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THE · NEEDLE · AND · BOBBIN  
CLUB

VOLUME · 4 · NUMBER · 1

APRIL · 1920

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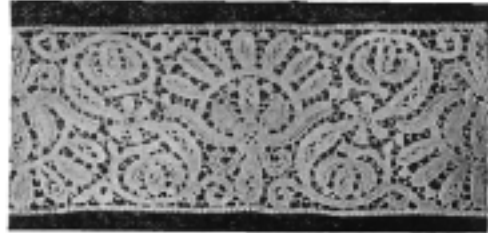
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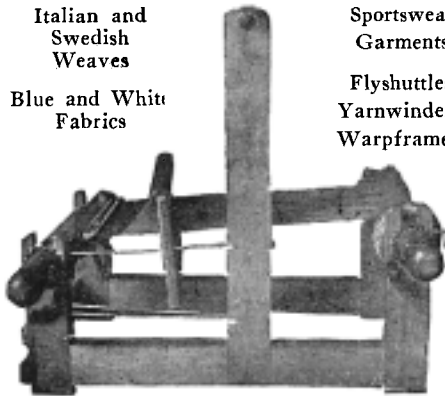
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AMERICAN COLLECTORS

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Produced under the auspices of The Needle and Bobbin Club, many of whose members exhibited the Laces here reproduced in the Special Loan Exhibit of Laces held at the Metropolitan Museum of Art during the Summer of 1919.

TEXT BY  
FRANCES MORRIS  
AND  
MARIAN HAGUE

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The price of the book, which will sell by subscription, is \$60.00—payable in advance, or at the rate of \$15.00 the part, as issued.

MEMBERS OF THE NEEDLE AND BOBBIN CLUB WILL RECEIVE A REDUCTION BY SENDING THEIR SUBSCRIPTION TO MR. R. C. GREENLEAF, LAWRENCE, LONG ISLAND.

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PUBLISHED FOR THE NEEDLE AND  
BOBBIN CLUB

BY  
WILLIAM HELBURN, INC.  
418 MADISON AVENUE, NEW YORK

# BULLETIN OF THE NEEDLE AND BOBBIN CLUB

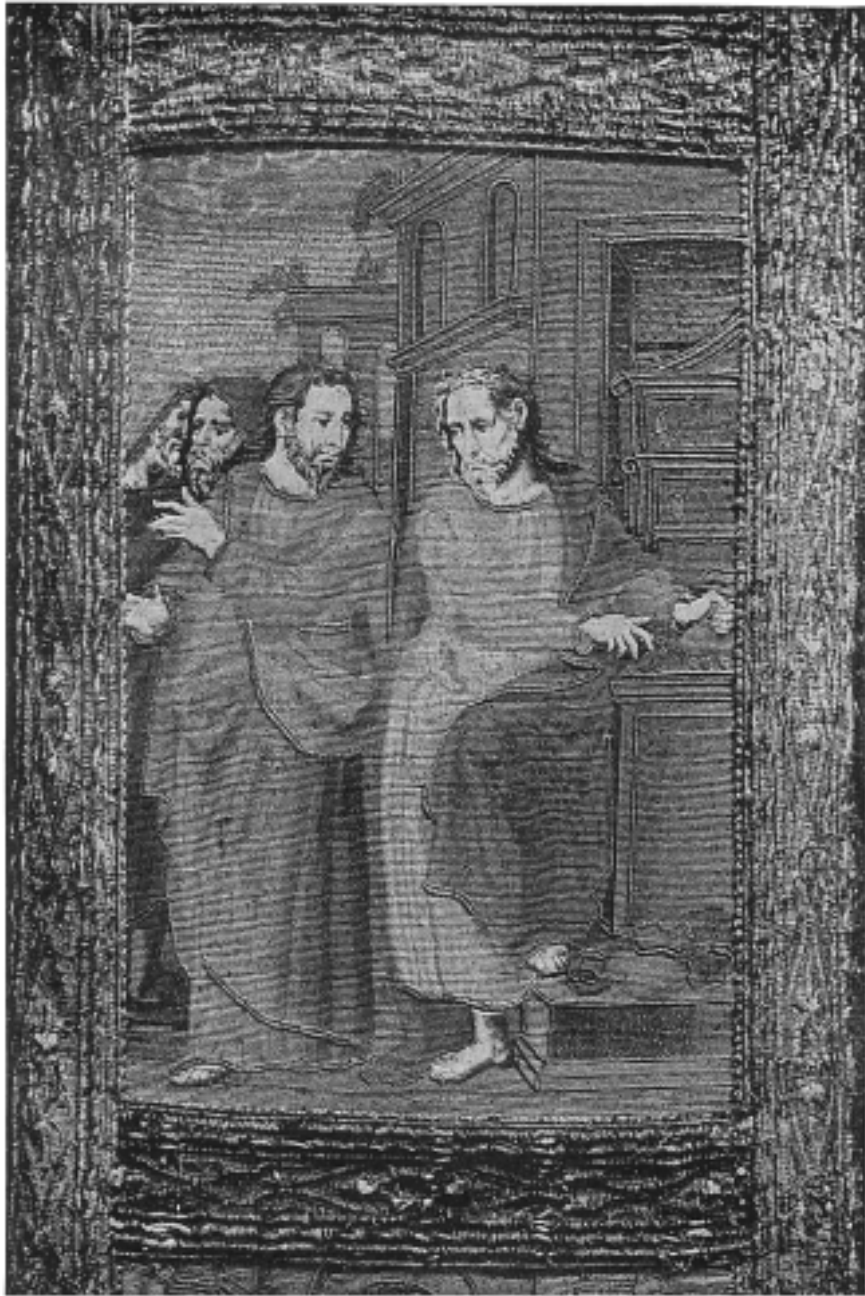
VOLUME IV

APRIL, 1920

NUMBER 1

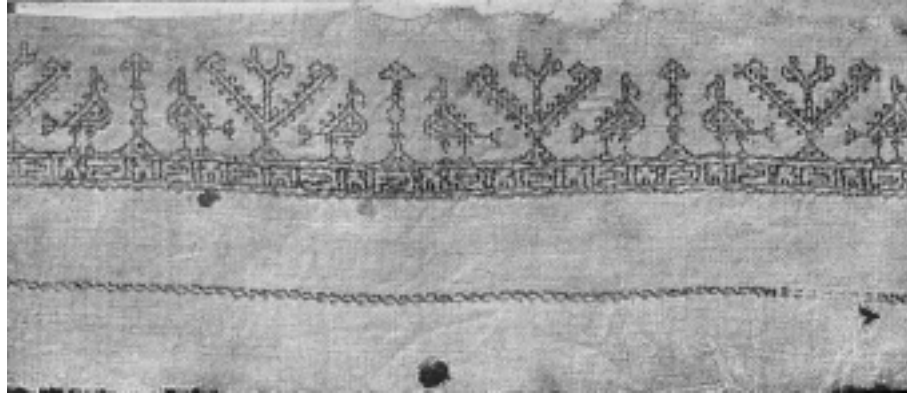
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ONE OF FOUR PANELS FROM AN ORPHREY WORKED IN "SHADED GOLD."  
ITALIAN 16TH CENTURY  
LENT BY MESSRS. P. W. FRENCH & CO.





EGYPTO-ARABIC EMBROIDERY, 11TH TO 13TH CENTURY

## THE EXHIBITION OF EMBROIDERIES AT THE ARDEN GALLERY

BY MARIAN HAGUE

**T**HE first public exhibition held by the Needle and Bobbin Club since the war put a temporary stop to such activities was held at the Arden Gallery, through the great generosity of Mrs. John W. Alexander, from January 28th to February 14th. It was in this same Gallery that the Club's first exhibition of lace took place in the Spring of 1917, and the present one proved as interesting in its way as the earlier one had.

Ancient Embroideries were chosen as the subject for this occasion, and it was decided to show as early examples as could be gathered from those who were willing to co-operate by lending their treasures. Some very rare pieces of the highest quality were collected, giving not only great pleasure to the eye but making interesting subjects of study from the more historical point of view.

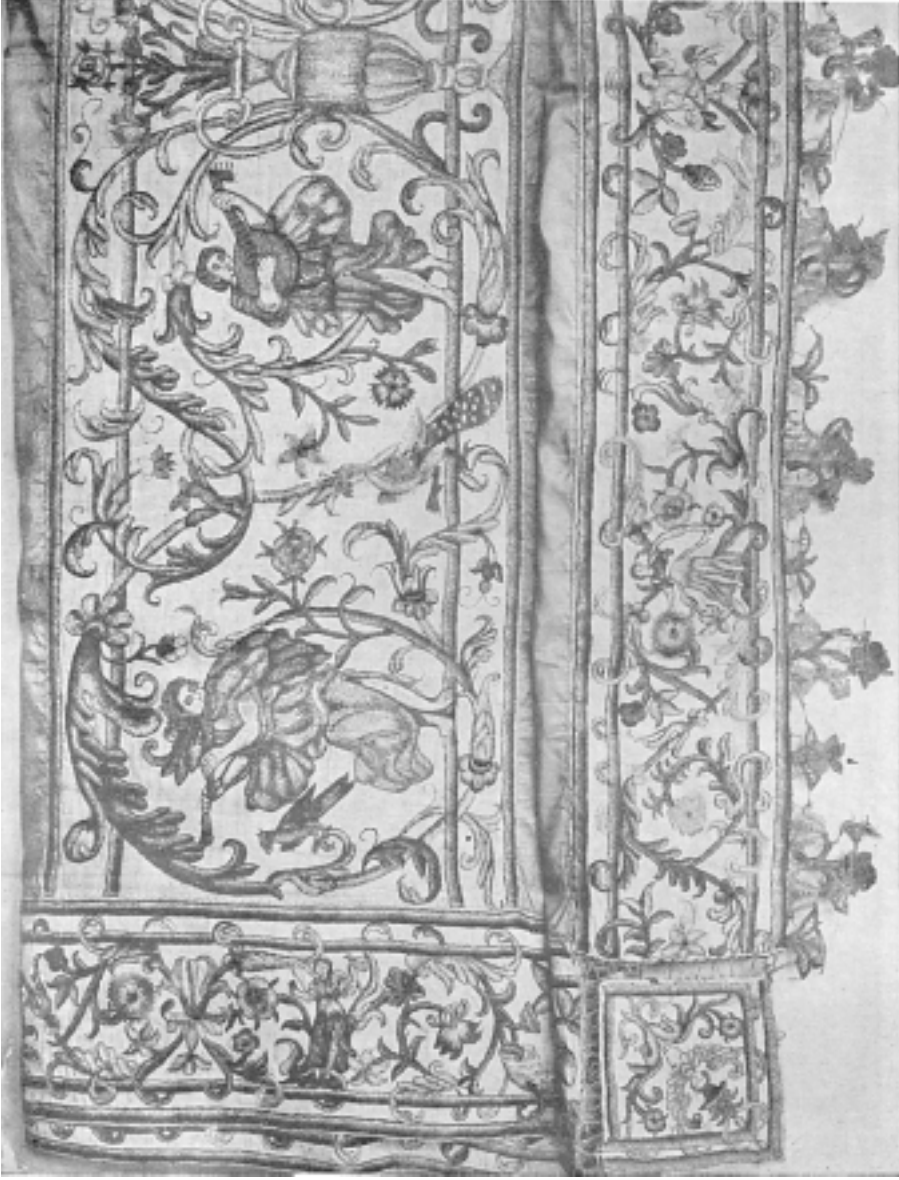
As one entered the room a group of splendid vestments and altar frontals struck the eye with their glow of gold and crimson. The golden altar frontal lent by Mrs. George T. Bliss, worked in every variety of stitch that was used in the elaborately wrought gold embroidery of the 16th century, with its only color in the medallions of saints and bishops, made a beautiful contrast to the crimson of the splendid red

