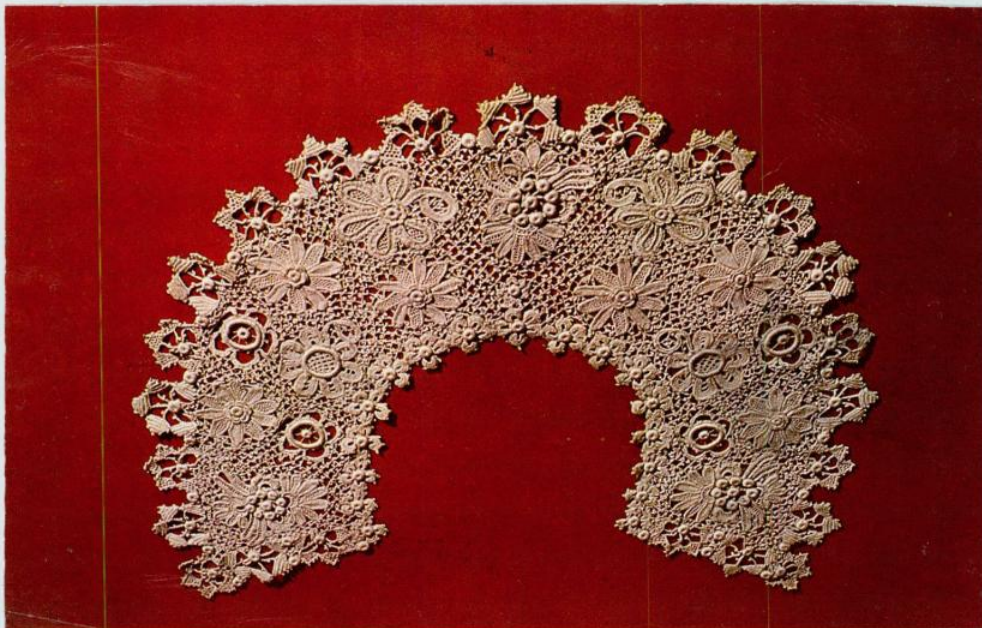
IRISH CROCHET
LACE

Collar and cuffs in Irish
crochet lace





A crochet collar, c. 1860-90

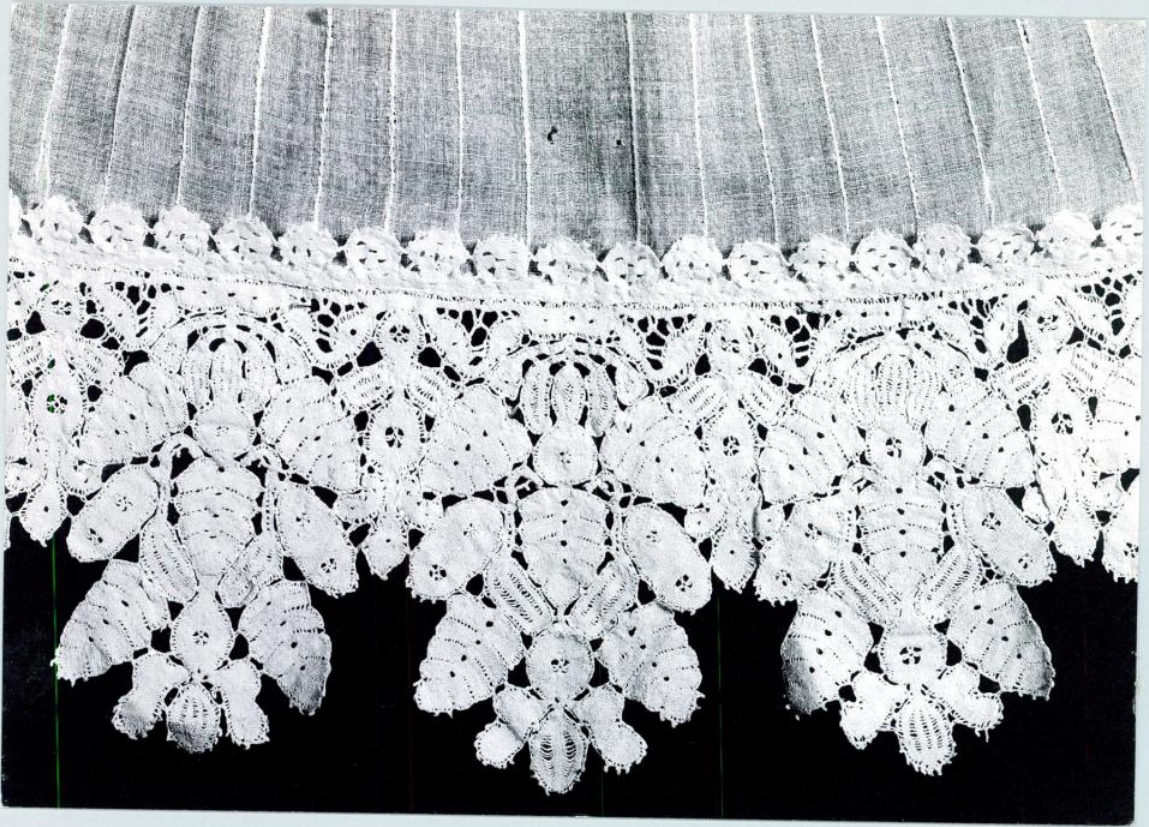


