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CONTENTS

	PAGE
Crewel Embroideries - - - - -	3
FRANCES LITTLE	
The Trousseau of the Princess Elizabeth - - - - -	18
Club Notes - - - - -	32
Book Notes - - - - -	35



FROM A DRAWING BY CARMONTELLE OF MADAME DU DEFFAND



CREWEL EMBROIDERIES

PRECISELY considered, crewelwork may be said to typify embroidery with worsteds on linen, cotton or kindred fabrics, the foundation material remaining in parts unworked or at least visible through openwork fillings. Regarded, however in the wide sense of the word as wool embroidery on linen, it is an art that finds a place in the chronicles of antiquity and that reaches back through historical periods to the traditions of ancient peoples. While the curtains of the Tabernacle¹ and the embroidered robes of Aaron and his priests, considered by some historians to be this type of work, may be of an interest greater from a historical than a technical point of view, it is certain that in a very early day worsteds were combined with gold for fine needlework. Centuries before the Christian era, mention is made by Herodotus of a linen corslet embroidered with gold and tree-wool² that was presented by the Egyptian king, Amasis, to the Lacedæmonians³, and it is this same Egypt—the country whence came also the embroidered sails of the Tyrian ships—that has yielded up from its tombs and burying grounds linen fabrics embroidered in brightly colored wools, some of which resemble work of the eighteenth century (fig. a) but which were wrought in the early Christian period under the rule of Rome. In Europe in the abbeys established by the Carolingian kings the arts of embroidery

¹Exodus XXXVI, 8.

²Cotton at this time and for several centuries afterward, was commonly believed to be the growth of a tree.

³Herodotus, b, iii, c 47. See Rock, Daniel; *Textile Fabrics in the South Kensington Museum* p. XIV.



FIGURE A. LINEN HANGING EMBROIDERED WITH COLORED TWISTED WOOLS IN CHAIN STITCH. EGYPTIAN, V CENTURY. VICTORIA AND ALBERT MUSEUM

and weaving were carefully fostered and in the famous monastery of St. Gall in Switzerland workrooms were set aside for such crafts. Hangings for church walls, funeral palls and other ornamental coverings for ecclesiastical use were worked on linen with either worsteds or silk, combined upon occasion with gold threads. Just prior to the thirteenth century such embroidery was utilized quite as much for comfort and warmth as for decoration; the austerity and chill of stone walls were mitigated by coverings of this material, and pillars and roofs as well were hung with embroidered strips of worsted bound by cross fastenings to coarse canvas. The Bayeux tapestry,⁴ which tradition attributes to a Mathilda of Normandy—though not uncommonly regarded as foreign both to Bayeux and Mathilda, and certainly not a tapestry—is indubitably wool work on linen, and a piece in the National Museum at Stockholm, almost contemporaneous, representing figures in and about a church, is of like workmanship.

With the increased use of silk as a medium for embroidery, however, wool is more rarely recorded, but in regions where simple customs prevailed or where silk was not easily available, the more homely material was used. Such were the countries of northern Europe where wool embroidery on linen was general in the middle ages, not only among the peasant classes, but in court circles as well, and confined as was such work to convents and castles in small communities, it retained a distinctive character untouched by the foreign influences brought in by commerce with outer worlds. As subjects for these embroideries, Biblical tales, romantic legends and hunting scenes were often utilized, and pieces with such motives are preserved in various cloisters, cathedrals and museums throughout Germany.⁵

Elizabethan England saw the continuation of wool embroidery which was used not only for the decoration of household fabrics, but for the

⁴Belloc, Hilaire; *The Book of the Bayeux Tapestry*, London, 1914.

⁵In the Louvre is preserved an altar hanging of the late mediaeval period portraying the story of St. Martin. The Tristan legend, a mediaeval romance paralleling that of England's King Arthur and celebrated in song and story throughout Europe, appears in a set of the first half of the fourteenth century, owned by the former Nunnery of Wieshausen near Celle, and also in a piece, dated 1380, once the property of a cloister in Wurzburg, but now in the Erfurt Cathedral, in which twenty-six scenes of the romance are depicted. In the Welfen Museum, also of the same period are hunting scenes, lives of the saints and related subjects, while of the two following centuries are the New Testament scenes in the Ursuline Cloister at Erfurt. The Museum at Freiburg in Baden possesses a wallhanging from the Cloister of Adelhausen whose subject is the favor and cunning of women.