velvet frontal lent by French & Co., which had been made for use in a Spanish Cathedral. Another frontal of about the same period as these two was interesting as showing still a third method of work: Mrs. Bliss's with the ground entirely covered by the gold work in raised and padded designs forming large panels; the one belonging to Messrs. French & Co. worked on red velvet, leaving a large part of the ground uncovered, and this third one, belonging to Mrs. George M. Tuttle, with a design of heavily worked gold branches on a background of solid needlework in "tent stitch" of a very dark greenish silk with leaves and other details in brighter colors picked out with gold.

A chasuble belonging to French & Company had an orphrey with panels of figures equal to the very finest needlework of the Renaissance [see frontispiece], and brought to mind the embroideries designed by Pollaiuolo, which are still preserved in the Duomo at Florence. The figures are worked in that most painstaking of the embroidery stitches which de Farcy, in his monumental work on the art of embroidery, calls "*or nué*" or shaded gold, in which strands of gold thread are laid across the whole surface of the piece and then worked over with fine threads of colored silk till the surface is like a ribbed silk, the gold almost entirely covered by the minute stitches and yet gleaming through and adding its richness to the color.

A Dalmatic, of the Byzantine type, though of 16th century workmanship, reminded one in its arrangement and style of the famous so-called "Dalmatic of Charlemagne" in the Vatican, which recent students of Byzantine art ascribe to the fourteenth or early fifteenth century. This was lent through the courtesy of M. Ducasse. A few small pieces made for use in the Greek Church, worked with great richness in metal thread, with pearls and color in the figures, were remarkable in their richness and color, and all of these Byzantine pieces have a slightly archaic quality which clung so much longer to this work done in Greece than to the Italian work. One of these pieces was lent by Mrs. Alexander, for the others we must thank Mr. Kelekian.

Two lovely pieces belonging to Mrs. George T. Bliss, of somewhat less monumental style than the vestments just described, but of the utmost delicacy and perfection, were the covers, the shape of the typical "Nuziale" or "Care-Cloth" such as was used at weddings to hold over the heads of bride and groom. One was of light-green silk embroidered in silver with arabesques of typical Renaissance form, and with touches



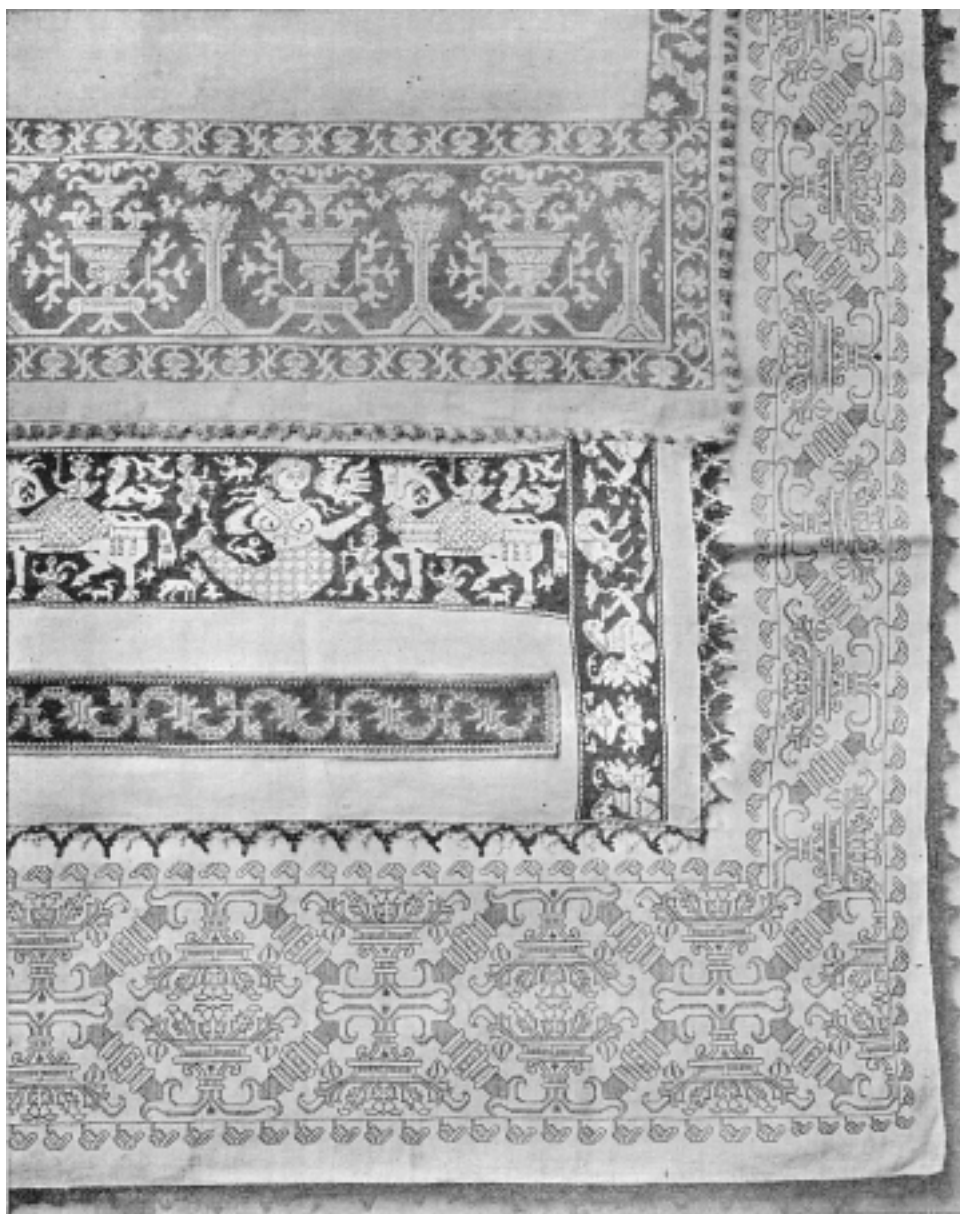
(1) PART OF A COVER WITH EMBROIDERY IN COLORED SILKS AND GOLD ON LINEN, WITH AN EDGING OF COLORED "PUNTO IN ARIA." ITALIAN 16TH CENTURY  
LENT BY MRS. GEORGE T. BLES



(2) WIDE BAND OF DEEP AMBER-COLORED SILK WITH EMBROIDERY IN MANY COLORS. ITALIAN OR FRENCH, LATE 16TH OR EARLY 17TH CENTURY  
LENT BY MRS. GEORGE T. BLISS



(3) PORTION OF A COVER WORKED IN COLORS AND GOLD ON WHITE SILK, WITH  
A NEEDLE-MADE EDGE, LIKE THOSE MADE IN ASIA MINOR  
PROBABLY ENGLISH, 17TH OR 18TH CENTURY  
LENT BY MISS A. MILES CARPENTER



(4) A GROUP OF LINEN COVERS WORKED IN COUNTED STITCHES IN EITHER  
RED OR BLUE. ITALIAN AND SPANISH 16TH CENTURY  
LENT BY MRS. DEWITT C. COHEN, MISS A. MILES CARPENTER AND MRS. HARRY MARKOE

of coral color among the scrolls; the other one, with bands of many-colored embroidery on a white linen ground (the spaces between the bands being filled with a light-blue silk), with scrolling vines, among which were placed figures carrying musical instruments—a bass viol, a mandolin, a flute, each one different, and each figure drawn with the movement and billowing draperies of the lovely musical angels in altar pieces of the sixteenth century in Italy. [See illustration No. 1.]

A most interesting piece also belonging to Mrs. Bliss, about three yards long and nearly two feet wide, was of deep amber-colored silk, worked in many colors, with gold, in a design of masks, sphinxes, grotesque figures and animals, of the type of design that was brought to France by Primaticcio and the Italian artists who came to work at Fontainebleau for Francis First, and who might be said to be the forerunners of Bérain. [See illustration No. 2.]