Centre pages of a crochet pattern book, c.1860-90

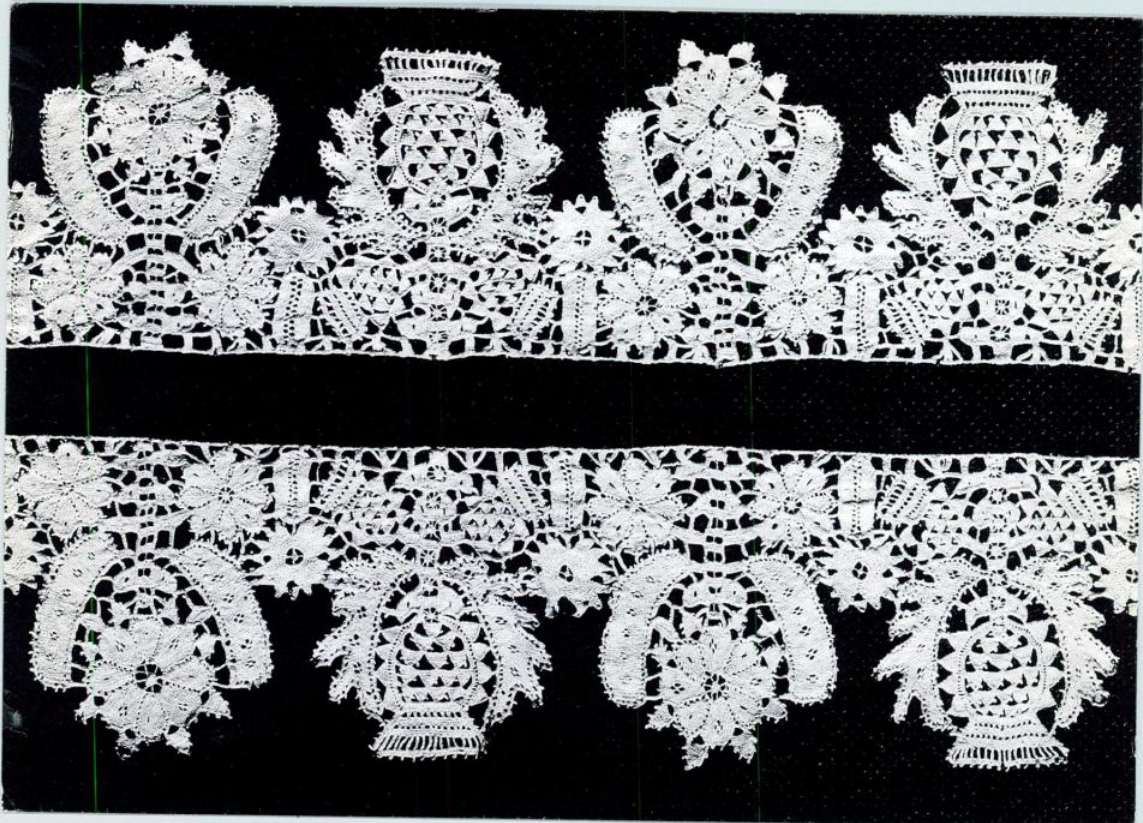


ENGLISH LACE

Detail of a bobbin lace collar,
England, c.1635