FIGURE B. BEDHANGING EMBROIDERED IN CREWELS. ENGLISH, LATTER PART OF XVII CENTURY. METROPOLITAN MUSEUM OF ART

clothing of the lower classes as well. The inventory of the "Household Stuffe, Goodes and Cattelles of S^r Henrye Parkers K^{nt} 1551-1560" contains the following quaintly worded item: "In the Chamber by the Bote House A Lytle stoole covered with the nedle worcke checkered wth white, blewe & tawnye cruell" and in the well furnished house of Mrs. Elizabeth Hutton who flourished at Hunwick at the same time are recorded "two long cushions of crool wrought with the needle,—a carpet cloth that is in working with crools for the same—two testers with curtains of crool." Also of this century are two curtains of coarse linen which show detached bird and floral motives embroidered in colored crewels.⁶

The term crewelwork, as it is generally known, however, applies to those exotic and colorful tree designs in warm though sombre tones of green, blue, brown and old red worked with soft twisted worsteds on a linen ground and used so universally as curtains, coverlets and bed hangings in England in the late seventeenth century (fig. b). These embroideries were patterned quite distinctly after the palampores or painted cottons brought to European shores by the various East India Companies of the time (fig. c) and portray, like their eastern prototypes, the graceful and fantastic Tree of Life rising from a grassy bank, its opulent flowers and foliage sheltering birds of strange hue and stranger size, while animals of various types disport themselves on the terrain beneath in a happy world where scale is held as naught and where antelope, parokeet and rabbit meet on equal terms. Such designs were common to the Orient and it was in 1631 that the East India Company, established under Elizabeth, was allowed by Royal Proclamation to import into England among other articles those "Painted callicoes" whose popularity in the fashionable world so endangered the existence of the silk and woollen industries and to check whose devastating vogue was passed in 1700 the edict forbidding—though fruitlessly—the importation of Indian chintzes. Widely known as were these oriental fabrics and well adapted as were their designs for work on a large scale, their translation to the field of needle-work as hangings and curtains follows quite naturally. The patterns carried out, in the loosely twisted yarn or crewel⁷ that

⁶Old English Embroidery. Marshall, F. and H., p. 73.

⁷Said to be derived from the Anglo-Saxon *Cleow*, —a ball of thread.



FIGURE C. PAINTED INDIAN HANGING. XVIII CENTURY.
METROPOLITAN MUSEUM OF ART

gives the work its name, were not confined to the great tree designs alone; to these were added isolated flower motives, and panels between which ran detached floral sprays. The decorative patterns, worked on grounds of homespun linen or cotton—probably Indian—or a twilled linen and cotton mixture,⁸ were executed in stitches many and varied.

Though the so-called crewel stitch⁹ was largely employed, this was in reality only one of the many used, feather, chain, herringbone, satin, rope, coral, cable stitches, French and bullion knots being also employed for the various outlines and fillings. The motives in the course of time, departing in a measure from the original Indian patterns, took on a character native to the soil of their adoption. The carnation, the rose, the potato flower—this latter common to both Portuguese and English work—the oak, which came in at the time of the Restoration, when the color became more brilliant, the jasmine, the cherry, the harebell, the honeysuckle all make their appearance and eventually change the character of the work so completely that it becomes finally entirely floral in motive, naturalistic in character and reduced in scale, departing in every way from the fantasies and grotesques of the early patterns.

The great tree designs are definitely regarded as common to the Restoration period, but examples of an earlier day embodying characteristics familiar to the Indian “pintados” are occasionally found. The scrolling foliage appears in embroideries wrought by that indefatigable and efficient needlewoman, Elizabeth, Countess of Shrewsbury, the famous “Bess of Hardwicke” who, born in 1518, married for her fourth husband the Earl of Shrewsbury and thus became custodian of Mary, Queen of Scots, who was at one time confided to the Earl’s care. It seems not unreasonable to consider that some of the brilliant hued cottons of the East, long years before they became part of the regular trade with England, might have been included in consignments brought to European countries. The Portuguese, indeed, prior to the seventeenth century were carrying on a great oriental trade. As early as 1510 they were established

⁸Though the use of linen and cotton combined was not unknown in the seventeenth century, it was in the early eighteenth century that pure cotton as a ground for needlework was interdicted as a measure of protection for English industries.

⁹An old embroidery stitch formerly known as *stem*, but which from its association with crewel-work has taken the same name. Technically this is a long stitch forward on the surface and a short one backward on the underside of the fabric, each following the other almost in line from left to right.