Two exquisite squares for church use were lent by Miss A. Miles Carpenter: one on a white linen ground, the other on crimson silk, and both examples of the perfection of workmanship. The flowers are worked in many-colored silks, with formal design and the naturalistic detail that was beginning to creep into embroidery at the end of the sixteenth century, at the time when Jean Robin was planting his garden in Paris to grow rare flowers for models for designers, and he and Jean Vallet were changing the fashion of the day and bringing about a cult for flowers embroidered from nature.

Each of these pieces had a particularly charming edge—one a “punto in aria” of colored silk and gold needlepoint, the other one a gold bobbin lace whose little, upstanding flowerets are of the type of design that was the earliest successor to the geometrical forms of edgings.

Another piece combining a sort of quaintness with delicate work, belonging also to Miss Carpenter, is shown on page 7. [See illustration No. 3.] The wealth of small birds, animals and insects would suggest that it was English work of the seventeenth or early eighteenth century, when there was such a craze for “Emblemes,” and the little needlemade edge is of a delicate and playful workmanship.

A group of lovely bags and purses, lent by Mrs. Albert Blum and Mrs. James Alexander, were charming examples of the work of the “boursiers” and embroiderers of the sixteenth and seventeenth centuries. Worked on dark velvets, with gold thread, padded and fancifully wrought, with lovely cords and tassels, some with elaborate shields

of arms and heraldic devices, they bring back the splendor of the nobles and ecclesiastics of those days, and also are wonderful examples of careful craftsmanship.

Several very engaging caps were shown by Mrs. DeWitt C. Cohen, such as were apparently worn by elderly gentlemen, who must have added greatly to the gaiety of life for those around them by so doing.

A beautiful dress, lent by Mrs. J. P. Morgan, Jr., of heavy white silk with embroidery of gold and many-colored flowers and foliage, was full of the glamour of the past. It seems as though Madame de Sevigné's reference to La Grande Mademoiselle in a dress "*brodée et rebrodée d'or*" must have described some such splendid garment as this.

On the west wall hung a group of bedspreads—two lent by Mrs. G. C. Speranza were worked by the peasants of Calabria in rich colors of bronze and yellow and green, in a knotted stitch like tiny tassels, making a plush-like surface, and giving, one would think, suggestions that might be of use in some of our modern revivals of old work.

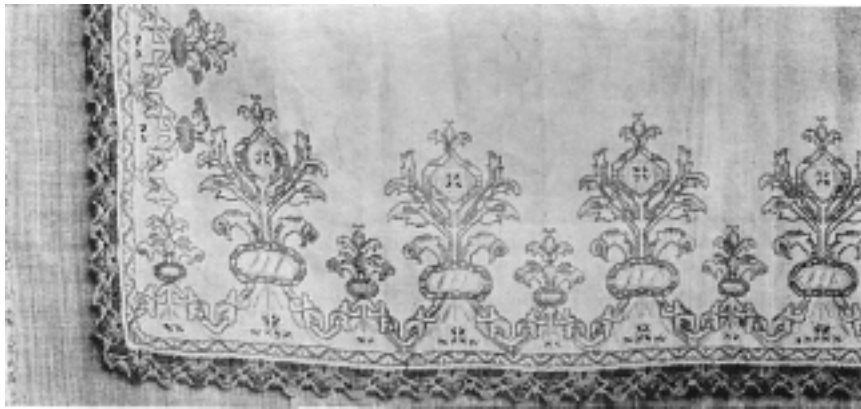
Near these was a case with bits of embroidered fabrics coming from Egyptian excavations, the earliest dating from about the fifth or sixth century, A. D., with a little figure such as one finds among the Coptic tapestries, worked in what we call satin stitch, in dark-blue and brownish woolen thread. It was probably made to decorate the opening of a garment. Other pieces were such as are found among remains of the Arab civilization in Egypt, from the seventh century to early mediæval times. Most of them show various forms of counted stitches, worked by the thread of the linen ground, like the later Italian "*punto scritto*," and counted darning or running stitch, which looks so much as though it might be weaving that the Spaniards, who learned from the Arabs, called it *Tejidillo*. A few of these Arab pieces are worked in the freer stitches, such as chain stitch, outline stitch, and a sort of catstitch. One piece has eyelets worked in buttonhole stitch and from its design might possibly be ascribed to the fourteenth century. Several pieces were ornamented with more or less conventionalized forms of Cufic characters.

To those who love fine needlework, the Italian linen pieces of the sixteenth century, worked with carefully counted stitches, "*punto croce*," "*punto scritto*," "*punto quadro*," "*punto reale*," always have an especial charm. Of these fine linens which were sometimes considered more humble in their uses, there seemed to be a particularly fascinating group. The illustration on page 8 [No. 4] shows only a few, but Mrs. Markoe.



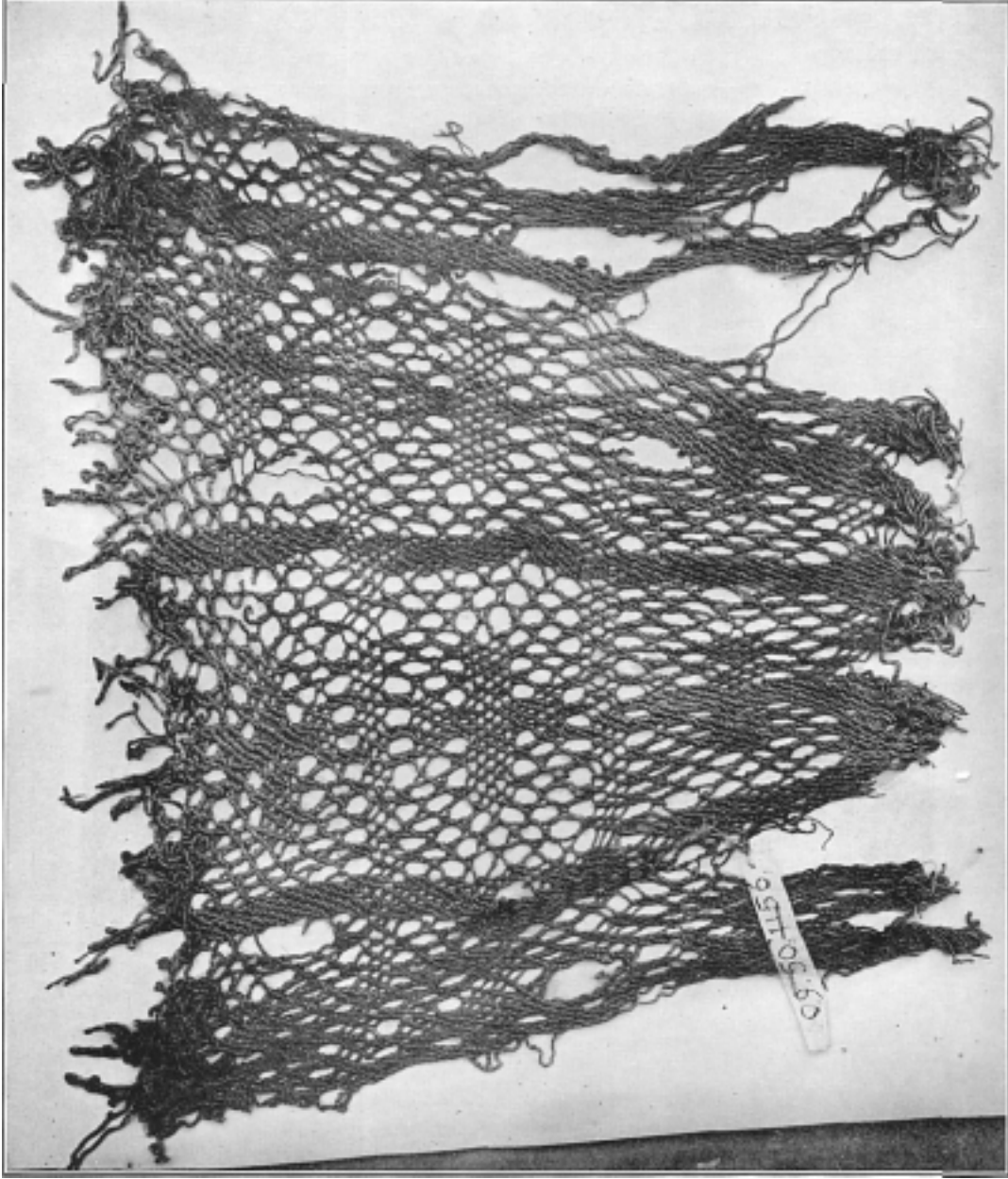
Mrs. DeWitt Cohen, Miss Carpenter and Mrs. Speranza all showed very perfect examples, marvels of delicately worked exactitude, many with their bobbin lace edges made with the same colored silk as that used in the embroidery—red lace on the pieces worked in red and blue lace with the blue embroidery.

It is well to cherish these lovely things that seem to hold a little immortality for their creators, and to hand them down to posterity so that the younger generations may be inspired with admiration for the workers of the past.



COVER WORKED IN DARK-BLUE AND CREAM-COLORED SILK, WITH CUTWORK AND BOBBIN LACE EDGE. ITALIAN 16TH CENTURY

LENT BY MRS. GINO C. SPERANZA



COPTIC NETTING, OF ABOUT 500 A. D. FROM EGYPT. ORIGINAL IN THE  
METROPOLITAN MUSEUM OF ART, NEW YORK.

## OLD EGYPTIAN LACE

BY E. SIEWERTSZ VAN REESEMA  
Of Ooosterbeek, Holland

**I**T is with wonder and awe that we, men and women of the modern times, look upon the weavings and laces, made by men and women, hundreds, nay, thousands of years ago. We look upon these fabrics with the greatest interest, for though our machines have attained a degree of perfection we little dreamed of years ago, we are not able to do what the ancients have done. It is not only that we do not exactly know yet how they worked, but what they have made too is so far above our own artistic ability, that we feel as little children staring at what "those who know" have wrought. It is not that the way the ancients worked was so very complicated; as a matter of fact their means were very simple, very much more so than ours are, but they lived under very different conditions. They could give all their time to their work, for time was not worth then what it is worth now, and they were able to bestow all their energy and attention upon it. Besides, they had only simple tools and their artistic ambition, perhaps religious ambition, being highly cultivated, they took infinite pains to excel in workmanship.

