

piece of lace; the number, we believe, is now reduced to twelve. The design, engraved upon a copper plate, is printed off in divisions upon pieces of parchment 10 inches long, each numbered according to their order. Green parchment is now used, the worker being better able to detect any faults in her work than on white. The pattern is next pricked upon the parchment, which is stitched to a piece of very coarse linen folded double. The outline of the pattern is then formed by two flat threads, which are guided along the edge by the thumb of the left hand, and fixed by minute stitches, passed with another thread and needle, through the holes of the parchment. When the outline is finished, the work is given over to the "réseuse" to make the ground, which is of two kinds, *bride* and *réseau*. The delicate *réseau* is worked backwards and forwards from the footing to the *picot*—of the *bride*, more hereafter. For the flowers the worker supplies herself with a long needle and a fine thread; with these she works the "point noué" (button-hole stitch) from left to right, and when arrived at the end of the flower, the thread is thrown back from the point of departure, and she works again from left to right over the thread. This gives a closeness and evenness to the work unequalled in any other point. Then follow the "modes," and other different operations, which completed, the threads which unite lace, parchment, and linen together are cut with a sharp razor passed between the two folds of linen, any little defects repaired, and then remains the great work of uniting all these segments imperceptibly together. This task devolves upon the head of the establishment, and is one requiring the greatest nicety. An ordinary pair of men's ruffles would be divided into ten pieces; but when the order must be executed quickly, the sub-divisions are even greater. The stitch by which these sections are worked is termed "assemblage," and differs from the "point de raccroc," where the segments are united by a fresh row of stitches. At Alençon, they are joined by a seam, following as much as possible the outlines of the pattern. When finished, a steel instrument, called "aficot," is passed into each flower, to polish it, and remove any inequalities in its surface. The more primitive lobster's claw was used until late years for the same purpose.

cense," "réseuse," "remplisseuse," "toucheuse," "brideuse," "boucleuse,"
 "fondeuse," "modeuse," "brodeuse," "gazeuse," "mignonneuse," "pico-
 "ébouleuse," "régaleuse," "assembleuse," teuse," "affineuse," "affiqueuse."