FIGURE D. HANGING EMBROIDERED IN CREWELS, FRENCH XVIII CENTURY.
OWNED BY MISS FRANCES MORRIS

at Calicut. Five years later Goa was added to their conquests. They were trading with China in 1517 and by the middle of the century had maritime possessions on the coasts of Persia, Ceylon, Indo-China and the Malay Archipelago. They were the sole purveyors in Europe at that time of tropical products and it would not seem improbable that through their agency English work might have felt those influences that were so strongly marked later on. In any event these pieces dated as late sixteenth century have the same characteristics as their successors under William and Mary.

The same influence, in the form of the small hillock found in the Indian designs, is manifested in a piece of Dutch embroidery dated 1659, as was quite logical in a country that was one of the great carriers of East Indian products. A set of hangings now in America with the tree design similar to English work, and dated 1688 is attributed to Dutch workmanship. The use of crewels on linen was not unknown at this time to the French, who characteristically adapted them, quite as they did lace technique in the day of the great Louis, to designs quite their own (fig. d). One very decorative piece of the late seventeenth century now in the Victoria and Albert Museum shows a design half oriental, half classical, entirely French and utterly unlike anything English.

Crewelwork in general however, is associated almost entirely with England and had little in common with contemporary work on the continent. In an age when Italy was creating her beautiful Renaissance patterns, when Spain and Portugal, profiting by the technique and design of the Orient,¹⁰ were producing their rich and splendid secular embroideries, the scope of English work was limited under the protectionist policy that forbade the importation of foreign embroideries and which fulfilled its mission so ably as thoroughly to isolate the country and limit the development of the English school. These crewel embroideries accordingly experienced an extensive term of popularity. They shared with cross and tent stitch the industry of domestic households and it may be this ornamental work that is referred to by Evelyn when he writes, January 24, 1687, "I saw the Queenes new apartment at Whitehall, with her new bed the embroidery of which cost £3000." Crewel-work continued into

¹⁰Although Portugal sent silks and satins to Goa to be embroidered, Indo-Portuguese work from this locality generally refers to designs done in chain stitch in honey-colored silk on a linen ground.



FIGURE E. ENGLISH CREWELWORK OF THE QUEEN ANNE PERIOD. VICTORIA AND ALBERT MUSEUM

the eighteenth century with the reign of Queen Anne (fig. e) and the graceful naturalistic designs endured until the advent of the Hanoverian dynasty when they were replaced with the German patterns and when English embroidery, in the words of one writer, "committed suicide in favour of Berlin cross-stitch and bead shepherdesses and lap-dogs." There is a very appealing picture of Lady Betty Germaine, once lady-in-waiting to Queen Anne, bending over her embroidery frame in Knole House where she lived during the reigns of the first two Georges and stitching at crewelwork with brightly colored wools.

America, in the days of the colonies, was familiar with these same patterns which—as runs the tradition—were brought over by the settlers who included among their household belongings some of the work of their mother country and who wrought in their adopted homes the familiar flowers, birds and beasts that they had known in the Old World. From native sources they gathered their materials. Sheep that accompanied these pioneers on their journeyings supplied the wool that was carded and spun, the indigo tub furnished blues of varying tints, bark of native trees and plants as well were ingeniously utilized for various shades of green, brown, yellow and black, while the introduction of cochineal, combined with logwood gave pinks and the homespun fabrics and linens common to the colonial picture provided the ground (figs. f and g).

Thus were these early needlewomen independent of supplies from the outside world, though it is quite possible that the native materials of their craft were insufficient since "Best Brown Thread—blew and Collered Tape and Pinns"¹¹ arrived in shipments from England in an age when needlework was a general accomplishment. In the century that followed at least, such commodities were advertised in journals of the day. Mrs. —— "near the Old North Meeting House" sells "cruells of all Sorts" in 1738; "Shaded Crewells, blew, red and other colours" appears in the *Boston News-Letter* in 1743; "cruels assorted in shades" are noted in 1752, and "yellow canvas for samplers—with worsted crewels for working do" are among articles in the stock of a Virginia merchant in 1794. Instruction in embroidery is also publicly announced, and one New England preceptress of 1775, whose establishment was in Orange Street, Boston,

¹¹Dow, George Francis. *Domestic Life in New England in the Seventeenth Century*, p. 45.



FIGURE F. DETAIL OF BEDSPREAD EMBROIDERED IN CREWELS BY MARY BREED, OF BREED'S HILL, BOSTON. SIGNED MARY BREED, 1770. METROPOLITAN MUSEUM OF ART



FIGURE G. DETAIL OF THE BREED BEDSPREAD, METROPOLITAN MUSEUM OF ART



FIGURE 1. BORDER LINEN EMBROIDERED IN CREWELS, AMERICAN LATE XVIII CENTURY. METROPOLITAN MUSEUM OF ART

against the Sign of the Swan" includes in her curriculum "flowering with Crewel-working Pocket-Books."