When we look at the Peruvian Textiles, we marvel how any people could work in such a way, with so much forethought as to the technical part and such a delicacy of execution. It is only the utmost love that can enable any one to execute such perfect workmanship. It is well for us all, working so many centuries after these people have lived, and with so many more technical facilities, to study these old fabrics. They may enrich our own work in a sublime way.

But it is not only that the woven objects and laces are admired for their execution, coloring and conception, but the scientific world too has turned its attention to the handicrafts, realizing how great a help the knowledge of these would be in understanding the habits and customs of mankind.

Several museums in America and Europe carefully exhibit many pieces of textile fabric found in the graves of Egypt and Peru. Among those from Egypt are many pieces executed in a kind of open work, a kind of lace. The Metropolitan Museum of Art and the Natural History Museum in New York, have lovely caps in this technique. It is about

this kind of lace—which I have studied for many years—that I want to tell a few things. At first sight one would think that these caps were made in the bobbin lace technique, but on a closer inspection one instantly notices the error. One sees that these caps are not made in any of the techniques we know. They are not sewn with a thousand patient little stitches, sewed together to a fine solid cord and laid out in different patterns with open work in between. Not made on the cushion, like our bobbin laces, where the fine threads are rapidly thrown in all directions by nimble fingers, a simple wonder to those who know the art of lace-making.

When many of the objects from the graves of Egypt were brought to Vienna by Mr. Graf, in the middle of the last century, a lady teacher at the "Fachschule für Kunststickerei," Mrs. Louise Schinnerer, had the opportunity to study these most closely. However, she could not find a way to copy them in any of the techniques used to-day. Nevertheless she did not lose courage, considering that perhaps among the peasant population of her own country some reminiscence of the work unknown to her hitherto might still exist. She began her inspection and really found a kind of workmanship among the Ruthenians in Galicia that enabled her to copy the laces of Egypt. It was indeed no lace making, but a kind of netting work. The Ruthenian peasant women netted their lace caps and the insertions for their towels and bed linen in a simple way, and the men wore long scarves made in the same manner. The women use a standing frame, whereupon are stretched two strings, one at the top and one at the bottom, the space between the two strings indicating the measure of the object to be made. Then the thread, which is wound on a ball, is fastened to the bottom string on the left and passed over the top string, again down to the bottom string, and so on, like a skein, till the number of threads required is reached.

By this time there have been formed two fields of threads, one front field and one back field, as one easily understands, keeping in mind that the threads are passed round the two strings like a skein. One begins working in the right upper corner, taking two of the back threads between right forefinger and thumb and pulling the threads to the front. The crossing of the front and back threads may be seen in Figure I. Now the first front thread is slipped to the back field. The next back thread (now *one* thread) is taken up in the same way and the next front one slipped, and so on till all the back threads are lying on the

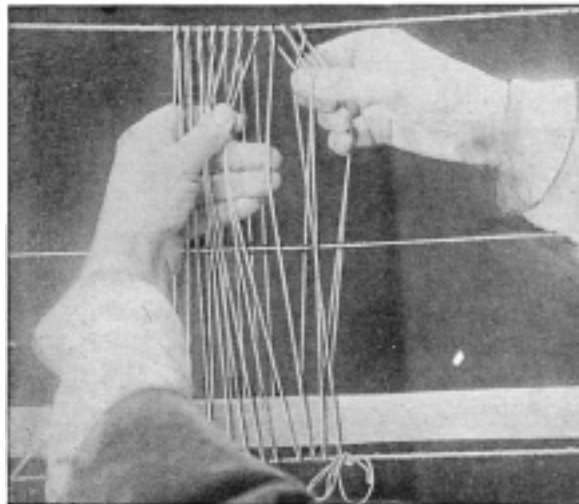
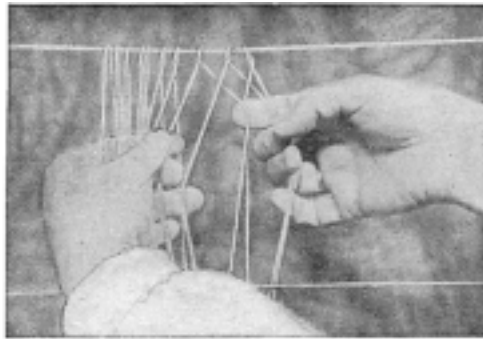


FIGURE II

right hand of the worker. A wooden sword is then placed between the two fields of threads and moved toward the top string, where it beats up all the crossed threads. Then the sword beats up the crossed threads at the bottom string. [Figure II.] This method of crossing the back and front threads is continued; it is, in fact, the principle on which all variations are based. One sees directly that two halves are formed, whereas the hand only works once. The worker takes advantage of this result to make two objects at the same time or two halves of one object.

This pure stitch of simple crossing is so beautiful in its flexibility

and gloss that it is worth while to employ it for many articles of modern use. As the reader will have noticed, this netting is worked in rows from right to left. This regular turning of the yarn in the same direction gives a lustre and at the same time a simplicity one seeks in vain in any other lace. The light falls on every thread in the same way, whereas in bobbin laces it falls now on a thread turned to the left, now on one turned to the right. If I were to name an example I should call before your mind the Maltese laces and the Spanish ones, especially those of white silk. These laces show none of the distinction one looks for in an object of art. Now one of the characteristics of distinction is serene repose—and this is exactly what the art of Egyptian lace making shows to perfection. These considerations may perhaps explain the fact that the most beautiful bobbin laces are executed in extra fine yarn, so that the restlessness of the light is reduced to a minimum. The reader will immediately understand what I mean when he looks at both fabrics through a magnifying glass, so that the difference between the two techniques becomes clearly visible.

After the Egyptian laces had once drawn the attention, it was proved not only that the Ruthenians have been practising this technique till today, but also that in some other parts of Europe too, *e. g.* in Sweden and in Norway, people are still using it for the very same purposes. In Norway this technique is called "Sprang." Maybe it would be found in more parts of Europe if researches were made.

In the textile collection of the Austrian Museum are three women's caps, left by a lady of Liebenbürgen, in the seventeenth century, which have been made of silk and gold threads by means of the same technique. The fact that these costly materials were used proves that the technique was not only practised by a peasant population, but that it was fully appreciated by the higher classes. But it is not only in Austria that specimens of this technique were found. In Spain and in Holland we find silk sashes of superb quality, some measuring about four yards. They were worn by the state foresters and the cornets of the guilds. Our museums in Amsterdam, Haarlem, Rotterdam and the still existing guilds in many cities in Holland possess such sashes, dating from the period between 1700 and 1840 or thereabout. In many an old family these sashes, sometimes decorated with all kinds of devices and characters, are taken out when asked for. I possess a baby's frock of fine linen yarn, netted in a lovely pattern, dating from the time of the Em-

pire, and two purses in colored silk worked in vertical stripes. These objects have certainly not been made in a factory, as is perhaps the case with the sashes in Holland, but are doubtless lady's work. All this proves that this technique had not merely been lingering on all through the middle ages and up to the middle of the 19th century, but was still flourishing.

Mrs. Schinnerer, who, by her indefatigable researches, has given us back one of the most interesting techniques, in her *Antike Handarbeiten*, speaks of the Spanish Faja, a sash in red silk which the Spanish general, even when he is in civil dress, has to wear under his coat. This sash, which is several yards long, is worked in one piece and does not show the two halves running in opposite directions, which are essential characteristics of the Egyptian and Ruthenian netting. The way to manufacture this kind of scarf is, as I have been fortunate enough to discover, making two scarves at a time by stretching the skein of threads over more than one frame. Thus one can attain a considerable length, which offers great advantages when the technique is used for modern articles.

It proved easy to introduce differently colored stripes into the netting, but these stripes, except in a few cases, were all running in a vertical direction.

A few years ago Prof. Six, of Amsterdam, showed me an earthenware dish of Italian origin, dating from 300 B. C., which is decorated with a painting of a woman's head, wearing a cap of curious construction. Prof. Six thought this cap might be a copy of netting work, and though I agreed with him there, for many things pointed in that direction, *e. g.*, the loosely twisted upper part, the essential character of this technique, whose netting showed in this cap several small sections—my greatest objection was, that I had not succeeded in producing patterns running in a horizontal direction. Prof. Six gave me a photograph of the dish and I set to work to solve the problem, feeling sure that it *could* be solved. But how? The only way was to reflect on it, to consider thoroughly all the possibilities, and so I did, until, one day, I suddenly saw how it was to be done. But there is a great difference between knowing how a thing should be done and doing it well. Many attempts have been made before the cap on the dish could be accurately copied.

I was very grateful to have had an opportunity to study this new side of the netting technique, for now I could make not only the horizontal line, but I was able to combine the horizontal with the vertical

line; in one word, I had gained the utmost freedom of design. I have been enjoying the beauty of this work for many years, impressed ever and again by its mysterious loveliness, and realizing with unceasing interest the unexpected prospects which it has opened.

It is a great joy to have discovered this art that has lent such added interest to my life, and if the result of my efforts should be of any service in awakening the interest of others, I shall feel amply rewarded.



EGYPTIAN LACE CAP AND BAG

EXECUTED BY MME. VAN  
REESEMA



JEWELLED AND EMBROIDERED BOOKBINDINGS  
AT THE GROLIER CLUB

BY RUTH GRANNIS

**O**N Monday afternoon, February 9th, the Needle and Bobbin Club was offered the opportunity of seeing and studying a unique series of metal and embroidered bindings.

The exhibition was one of very great general interest, appealing to all lovers of the beautiful, and of cunning craftsmanship, as well as to the collector and the connoisseur. It was the third in a series of exhibitions showing the history and development of the art of book-binding, and was made up of those beautifully wrought silver, bejewelled and embroidered covers which, from the beginning of the art, have been placed among the most treasured possessions of their owners.

