LACE CAPS OF THE EIGHTEENTH CENTURY

In the Lace Gallery of the Metropolitan Museum of Art is a special exhibition of lace cap-crowns and lappets dating from the end of the seventeenth through the eighteenth century, accompanied by a series of engravings covering the same period and showing ladies wearing caps of the different types fashionable during those years.

The work of the French and Flemish lace makers never came nearer to the miraculous than in the making of these exquisite accessories for women’s dress. Though the style of the caps changed from time to time
the lace trimmings (the lappets, crown, etc.), seem to have kept their
original form. Just what devices the ladies of the sixteen-eighties and
nineties used to keep their tall starched and wired frills straight and up-
standing we do not know, but among the articles on Arts and Trades
published in 1771 by M. de Garsault is one on "L'Art de la Lingère."

The author observes that the Lingères "form a most important group in
the community, as they not only sell linen, hemp and cotton cloth and
lace, but they also make up these materials into garments that are made
both for necessity and cleanliness as well as for luxury, which clothe us
from the cradle to the grave—and even after! It is the Lingère who
decorates tables, beds, and altars. . . . "We owe our knowledge
of this art to Mademoiselle Merlu, formerly forewoman of Madame du
Liège, one of the most famous Lingères of Paris, and who is now a
Maîtresse Lingère in the rue Taranne."

Lists are given for a trousseau, for a layette, for a church, with di-
rections as to how the various articles should be made.

The trousseau would seem to us to consist mainly of caps, and although
at the time these directions were being published, it was almost a hundred
years since the furore for the lace head-dresses with the tall wired Fon-
tanges in front, and lappets behind, still the cap with its crown and
lappets flourished prodigiously.

The following list is given under the words:

"État d'un Trousseau,
Pour la Tête"

"One dressing-table cover for town, in muslin or lace.
One dressing-table cover for the country, in muslin.
Six comb cases of fine dimity of Troyes.
Six pin-cushion covers of the same.
Forty-eight towels
Twenty-four aprons for the toilette.
Six peignoirs of which four should be trimmed with fine muslin and two
with lace.
Thirty-six face cloths of rough material to remove rouge.
Thirty-six face cloths of doubled muslin to remove powder.
One head-dress with tucker and pleated fichu trimmed with point
d'Alençon."
A similar set of point d'Angleterre and one of vraie Valenciennes.
One head-dress of the kind called Battant l’œil of embroidered malines
net for négligé.
Six simple fichus in sprigged muslin trimmed with lace for négligé.
Twelve fichus of muslin.
Twelve large stitched caps trimmed with narrow lace for the night.
Twelve stitched caps with two rows of ruffling in muslin and lace for the
night.
Twelve handsomer ones for day time in case of indisposition.
Twelve bands of linen for wrapping the hair under a night cap.
Twelve large muslin night caps.
Six large caps of plain net for daytime.
Twelve pillow cases of which six are trimmed with muslin and six with
lace.
Six caps of stitched piqué of medium size.”

Then follow descriptions of how these caps should be made. The
directions are meant to be complete but are confusing to us because they
take for granted the knowledge of the very definite customs and traditions
which everyone knew at the time the article was written.

We are told that the little close-fitting stitched cap should be made
with linen outside, a fustian lining and cotton wadding between the two,
carefully stitched and quilted, and that this cap is the foundation to
which all other head-dresses are attached. Fig. A.

The “Coiffure de dentelle” (fig. B) has its ruffle or papillon (probably
called that because it was made a little like two wings, wider on the sides,
and narrowing to a point on top of the head) its crown surrounded by a
puffing of ribbon, and its hanging lappets behind. It was to be attached
to the stitched cap mentioned above, and each pleat was to be carefully
laid and pinned with tiny pins, called camions, and wired with fine silk-
covered wire. When this carefully pleated papillon or ruffle was all
mounted, then the crown was fastened on to the bonnet piqué, in such
a way as to cover the inside edge of the ruffles, and so as to leave none of
the bonnet piqué exposed. A ribbon was puffed around the edge of the
crown.

The name Battant l’œil is rather intriguing—we wonder if it means
the eyes of the wearer or the beholder that were to be struck by it. But
PATTERNS FROM DE GARSault's *Art de la Lingerie*
the only explanation given is that it is made in two parts, and that, for the under part with the lappet, an ell and a quarter will be needed, and for the upper piece, three quarters of an ell making altogether two and a half ells. At the back of the lappets one should add an ell of footing, and they should end squarely at the bottom and be three inches wide. The crown should be of net.

The article does not say whether this supply of caps was supposed to last a bride for the rest of her life, but it would seem so to us of the twentieth century when our crowded life takes us so constantly away from home.

THE AMERICAN FEDERATION OF ARTS

BY LEILA MECHLIN

As Robert Louis Stevenson said in one of his poems:

"The world is so full of a number of things,
I'm sure we should all be as happy as kings,"

but unluckily the multitude of interests and activities to-day, all good in themselves, seem at times to bring confusion and weariment rather than joy.

With the purpose of uniting the art interests of the country and binding them together the American Federation of Arts was formed at a Convention held in Washington in 1909. As Senator Root pointed out at that time the value of team work has in these later days been so repeatedly demonstrated that it has become axiomatic. Only by pulling together can the best results be obtained. A great telephone system would be utterly useless without a central office. A national art organization was needed in order to establish connection with the various art associations throughout the United States.

Through the courtesy of the American Institute of Architects, the American Federation of Arts only a few months after it was organized was given office room in the historic Octagon, designed by Thornton, the architect of the United States Capitol, as a residence for Colonel Tayloe, built in 1800 and occupied temporarily in 1814 by President and Mrs. Madison and fortunately protected from the ruthless remodeler by friendly ghosts which were supposed to haunt the mansion. It is therefore still standing unspoiled on the corner of 18th Street and