Whatever the source utilized, however, bedhangings, table covers and articles of wearing apparel were decorated with graceful designs copied painstakingly after the old models. While in many cases the original drawings were faithfully followed with an almost identical result, a deviation in type was the work done in outline and the blue and white designs (fig. h) sometimes held to owe their origin to the blue Canton ware brought to New England through the China trade. With the lapse of years and the fancy of the individual worker, the design occasionally altered, but generally present and familiar to all are the same basic patterns, the same naïve disregard for relative scale, the mammoth bird and the tiny tree that go to make up a quaint and delightful whole and that trace directly back to the beautiful old English work. (fig. i).

While crewelwork as an art is one that is sometimes regarded as failing of the highest attainment, it is an art nevertheless that is exceedingly pleasant, and these needle-wrought translations of the fantasies of the East, in their brilliancy of hue, their quaintness of imagery and their variety of design possess a quality that is peculiarly delightful and a charm that is associated with the old manor houses that they once adorned.

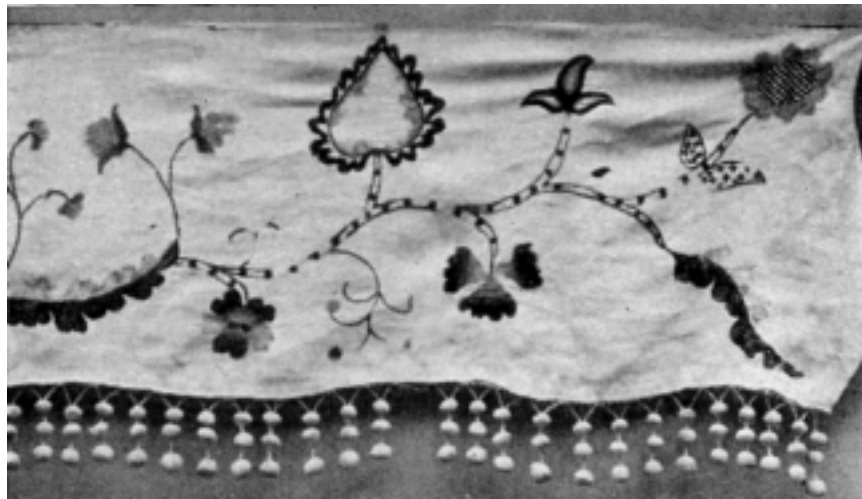


FIGURE H. VALANCE. HANDWOVEN LINEN EMBROIDERED IN CREWELS IN SHADE OF BLUE. AMERICAN—1800. METROPOLITAN MUSEUM OF ART

THE TROUSSEAU OF THE PRINCESS ELIZABETH

THE Princess Elizabeth (1596-1662) was the oldest daughter of James I of England. According to a contemporary she was known as the "Queen of Hearts" because of her "winning and princely comportment." The Princess, who was born in Scotland, was brought to court in 1608 and while she, in the vivacity of her youth and her temperament, took part in the masks and balls of a gay court life, her father, King James, was busy arranging a marriage for her. Negotiations for an alliance were begun with both Sweden and Spain but James finally decided on the young Frederick, Elector Palatine. The marriage, which turned out to be a love match, was celebrated when Frederick came to England in 1613. Their early married life in the Palatinate was happy and carried out on a lavish scale of expenditure which awed but did not offend their subjects. It was not until Frederick was chosen Emperor of Bohemia and crowned at Prague, after the death of the Emperor Mathias, that the troubles of Elizabeth and Frederick began. There the gay life they loved seriously offended the people and that fact coupled with political dissension caused them to leave Prague and seek refuge in Holland. Here Frederick died in 1632 after futile attempts to regain his power. Elizabeth lived on in Holland in the unfortunate position of an outcast princess and absorbed herself in her many children. Her urgent desire was, through the aid of her children, to return to England but this wish was not fulfilled for many years and when she did return to live at Combe Abbey where as a child she had grown up she died soon after.

The details of the life and character of the Princess Elizabeth can be found in Mrs. Green's "Lives of the English Princesses" and of her much can be known, for many of her letters to her husband and to her children still exist as well as documents relating to her and her time.