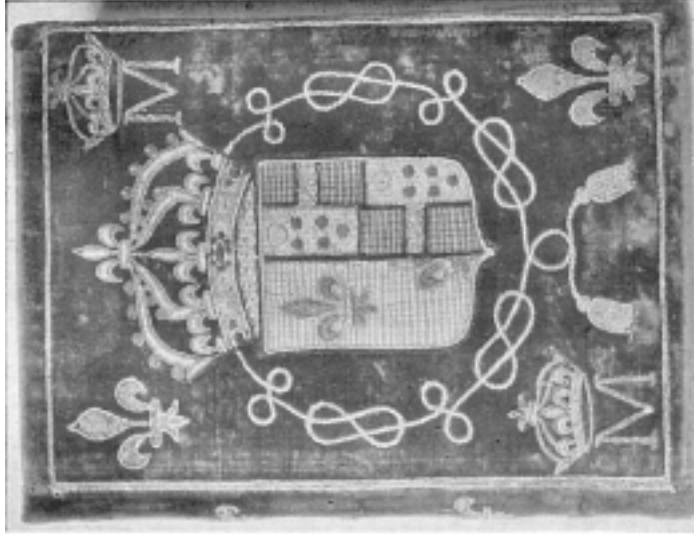
Long before the invention of printing the owners of rare and precious manuscripts were wont to put them, for better preservation and because of their great value, into strong covers overlaid with metal, on which the silversmith lavished his art, adorning them with plaques of enamel and carved ivory, with jewels and crystals. No less than ten of these early bindings, dating from the ninth to the fourteenth century, were shown at the Grolier Club exhibit. But surpassing them all was what is known from the name of its former owner (the Earl of Ashburnham) as the "Ashburnham Gospels," a manuscript of the ninth century, in a magnificent cover of that period. This binding bears the arms of Emperor Charles V and is handsomely enamelled.

Other monastic bindings were inlaid with Mosan and Limoges enamels, decorated with ivory plaques or studded with rock-crystal cabochons.

The imposing array of openwork silver bindings of the sixteenth to eighteenth centuries, with ornamentations, arms and pictured medallions in repoussé, pierced, engraved and filigree work, comprised the pick of



BIBLE OF KING CHARLES I



BINDING MADE FOR  
MARIE DE MEDICI



BINDING IN "PETIT-POINT"  
ENGLISH, 17TH CENTURY



EMBROIDERED BINDING  
ENGLISH, 17TH CENTURY

several great private collections. We were reminded of the "Silver Library" at Danzig by the numerous specimens from the German and Dutch States.

From the Netherlands also came the quaint, tortoise-shell covers. A group of early Greek and Armenian bindings had a charm of their own, and there was a beautiful specimen of workmanship ascribed to Benvenuto Cellini, or his pupil, Manno, made for Cardinal Farnese.

Then there were bindings of enamels and procelains, of tortoise-shell and mother-of-pearl, of curious skins and of velvet, with delicate embellishments of silver or gold in borders, cornerpieces and clasps. Two Bibles had heavy silver chains with which they might be attached to the girdle. A prayer-book of the Empress Maria Theresa had her crowned monogram delicately wrought in silver on a crimson velvet cover.

The art of embroidering bookbindings seems to have been, *par excellence*, an English one, and at the Grolier exhibit we saw an extraordinary assemblage of English work of the seventeenth and eighteenth centuries. The bindings were of canvas, velvet, silks and satins, embroidered in some cases doubtless by England's great ladies, whose skill in needlework is famous, but often, too (as has been lately revealed through a manuscript petition addressed by the Milliners of the Royal Exchange to Archbishop Laud), by "Imbroiderers" who were accustomed to bring to the petitioners' shops "rare and curious covers of Imbrothery and needleworke, wherein the petitioners have used to cause Bibles, Testaments & Psalme Bookes of the best sort and neatest print to be richly bound up for ye Nobility and gentry of this kingdome, for whome and not for common persons, they are indeed most fitt."

The old theory which attributed most of the embroidered bindings of the seventeenth century indiscriminately to the Nuns of Little Gidding has been disproved, but there were in the exhibition many volumes which were done in the elaborate manner formerly ascribed to them. A truly magnificent piece of needlework was on the Bible of King Charles I, and a French book dedicated to that monarch was bound for him in white silk, richly adorned with crowns and flowers, with miniatures of the King and Queen set in the covers. French embroidered bindings before the eighteenth century are excessively rare, but there was one of velvet richly embroidered for Marie de Medici, with her crowned "M's," followed by a long line of the gorgeous little French gift books and almanacs of the eighteenth century, gay with tinsel and spangles,

many holding inside their covers tiny mirrors and pockets—true little “vanity books.”

Various Dutch and German examples were shown, with a few very fine specimens of Italian, Spanish and Portuguese work.

In all, about two hundred volumes were spread about the Club's exhibition hall, which was hung with sixteenth and seventeenth century tapestries, forming a fitting background for the glittering gold and silver in the showcases.

### LACE MAKER'S SONG

What shall I do with the money I earn?  
Up in the air it shall certainly turn  
Soon as I hear the first cuckoo's “cuck-oo”;  
Robin will hear it the same moment too.

Come, pleasant thoughts, and sit round in a ring;  
Love is a cage in which happy birds sing;  
So I will buy a new bobbin, I may  
See one to suit me on Cherry Fair day.

What shall I do with the bobbin I buy?  
Give it to Robin for Robin is shy.  
Then that I love him he plainly will see,  
And he may buy a new bobbin for me.

What shall the motto be? “Dear one, be true”?  
“Love me or leave me”? No, neither will do!  
This is the motto I think I will take;  
“Look at me sometimes for somebody's sake.”

Then in his arms he will clasp me and I  
For him will live—though for him I could die.  
What a sweet world is this! Now I have found  
What it is—love it is—makes it go round.

From Mr. Thomas Wright's “Romance of the Lace Pillow”

## TWO SAMPLERS AND A COLLAR

BY GEORGIANA W. SARGENT

**A**BOUT the time Samuel Pepys was writing his sketches of London life, between 1659 and 1668, Elizabeth Robert or Roberts was busily plying her needle on two samplers, now the treasured possessions of an American greatniece in the sixth generation. Unfortunately, her beautiful handiwork bears no date, nor is the year of her birth known, but sufficient data exist to prove the period at which she must have worked. Elizabeth Robert (Widow Breeden) married in England her second husband, Colonel Samuel Shrimpton, merchant of Boston, with whom she came to the Massachusetts Colony, and there Samuel Shrimpton, Jr., was born, in 1673. The portrait of Elizabeth's mother, which was brought to New England, bears the inscription—1675—aged 70. Now supposing Elizabeth to have been born when her mother was thirty-five or forty, i. e., in 1640-45, she would in all probability have been working her samplers when fifteen to twenty years old, or somewhere between 1655-60. During the reigns of the Stuarts, needlework was the rage in England and was an important branch of a young lady's education. It included needlepoint and stitches used for the cut work and laces so lavishly displayed on ruffs and falls, the flat collars of the two Charleses. One of these samplers is a fine specimen of these lace stitches, of which it gives a large variety on fine drawn linen, now of an *écru* shade, and the designs include the acorn, emblematic of Charles II and of his sojourn under the oak tree after the battle of Worcester; the rose and fleur-de-lis. The name, Elizabeth Robert, is worked in satin stitch across the bottom. The other sampler is worked in colored silks—blue, green, yellow, red and pale pink—on the same kind of linen and shows many different stitches. The two figures known as "boxers" appear on one line, while the rose, Portuguese pink and other well-known patterns are used. This sampler bears only the initials, E. R., in drawnwork, repeated across the lower edge. Both samplers are in perfect condition.

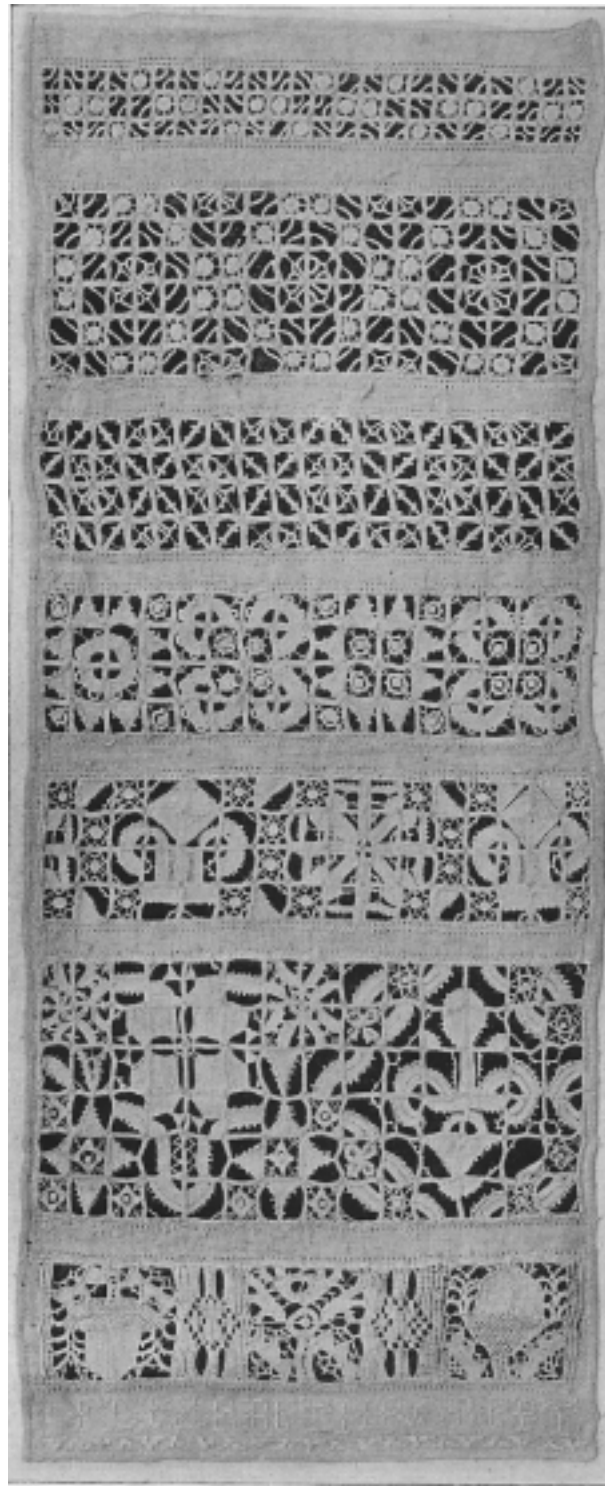
The lace collar is another heirloom from the same family, and an unsolved question is, can it have been worked by Elizabeth Robert, and



ELISABETH ROBERT



ELISABETH ROBERT SHRIMPTON



17TH CENTURY SAMPLER  
BY ELISABETH ROBERT SHRIMPTON





is it the one worn by herself in her portrait? The pattern is outlined in tape, edged with a cord, and the design is filled in with stitches which appear in the sampler. The shape of the collar has been altered by cutting and clever rejoining. The pattern of the lace resembles closely the one in the portrait. Elizabeth Robert's portrait and those of her second husband, Colonel Samuel Shrimpton, and third husband, Simeon Stoddard, hang in the rooms of the Massachusetts Historical Society in Boston.