Needle lace, England, early
17th century



EUROPEAN LACE

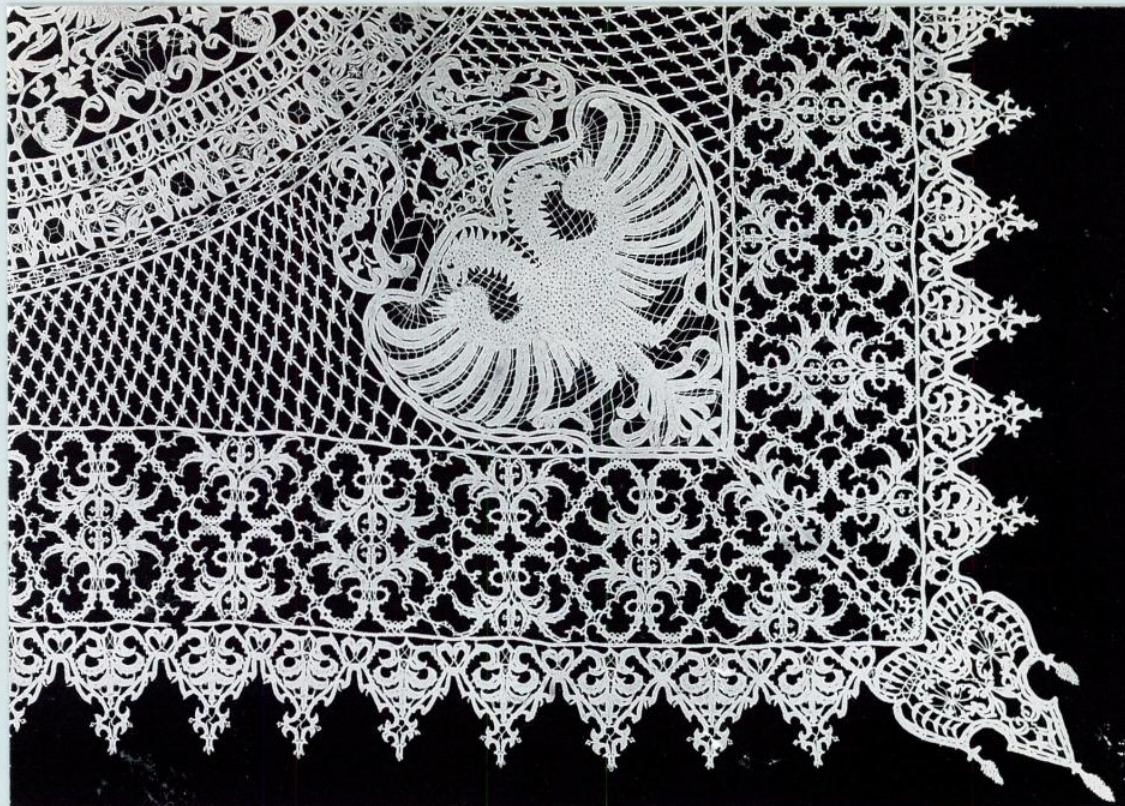
Panel of bobbin lace – A fashionably dressed couple,
Milan, c.1675



