

*Michèle Madeleine Naudin ep. Peloille, co-worker of Museum of Arlanc, France, town Arlanc, 53 Route Nationale, e-mail: michele.peloille@orange.fr*

*Мишель Маделен Нодин Пелоаль, сотрудник музея Арлан, Франция, г. Арлан, автомагистраль 53, e-mail: michele.peloille@orange.fr*

### **Needle lace in the town of Arlanc**

#### **Игольное кружево Арлана**

**Abstract.** The present article gives the information about the origin of needle lace of the town of Arlanc which is one of the treasures of France. The author describes different peculiarities of this lace: material used for manufacturing, typical ornaments and motifs, also clothes which were produced with it. The valuable information about how this kind of lace appeared is given. The author also tells about the modern state of this kind of French lace.

**Keywords:** Arlanc needle lace, lace makers, stitches, tape, classical motifs, motifs of nature, museum of Arlanc.

**Аннотация.** Настоящая статья рассказывает о происхождении игольного кружева города Арлан, которое является одним из сокровищ Франции. Автор описывает особенности этого кружева; материалах, которые используются при изготовлении изделий; типичных орнаментах и мотивах, применяемых в данном виде кружева, а также о тех изделиях, которые производили кружевницы в этой технике. В статье дается ценная информация о том, как появился данный вид кружева. Автор также говорит о современном состоянии этого вида французского кружевоплетения.

**Ключевые слова:** игольное кружево города Арлан, кружевницы, стежки, лента, классические мотивы, мотивы природы, музей Арлан.

Arlanc is situated in “Massif Central”, in France. It is a place where lace was made since the sixteenth century. The lace makers there were aware of the evolution of fashion in the country and tried to copy all new inventions.

So in the last part of the nineteenth century when the tape lace made in Luxeuil was in fashion because the empress Eugénie and the court went there to the spa, a lace maker in Arlanc was inspired by it. He travelled to Luxeuil and studied this lace.

What is a tape lace? It is a mixture of bobbin and needle lace. The tape can be either made with bobbin or machine made. The pattern of the piece is sewn on three layers of fabric, then the tape is fixed underlining the motives and after, the grounds and the fillings are made with a needle. It was developed to imitate the Venetian needle lace and to save time in the making.

Jean-Etienne Chabrier was born in Arlanc in 1851. In 1875 he decided to create a needle lace which name is “Point Renaissace”. He made the motifs and his wife Anne-Amélie Rabin and his sister in law made the needle lace. They have been trained in a Covent in Clermont-Ferrand where they were educated [1, p. 58].

The lace itself was made either at home or in the workshop he had in town. In the years 1925, 1930 he had 25 workers in the workshop and others working at home.

Each worker had its speciality. The quality of the finished product was dependant on the regularity of the making.

Now only one of these ladies is still alive, she is 94 years old and her speciality was the setting of the tape.

To reduce the time necessary to produce the lace she invented a machine: “La Rapide” to prick the patterns. She obtained letters patent 1885 in Belgium. Later on he worked with his son Sébastien who was a good designer.

The improvements they made to this production are:

- they simplified the way of preparing the work: the tape was sewn on two or three layers of paper instead of fabric with a machine making chain stitch instead of strait stitch using a silk thread. The chain stitch is very easy to undo, you just pull it. When the lace is finished it is very easy to remove the rests of the thread used for the preparation in putting the lace in a bath of acid which will destroy the silk thread and not the lace made in linen [2, p. 15].

- they used narrower tapes than those used in Luxeuil lace.

- they used the stitches already known in needle lace but in a new way.

The stitches used are: *tulle*, *Venise*, *point d’X*, *ma,t tulle gros*, *pois*, *clochetons*, *point d’esprit*, *étoile simple*, *demi-lune*.

- they made new motifs and worked in three different fields:

**figurative lace:** pannels to hang on the walls: like the fables of La Fontaine,  
**classical geometrical motifs** like stars,

**motifs from nature:** butterflies and flowers The more represented flowers are tulips, acanthus and marguerites.

This lace was used to decorate garments and kerchiefs, blouses, veils and other but also I furniture: curtains for instance, and also for the church and the liturgical clothes.



Lace samples of the Museum of Arlanc



The products were sold in shops in different part of France especially Nice and Vichy towns where there were a lot of tourists but also in Paris. They were also exported in England.

It is said that Queen Victoria ordered a gown which was delivered by Etienne's wife in a horses coach.



The needle lace items from the Museum of Arlanc

In the museum of Arlanc you can see a costume for the “Queen of the lace makers,” made in 1928. This costume is composed of three pieces: a petticoat, a dress and a veil [3, p. 77].

The different parts of this lace are sewn on tulle. It saved time and the result was stronger. The motifs are floral, the result is wonderful. This costume was only worn once for this show.

There are children gowns, bibs, caps or bonnets, also collars, gloves, several albs with wonderful floral designs, different panels or table cloth with reproduction of life in the country or “The Fox and the Sork” and other fables by La Fontaine.

What makes this lace different is the way the stitches are organised together and most of all the delicacy of the patterns. This lace is more beautiful looked from a distance to appreciate the balance between the grounds and the fillings [4, p. 102]/

Unfortunately, this lace was no more produced after 1930 for economic problems. It is still possible to find pieces of this lace in fly market but also in the museum of Arlanc created in 1978 and erected in “Museum of France” in 2015.

### Literature

1. Arpin O. Cluny de Brioude: Dentelle polychrome. – Paris: Editions Didier Carpentier, 2010. – 130 p.

2. Dillmont T. Needle-made laces. – Mulhouse, Alsace: Dollfus-Mieg, 1890. – 69 p.
3. Earnshaw P. Bobbin and needle laces. – England: Batsford Ltd., 1988. – 164 p.
4. Nordfors Clark J. Techniques & Inspiration. – England: Hand Books Press, 1999. – 142 p.

### **References**

1. Arpin O. Kruzhevo klyuni de briud. Polihromnoe kruzhevo. – Parizh: Izdanie di'e carpenter, 2010. – 130 s.
2. Dillmont T. Igol'nye kruzheva. – Myuluz, El'zas: Dolfus-Mig, 1890. – 69 s.
3. Earnshaw P. Koklyushechnye i igol'nye kruzheva. – Angliya: Batsford ltd., 1988. – 164 s.
4. Nordfors Clark J. Tekhniki & vdohnovenie. – Angliya: Hand Buk Press, 1999. – 142 s.