Those were great marrying days, and Elizabeth sent to England for a niece, daughter of her sister Sarah, and made a match between her and her son, Samuel Shrimpton, Jr. He did not live long, however, and some years later his widow, after the death of her aunt and mother-in-law, Elizabeth, in 1713, married David Stoddard, Elizabeth's stepson, and from this couple the collar and samplers have been handed down in a direct line to the present owner. The old lady mother, in her steeple crown hat and wearing a lace collar, looks cozily down from the wall of a sunny Boston library upon a great-granddaughter in the sixth generation and refrains from showing her disapproval of the infrequency with which a needle is seen in the hand of her twentieth century descendant.



TAPE AND NEEDLEPOINT LACE, 17TH CENTURY  
ONCE THE PROPERTY AND POSSIBLY THE WORK  
OF ELISABETH ROBERT SHRIMPSON

THE TERCENTENARY OF COLBERT  
THE GREAT PATRON OF THE FRENCH LACE AND  
TEXTILE INDUSTRIES—1619-1919

BY GERTRUDE WHITING

**J**EAN BAPTISTE COLBERT, son of a Rheims woolen merchant of Scotch descent, was born in Paris, August 29, 1619. After an apprenticeship with his father, young Colbert went to Paris, became secretary to Le Tellier, then at the head of the War Office, and through his influence was made a counsellor of the king and introduced to Mazarin in 1648.

As Richelieu left his friend, Mazarin, to succeed him, so Mazarin, in turn, in 1661, left this counsellor and provincial governor to take his place. But despite his ability, Colbert was not to possess the unquestioned power of his predecessor. When the Cardinal died, the Secretary of State asked Louis XIV, then twenty-three years old, "To whom, Sire, shall we now apply for instructions?" "To me," replied the King. It was indeed an astonishing novelty for a sovereign to take the actual business management of affairs into his own hands, but the will of the young Louis was a strong element and he pursued his new policy in respect to the colonies as well as in France, diligently laboring daily, from early morning through the space of a good working day, at his self-appointed task, saying, "To rule by work is the true secret of power." In 1665 Louis appointed Colbert Comptroller General of Finances to succeed the polished, pleasant Nicholas Fouquet, who was prosecuted by his successor and locked up in prison, where he died.

The new Comptroller reorganized the Treasury, changed confusion, reckless waste and dishonesty into order, economy, honesty. The Crown had been receiving only 30,000,000 francs out of a revenue of 80,000,000. Colbert put an end to this graft, introducing the annual budget system, showing a Sovereign for the first time in French history how his royal account stood. In six years receipts had risen to 63,000,000 and expenses dropped to 32,500,000. In twenty years the revenue rose to 116,000,000 francs! Colbert, moreover, instead of raising the taxes, was able to administer them without favoritism and partisanship, equal-

izing and reducing them to an extent never before attempted. He abolished many superfluous offices and the farming of finances. Consequently government credit rapidly increased and the state was able to borrow at reasonable rates.

Colbert soon had control not only of the finances but also of public works, agriculture, commerce, the royal household and the navy. And as if he had not enough else to do, he constructed the great Languedoc Canal, connecting the two seas by uniting the Atlantic via Bordeaux, along the Garonne to Toulouse, with the Mediterranean at Cette, and created the first royal navy worthy of the name in 1669. France had only a few old hulks, but in three years Colbert had provided her with a fleet of 60 ships and 40 frigates. Bounties were given for ships built in France. He constructed a vast system of roads, bridges, docks and other public works; instituted a pretty high tariff (his creed held "the wealth of one country to mean the poverty of her neighbor"), encouraged agriculture, introducing superior breeds of cattle and better methods. He also encouraged trade with the French colonies, granting special privileges to Levantine dealers in imitation of the East India Company scheme, but owing to his protective tariff this plan failed. But he was a business man. Amid the prevailing aristocratic, feudal theories of the day, his idea of turning France into a commercial state, paying its own way and not existing merely for the king and military glory, took courage.

Moreover, he turned his attention to revising the Civil Code, formerly a conflicting tangle of statutes, reducing them to six systematized codes, repealing some of the cruellest criminal laws. It was during this administration that the merchant, Legendre, replying to Colbert, used for the first time in history the politico-industrial term, "Laissez-faire."

Dunkirk and Marseilles were made free ports.

But Colbert, sometimes styled "The North," had a too cold, hard, unremitting passion for detail; lacking warm, sympathetic comprehension of the people and trust in them. As the Cambridge Modern History says: "It was not in Colbert's nature to trust for the development of industrial France to the effect of competition and the free impulses of the people. He could not believe that a thing was done unless he did it himself or through his agents. He was alarmed and irritated to find that, in certain markets, the products of the French factories were not welcomed and were regarded as deficient in quality compared with those

of the rivals of France. To alter this condition of things the manufacturers must be schooled by the state.

“The industries of France were nearly all in the hands of trade guilds, and it was through these that Colbert brought the influence of the state to bear on the manufacturers. Edicts and regulations followed one another by the score; methods of manufacture, with details as to the size, color and quality of manufactured articles, were laid down. The tone adopted was that of a schoolmaster who alternates punishment with moral platitudes. Then inspectors were sent around the country to enforce these regulations.

“The customs and traditions of France and the love of ease natural to all men resisted Colbert at every turn. His instructions show his growing anger with the “fainéantise” of the people. He closed the public houses during working hours. He uses irony and threats, and often confesses that his efforts are in vain. But much was done. Industrial France was slowly coming into being. Patient energy and a continuance of peace would have done much.”

Colbert was indeed the founder of a new epoch in France, promoting both the beautiful and the useful, encouraging academies of inscriptions, sciences and arts as well as providing money—sometimes against his better reason, for he had a vast grasp of policies—for Louis’ ruinous wars. The great Minister opened the Mazarin Library to the public, founded the Academy of Inscriptions in 1663, the Academy of Sciences in 1666, of Medals, of Music, or Architecture and other institutions, established schools of painting, sculpture, music and architecture both in the Capital and in the Provinces. He obtained honors and pensions from the King for the most distinguished men of science and letters abroad as well as at home. “Although the King is not your Sovereign,” wrote Colbert to Vossius—a learned Protestant divine of Holland—“he chooses to be your benefactor.”

When Colbert established the Royal Manufactories his hope was that they might come to excel along whatever lines French art was weakest. He paid great heed to the fashioning of mirrors, porcelains, furniture, tapestry and lace. Why should thousands or hundreds of thousands of francs go out of the country every year to purchase these beautiful articles from other nations? So their making was investigated, foreign workmen were induced to visit or settle in France, and the very finest artists—Charles Lebrun, Charmeton, Le Pautre, Bérain, Bailly, the

Artists of the Louvre—were engaged to make designs. These designs were passed upon before they were executed and the finished work was also submitted to compulsory royal inspection, all inferior pieces being thrown aside, debarred from sale, so that only the best could be had in French markets. He wished to capitalize French taste and skill. France to this day sells millions of dollars worth to the world each year, not merely of one but of all sorts of works of art. Artistic instinct and spirit have been fostered there for centuries—thus fulfilling Colbert's wish that "Fashion should be to France what the mines of Peru were to Spain."

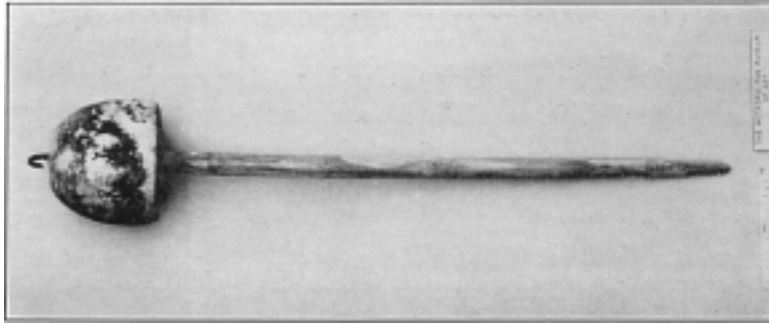
Among other things, Louis' great assistant found that the nobles poured much gold into Venetian coffers in return for handsome rabats, et cetera. So he wrote to Monsignore de Bonzy, Ambassador to the Venetian Republic, arranging all the details of a new French enterprise. Not only Venetian lace-makers were brought to France, but also 200 Flemish workers. Later the Ambassador received a letter stating, "I can now say that collars worked in relief are produced in this realm, which are as beautiful as those of Venice." It had been found that a few centres of lace-making already existed in France—though poor ones. But Alençon and Argentan soon became the principal centres, especially as it was not far from here that those who were already somewhat familiar with lace-making were to be found, the Family Barbot, including Mme. de la Perrière and Mme. Fenouillet of Alençon, being skilled workers. These centres, I believe, are still in existence. Other lace factories were established at Quesnoy, Arras, Rheims, Sedan, L'Onray, Lignerès-la-Doucelle, Château-Thierry, Loudun, Aurillac, Château de Madrid, et cetera. This last furnished the royal household itself. A central depot, under Pluymers, Talon and Talon, was established, with ten years' exclusive privileges, at the Hôtel Beaufort in Paris. At first the Italian work was copied exactly, which has been a source of confusion to those trying to classify lace of that period. The designs often show the flowers of Venice with the sun, symbolizing Le Roi Soleil and the rich foliage typical of the velvets used in his time. War trophies, fanciful architectural canopies and little figures of princes and saints also abound in these wonderful needle laces. The artistic composition and light formal lines of these productions are incomparably superior in freedom and invention to the ever-repeated scrolls of Italy! Madame Gilbert, the manager, was highly paid and had, it is

said, about 1,600 girls working under her. By royal decree, the lace was named Point de France. The Royal Monoply of this industry lasted from 1665-1675. Falling collars were introduced the better to show the handsome designs of the period. In spite of Colbert's insistence upon fine design and workmanship, Fate ironically gave his name to a tawdry square net lace used for domestic purposes.