Philip IV coverlet, bobbin
lace, 17th century



Detail of a lappet, Brussels
bobbin lace, c.1720



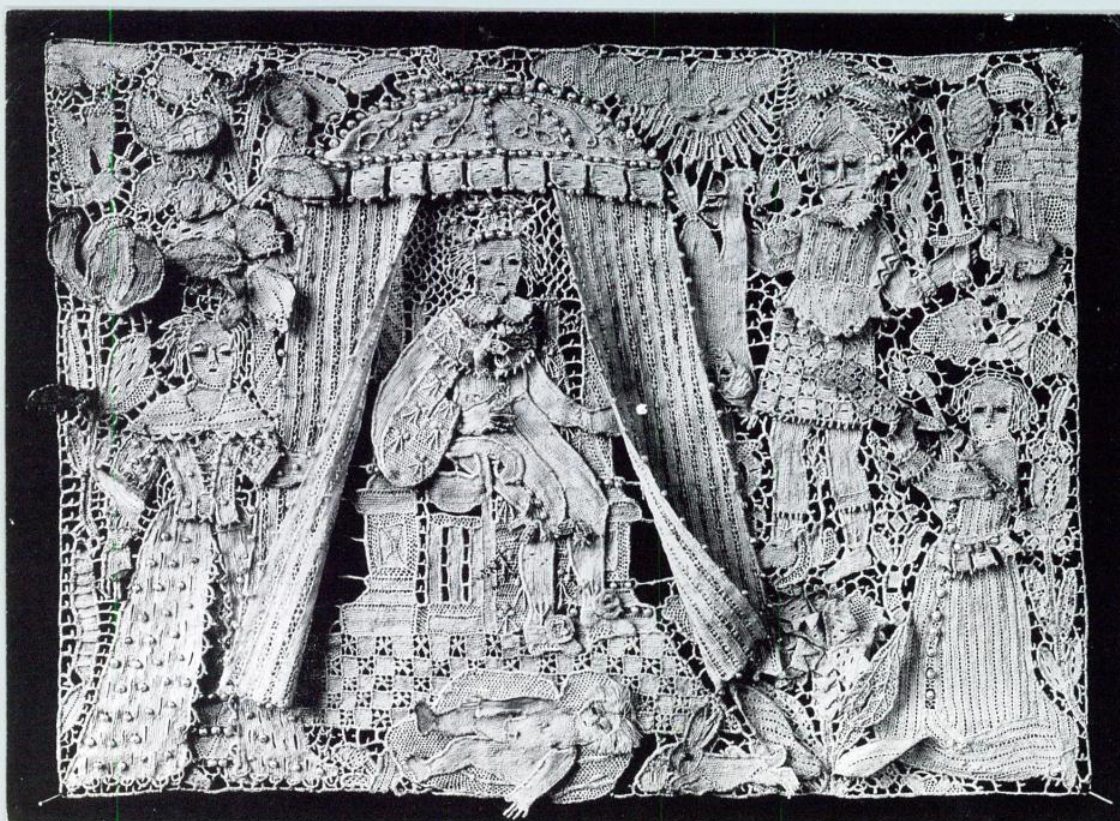
Detail of a lappet, Brussels
bobbin lace, 18th century