While Colbert was thus engaged, Louvois, Minister of War, was improving the French army, giving each corps a distinctive uniform and replacing the clumsy pike by the formidable bayonet. But Louvois undermined the Minister of the Navy's standing with the King, who but ill appreciated his "man of marble," and also willingly listened to Madame de Maintenon, who found Colbert far too tolerant. For not the least of his merits was his lenient attitude towards the Huguenots, whom Louis finally drove out of France by the Revocation of the Edict of Nantes, thus scattering his workmen, sending them, with all their skill, into foreign lands. When Louis XV later asked Frederick the Great what favor he could do him, the latter replied, "Grant a second Revocation of the Edict of Nantes." Colbert tried to restrain Louis XIV's wasteful architectural fancies at Versailles and his reckless wars, but the King's extravagances finally forced Colbert to such limits of taxation that he became hated by the people, and at his death, September 6, 1683, the populace of Paris would have torn him to pieces had the soldiers not protected him, and burned him—bitterly disappointed, mighty builder of France—under the cover of night! Louis had been heartless. "Had I served God as I have this man," cried the dying Minister, "I should have been saved ten times over; now I don't know what is to become of me."

Among his posthumous papers were found: "Particularités secrètes de la vie du Roy," which has repeatedly been published; and "Mémoires sur les affaires de France," 1663.

He had large estates, and some of his offices were inherited by his sons, one of whom became Minister of Marine, one Superintendent of Buildings, one Archbishop of Rouen.



COPTIC SPINDLE OF ABOUT 600 A. D.

## A WEAVER'S EXPERIENCE

BY MADELEINE BURRAGE

**M**Y mother weaves. She learned in England, in 1914, in a little old brick-and-timber thatched house with sweet lavender bushes growing on either side of the flagged walk from the tiny gate to the front door. In such an atmosphere you feel at once an immediate and pleasant necessity for spinning, dyeing, weaving. Wonderful colors, intricate patterns become your chief preoccupation. You are lost—to those friends who say, amusedly, "And how much can you make in an hour? Oh, only a yard!" Then invariably, after a pause, "I wonder how many yards a machine in a factory makes?" Quite as good cloth, too, you know—if not better, their tone implies. But you, in your turn, can also be amused. "All for weaving, and the Philistine well lost," has become your watchword!

My mother wove ten yards of beautiful white homespun—and then came the war. The blue suit, which in England she had promised me so lightly, seemed in America only a beautiful idea. Old Swedish looms, such as she had woven on over there, were even more difficult to find than we had anticipated. In antique store after antique store it was the same story.

"You haven't by chance an old loom?"

"Well, no. But I tell you I know where there is one, I think. I might be able to get it for you," looking at you shrewdly to see if he can make a "good thing" out of it. "How much would it be worth to you? You might leave me your address."



In the meantime, after an earnest comparison of numerous catalogs, each of which announced confidently, "Our loom is the best on the market!" my mother purchased as a makeshift a modern affair, which we well call the Yankee Contraption, an ingenious, very much simplified machine adapted only for plain weaving.

However, I felt that it would do very well for my promised suit. And now for the wool! Obviously, the best place to buy wool would be a woolen company. I set out light-heartedly, believing in my innocence that wool buying would be as simple a matter as the purchasing of a paper of pins. (As a matter of fact it constitutes one of those innumerable Extension Courses in the School of Experience.) In elaborate, mahogany-furnished offices I fingered samples of yarns and became more and more perplexed.

"Is this all wool?" I finally ventured, doubtfully. "It—it doesn't seem *woolen* exactly."

The dapper young man took a deep, bored breath. He flicked the samples and said, reprovingly, "Very fine quality."

"But I wanted a woollier wool," I tried to explain. In my mind's eye I saw a fat and docile lamb standing ready to give up a soft, crinkly coat to me. Obviously, the next minute I had an inspiration. "Thank you very much," I said hastily. "May I have these samples? I should like to think it over."

"Family," I said, when I reached home, "let us buy a lamb, two, three lambs! They can keep the lawn mowed and raise my suit at the same time. Then, too, afterwards you know," I added temptingly, "lamb and mint jelly!"

The family exhibited no enthusiasm. Bolshevism had not then claimed the Handy Man for its own, and they began showering me with pertinent questions as to rearing, shearing, and kindred arts.

My lovely plan faded.

But still I cherished a vague wraith of it. If anyone said to me, "Oh, does your mother weave?" I used to reply, "Yes, and if we can ever find any real wool she is going to weave me a suit." "How interesting!" the impressed listener would murmur. But the matter never went any further, until one day a visitor instead of making this familiar comment, took my breath away by saying calmly, "Oh, really? Do you want wool? We have sheep, you know. When we shear I'll send you word."

Weeks passed. It must be confessed that I had completely forgotten the promise. And then one day came a telegram, "Do you still want wool?"

"Wait!" I cried to the telephone operator, when she had repeated the message. "Take this address. Send this reply, and, oh, rush it please! 'YES!'"

It came by express in a burlap bag, just as it does in the picture books, of course—

"Ba, ba, black sheep, have you any wool?  
Yes, sir; no, sir; three bags full."

—beautiful, long wool, precisely as my imagination had pictured it while I was fingering those stiff, prickly samples of yarn in the salesrooms.

And now, first of all, it must be scoured. Scouring, it seems, is an art. And practically a lost one, we discovered, in our village.

"I never have," were the words that fell oftenest on our ears. Did you ever hear a New Englander say, "I never have"? They give the words a peculiar inflection. It makes you think, for some reason, of granite.

But finally someone said to us, "Well—I don't—know."

We dumped the bag at her feet and left hurriedly. A week later the wool came back to us a lovely, fluffy mass, oyster white, after nine washings!

During this time we had been anxiously hunting for a spinner. To our dismay, we discovered that the people who knew how to spin were all too old to undertake making yarn of thirty-six pounds of wool. And, besides, before it could be spun it must be carded. We became so inured to disappointing replies to our inquiries that we could scarcely believe our ears when we heard the words, "Oh, yes, I can card. But" (oh, yes, we had known it was too good to be true; of course there was a "but") "I haven't any carders."

"We will get you some," we chorused, enthusiastically. Where or how, we did not know, but pshaw! a little matter of carders! Why, there must be pairs in a dozen attics.

But, Reader, it is only in books that New Englanders carry everything out-of-date up into delightful attics and leave them until they become genuine antiques to be discovered by enraptured descendants. As an

actual matter of fact, periodically our housewives sally up into these attics and ruthlessly cast out quantities of valuable articles—like carders, for instance!

Literally, there were no carders in our village. But stay! We found at length a friend who had given a pair to a niece in a distant city who was "crazy about old things." She would write to her and ask for the loan of them if we would be *sure* to return them intact. We promised faithfully; the carders arrived and we presented them triumphantly to our spinner.

She accepted them rather glumly, we thought, but nevertheless she promised us the yarn "in about a month."

I felt as if my suit were an accomplished fact. I used often to go over and call on this talented person to see how affairs were progressing. That is, I used to try to call. Mysteriously, she seemed always to be out. She must spin, I concluded, at night. But, after all, so long as she spun, what difference did it make?

Obviously, it would have made no difference. But—she wasn't spinning!

One day, six weeks after we had delivered the carders to her, I met her by chance on the street.

"Oh, how is my wool coming on?" I cried.

"Well, I guess you'd better come and get it," she said.

"Oh, is it finished!" I exclaimed joyfully.

"Oh, no—no," she said. "I d'clare, I've been so rushed I ain't had a minute to touch it, an' I don't b'lieve I will. You'd better come an' get it."

Sorrowfully we returned the carders (intact, as per promise), and carried the wool home again. It stood in disgrace all winter in the barn.

Taking the matter up again in the spring, although without much hope of success, we heard that we "might" have it carded and spun in a little town back in the country. Of course, we despatched it post-haste, and waited impatiently for its return.

A month passed, six weeks. No wool. We wrote to ask the cause for the delay. Presently came the reply that it had never been received! It seemed the last straw. We set pen to paper and wrote back firmly that there must be some mistake, as we had a signed receipt for its delivery.

Mysteriously, the next day the yarn appeared, all neatly spun and

made into skeins. Fingering it, we discussed the advantages of knowing how to spin. It seemed a most desirable accomplishment.

After so many vicissitudes we really had to steel ourselves to send away even a part of it—enough for eight yards of cloth—to be dyed. For now, dear Reader, fall was again approaching—the second since the sheep had been sheared!—and a white suit scarcely seemed a necessity.

This time, however, quite without mishap, it returned to us a very satisfactory blue. You will readily understand that it was merely a labor of love for me to wind the skeins for the warp onto spools, for the setting up, and to make the rest into balls for convenience in later filling the shuttles.

And when at last my mother began to weave, I used to stand fascinated by the loom—undoubtedly very much in the way—and watch the cloth, so smooth, so firm and even, grow miraculously under her hand as she threw the shuttle back and forth. The excitement when she cut it from the loom!

I felt very much as the tailor did. He fingered it, looked at it, bent closer.

“Vot iss dis?” he said. “Notting like dis I ever saw. Vy, it’s—it must be—ALL WOOL!”

All wool indeed, and from the sheep’s back—no, I will not say straight!—from the sheep’s back to mine!

## FIELD NOTES

### LOAN EXHIBITION OF OLD LACES AND EMBROIDERIES

AT THE INSTITUTE OF ARTS, DETROIT, MICHIGAN

**T**HE Second Annual Exhibition of Laces and Embroideries opened at the Institute of Arts on Friday, the sixth of February, and continued throughout the month.

The wide interest created by the illustrated lecture given by Mrs. Charles W. Townsend (Sara G. Flint), of Boston, on "Needlepoint and Bobbin Laces: Their Origin and Development," and her talk on "Embroidery as a Fine Art," indicated that feeling had been aroused in encouragement of the aim of this exhibition, which was to stimulate an interest in fine old laces and embroideries.

Students and collectors were given a splendid opportunity for comparative study in a set of samples from the Needle and Bobbin Club, as well as in framed groups of specimens and photographs from the Metropolitan and the Boston Museums of Art. Several pieces of beauty and value were loaned from the private collections of Mrs. Gino Speranza and Miss Gertrude Whiting, of New York.

The permanent Institute collection showed a table cover of early cutwork, three examples of sixteenth century needlepoint, including a gift from Miss Leo B. Englehart, of Buffalo; and other pieces, to which have been added this winter a rare strip of Burano, and a sleeve ruffle of Brussels Point—gifts from the Loan Exhibition to the permanent collection.

An altar hanging—the patient labor of months—of the early nineteenth century, lent by St. Paul's Episcopal Cathedral, was of embroidered net: while a half of a chalice veil that was exhibited was of Punto in Aria. This rare piece was some eighteen inches in depth, showing the Lamb above a bordered half-circle with the inscription, "*Ecce Agnus Dei*," and in a deep point was an eagle cunningly designed and executed with a wealth of fine stitches. This piece dates from about 1600.

In another group were a fan and flounces and handkerchiefs of Brussels Point, treasures of our great-grandmothers. And from a still earlier date came the Venetian Points, which long ago inspired the lace of the Louis at a time when beautiful ruffles and cascaded cravats were

worn by both women and men. There was a small shawl of Point Appliqué and one of Point de Gaze and a large shawl of beautiful design in fine old Brussels Point.

Several cases held good examples of different periods of Italian, Flemish, English and Russian bobbin laces—ruffles, berthas and collars. One case displayed a seventeenth century bed hanging and a cape, with pieces of darned netting from Italy and Spain.

Fine needlework on sheer material made here and in France in Colonial days, and some Philippine embroideries were donated to the museum. These, with the black thread or Chantilly parasol covers and bonnet veil, completed the exhibition of laces; to which were added in glowing colors upon the walls, strips of old brocades, embroidered vestments and altar hangings.

L. W. WYMAN.

#### LACE TRADE IN CHINA

The greater proportion of the lace exported from China is made in Chefoo, although the industry in Shanghai has been growing in recent years. The figures for 1919 are not yet available, but those for 1918 show total exports of lace valued at approximately \$1,319,000, of which 77.4 per cent. went to Australia, 9.2 per cent. to Great Britain, 3.1 per cent. to Hongkong, and only 1.5 per cent. to the United States. In the same year \$626,842 worth of lace was imported, of which 37.7 per cent. came from Great Britain, 29.7 per cent. from Japan and 25.9 per cent. from France.—New York Times.

#### BOOK NOTES

##### A LACE GUIDE FOR MAKERS AND COLLECTORS

By Gertrude Whiting. E. P. Dutton & Co., New York. \$15.00

JUST as the BULLETIN is going to press the publishers have sent in a copy of Miss Whiting's Lace Guide for Makers and Collectors, and it is a pleasure to acknowledge the splendid work accomplished by our President. If there be any truth in the familiar adage that "Patience is a virtue," truly the monumental energy and perseverance here displayed places her in the first rank of those who, with undaunted spirit, attain a goal over almost insurmountable difficulties. This is especially true in

the 172 pages of sample stitches in which each process is minutely described and worked out with the greatest accuracy. As a technical guide the book is invaluable not only to lace-makers but as well to collectors; for with this in hand any piece of bobbin lace can be readily analyzed and its variety of stitches easily identified. To the lace student—still uninitiated in the play of the bobbin—it opens up alluring by-ways that lead to pleasant fields of endeavor, and to those interested in the literature of lace, its bibliography is a mine of valuable information.

Now that the days of intensive knitting are past, might it not prove an interesting experiment for women to cultivate the more picturesque handicrafts? What is more charming than a daintily dressed lace pillow with its delicately turned bobbins, and why cannot the hands that so readily trained themselves to the homely and more necessary art of knitting adapt themselves with similar ease to the art of lace-making? Not necessarily elaborate works, but simple edgings and insertions for household use, of which the Club carries many charming patterns. In the turmoil of modern life, would not the gentler arts of spinning, weaving and lace-making prove a welcome diversion to many wearied with war activities?

The work is a valuable addition to lace literature and it is a pity that the publishers could not have given it the fine presswork that such a publication deserves.

#### BOBBINS OF BELGIUM

By Charlotte Kellogg. Funk & Wagnalls, New York. \$1.00; by mail, \$1.12.

It is certainly a gratification to be able to picture the various earnest lace-workers, benefactors and leaders against their real backgrounds: to have their individual departments and districts clearly differentiated, and to learn their names—names that, hitherto vague and confused in the American mind, have, nevertheless, been held in great general esteem! In the future many art-loving Americans travelling abroad, many also who are interested in folk-lore, or even in machine-made lace, will doubtless want to visit the various towns and schools enumerated in Mrs. Kellogg's enthusiastic book. The descriptions and outlook of the schools and convents will particularly appeal to members of the Needle and Bobbin Club on account of their eleven lace-making war protégées.

## CLUB NOTES

### "ANTIQUÉ LACES OF AMERICAN COLLECTORS"

**T**HE Publication Committee takes pleasure in announcing that Part I of "Antique Laces of American Collectors" is now ready for delivery. For the benefit of Club members who may not have received the circular we beg to state that they may obtain a reduction of five dollars on the total price of the completed work, which has been set at sixty dollars, if their subscription is paid in advance—or a reduction of one dollar on the price of each part, which has been set at fifteen dollars, if paid for at the time of issue. The reduced rates are for members only and may only be obtained through Mr. Richard C. Greenleaf, Lawrence, Long Island, to whom subscriptions should be sent.

As the edition is very limited we cannot too strongly urge upon the members the advisability of their subscribing at once.

A wide flounce of Brussels bobbin lace, of the type which was made during the last part of the reign of Louis XIV, has been presented to the Metropolitan Museum by members of the Needle and Bobbin Club as a gift for the Fiftieth Anniversary of the Museum. It is given in the name of the Club, and is now on exhibition in the Lace Gallery, H. 18. A more detailed description of it with an illustration will appear in the next BULLETIN. It is very lovely in itself and also, fortunately, will take a place of real importance as part of the Museum's rich collection, because of charming details in its design.

THE NEEDLE AND BOBBIN CLUB OF LITCHFIELD has arranged to include two new interests in the group of Weaving and Textiles, namely, the study of the India Shawl and the study of the Rug, each interest to have its own curator and special collection.

The question involving the history and value of the beautiful examples of the India Shawl having arisen, recalling the time of the late Queen Victoria, when these shawls were royal gifts to English brides, it was decided to appoint one of the managers *ex-officio* to ascertain the details relating to the origin and development of the shawl, to include the



Persian signatures appearing in needlework on the ground of the shawl itself.

The study of the Rug is held to be of especial interest at the present time, when the products of the Eastern looms are of constantly increasing value and importance.

MARY PERKINS QUINCY, President  
Needle and Bobbin Club of Litchfield.

## CLUB ACTIVITIES

1919-1920

MEETINGS.—The following meetings of the Club have been held since the annual meeting of 1919.

MARCH 24, 1919.—Miss Marian Hague held a meeting in behalf of the Lending Collection for the Club, at which two sets of cards were planned, which have been arranged and are now in use as reported in the last issue of the BULLETIN.

APRIL 19, 1919.—Mrs. Lathrop C. Harper showed a collection of samplers.

MAY 20, 1919.—Mrs. Arthur M. Waite invited the Club to her home at Sharon, Conn., to see her collection of laces and books on lace, including some old pattern books.

NOVEMBER 20, 1919.—Miss Morris held a Rag Market at her house to raise money for the Club's lacemaking proteges in France and Belgium.

JANUARY, 1920.—The Grolier Club gave a special afternoon tea to members of the Needle and Bobbin Club to show their exhibition of embroidered book bindings.

JANUARY 21, 1920.—Miss Whiting and Mrs. Bainbridge showed their collection of lace, bobbins, lace patterns and books on lace at Miss Whiting's apartment.

JANUARY 28, 1920, TO FEBRUARY 14, 1920.—Exhibition of ancient embroideries at the Arden Gallery, under the auspices of the Needle and Bobbin Club, through the kindness of Mrs. John W. Alexander. A fuller report of the exhibition is given on page 3 of this BULLETIN.

# BULLETIN OF THE NEEDLE AND BOBBIN CLUB

PUBLISHED SEMI-ANNUALLY BY THE NEEDLE AND BOBBIN CLUB

**M**EMBERS may obtain a limited number of extra copies of the BULLETIN at one dollar and fifty cents each. Subscription rates to those who are not members three dollars a year. All communications should be addressed to the Editor.

## THE NEEDLE AND BOBBIN CLUB

ORGANIZED FEBRUARY 8TH, 1916

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