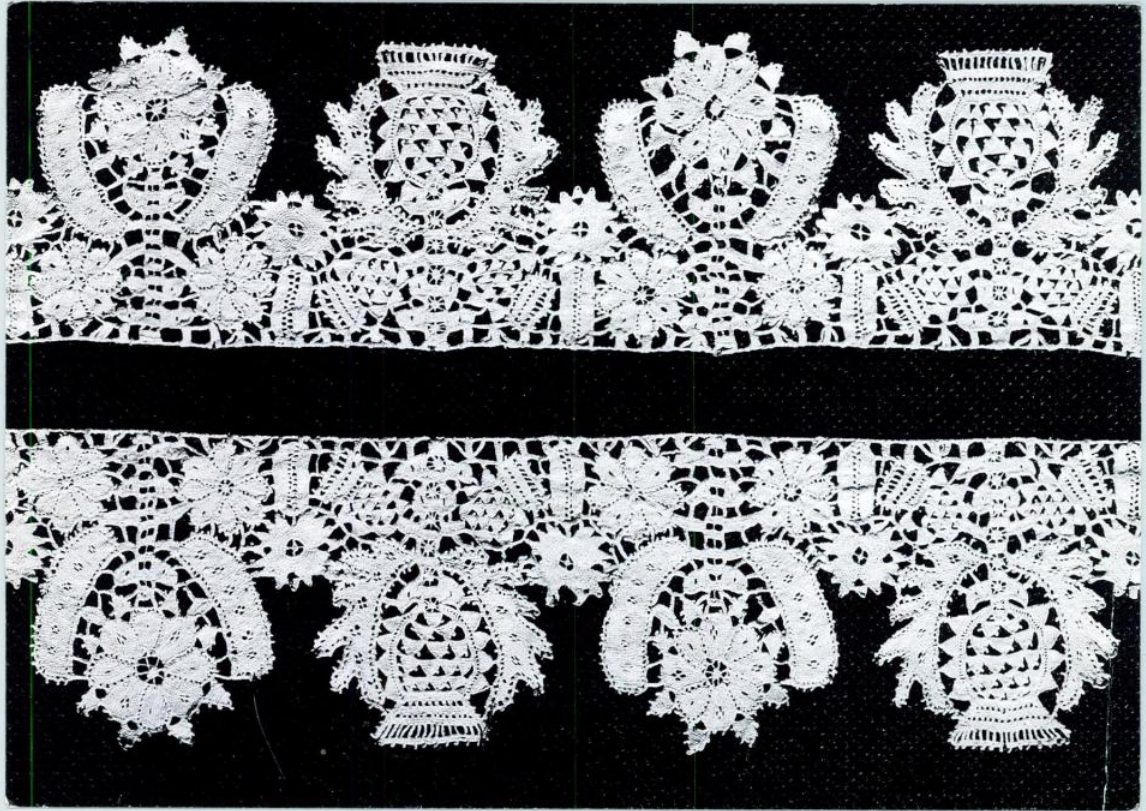
Detail of a lappet, Brussels
bobbin lace, 18th century



Panel of needlepoint lace,
enriched with seed pearls –
The Judgement of King
Solomon, England, mid-17th
century



Needle lace, England, early
17th century



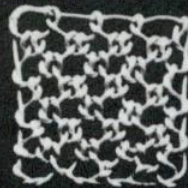
Details of needlepoint and
bone or pillow lace on an
enlarged scale



1. "TOILÉ" OF NEEDLEPOINT LACE, OF WHICH THE SUBSTANCE OF THE PATTERN IS FORMED.



2. "TOILÉ" SIMILAR TO THE PRECEDING, BUT WITH A DIFFERENT STITCH INTRODUCED INTO THE CENTRE.



3. OPEN "TOILÉ" OF NEEDLEPOINT LACE.



4. SIMPLEST FORM OF "RÉSEAU," OR GROUND, TO HOLD THE PATTERN TOGETHER, INSTEAD OF "BRIDES" OR "TIES."



5. "RÉSEAU," OR GROUND, USED IN POINT D'ALENÇON.



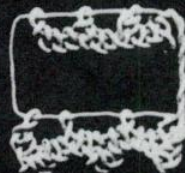
6. "RÉSEAU," OR GROUND, USED IN BRUSSELS POINT.



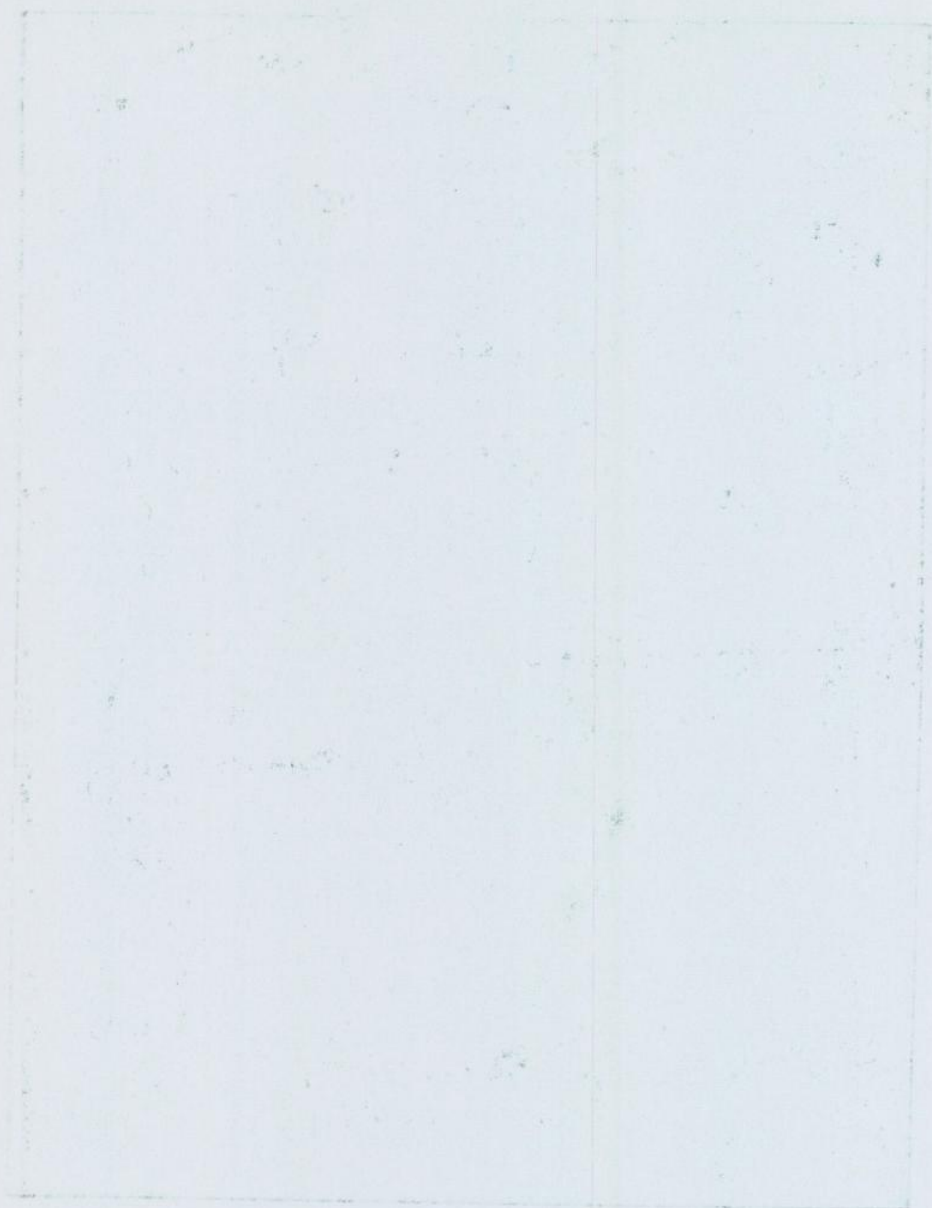
7-8. FILLINGS, SOMETIMES INTRODUCED INTO ENCLOSED SPACES, TO ENRICH THE DESIGN.



10. "BRIDES" OR "TIES," WITH WHICH THE PATTERN IS HELD TOGETHER, WHEN A NETWORK GROUND IS NOT EMPLOYED.



11. "PIEDS," OR SMALL LOOPS, WITH WHICH THE "BRIDES" OR "TIES," AND THE EDGES OF THE PATTERN, ARE SOMETIMES ENRICHED.



Stitches of needlepoint and
pillow lace on an enlarged
scale