PORTRAIT OF THE PRINCESS ELIZABETH, DAUGHTER OF JAMES I
BY HONTHORST

Among the documents one of the most interesting, which is the subject of this article, is that regarding her trousseau ordered by James I. Not only does it reveal the extent and character of a Princess's marriage wardrobe, but it shows how the vast quantities of materials and trimmings down to the last button were specifically ordered by the King from the various merchants. The original document, which is printed in full in *Archaeologia*, Vol. XXVI, is in the form of a warrant issued by the King. For the purpose of this article, it has been divided into four parts, (1) the trousseau of the Princess, that is, the order for the dresses from the tailor, (2) the order for the materials and trimmings (lace, etc.) for making the dresses, (3) the gowns for the bridesmaids, (4) the furnishings for the bridal chamber and the gift to the bridegroom.

Before coming to the account of the gowns ordered for the Princess, it may be well to remind the reader of the style of costume of the period. Dresses were composed of two and often three parts—the petticoat or underskirt, the gown, with or without sleeves, which fell from the shoulders, open down the front revealing the petticoat, and the bodice. The gown was sometimes a combination bodice and gown and hence closed down to the waistline. Under the dress was worn the farthingale, a bell-shaped hoop skirt made of cloth and bands of wire. The ruff at this time was being supplanted by the whisk and a flat falling collar. This stiff style of costume had been set by Spain in the XVI century and was superseded by the fashions of the Cavalier period, familiar in portraits of the time of Charles I. The photograph from a painting of the Princess shows only the upper part of her costume (fig. 1), but the photograph of the full length equestrian portrait of the Elector Frederick and his wife shows Elizabeth wearing a riding gown of the same cut as she would have worn at the time of her marriage in 1613 (fig. 2).

THE TROUSSEAU

To JOHN SPENS, Tailor

1 Gown: Black satin,¹ embroidered with silver, trimmed with
 silver lace, cut with taffeta upon taffeta, with *tissue*

¹The XVII century spelling of obvious words like *satten*, *taphata*, *lase* has not been retained. Where the old spelling has been retained, the words appear in italics, accompanied, when the sense is obscure, by explanatory footnotes wherever possible.

Tissue usually meant cloth of gold or silver but the meaning of *tissued* (woven?) is not always clear.

- sleeves, with whalebone, canvas and stiffening and for cutting it single.
- 1 Gown: Cloth of tissue, wrought in borders with gold, silver and colored silks, lined with taffeta, trimmed with gold and silver lace with whalebone cutting, sizing canvas and stiffening.
- 1 Petticoat: Gold and silver tissue *tabine*, lined with plush with *six silver* about it and fringed, with buckram to it.
- 1 Petticoat: Green tissue satin, with flowers of gold, with six silver broad laces about, with fringes and buckram.
- 1 Gown: Black tissue satin, with gold flowers cut with taffeta and drawn out with taffeta sleeves, trimmed with gold bone lace.
- 1 Petticoat: *Tawnie* tissue satin with flowers of gold, silver and colored silks, lined with plush and fringed, with buckram.
- 2 pair Whalebone Bodies: *Carnaçon* satin bound with silver lace and stitched with silk.
- 1 Doublet: Cloth of tissue, in flowers with gold and silver and colored silk.
- 1 Petticoat: Cloth of tissue, tissue with gold silver and colored silks, lined with plush with six broad silver lace and buckram to it.
- 5 *Varthingalles*: Changeable taffeta.
- 1 Gown: Cloth of tissue, tissue in borders with flowers between, of gold, silver and colored silks, with rich tissue sleeves lined with taffeta trimmed with bone lace.
- 1 Gown: White cloth of silver, tissue in borders and flowers like prince feathers, with tissue sleeves, lined with taffeta, trimmed with spangled lace.

Tabine is the XVI century term for watered silk.

Six Silver possibly means with six bands of silver lace about it.

Tawnie—variously spelled, was a popular color of this time.

Carnaçon is an old form for carnation meaning flesh-color, pink.

Varthingalles are *Farthingales* and were of two kinds—the Spanish, already described, and the French *Verdingale* which had a bolster about the hips making the skirt drum-shaped.

- 1 Gown: Rich cloth of tissue, all over bordered with flowers of gold, silver and colored silks, with tissue sleeves, lined with taffeta, trimmed with lace.
- 1 Gown: Black silk *grograine*, with black satin sleeves lined with taffeta *sarcenet*.
- 1 Gown: Of tissue, tissued with gold flowers with rich cloth of tissue sleeves lined with taffeta, trimmed with lace.
- 1 Gown: Ash colored silk *grograine*, tissued with gold, silver and colored silks, with cloth of tissue sleeves in flowers cut and ravelled, lined with taffeta, trimmed with *myllen* bone lace.
- 1 Gown: Black satin, trimmed with black embroidered satin lace, cut and lined with taffeta.
- 2 *Mantles* (a) Silver *vellat*.
(b) Two pile tawnie velvet, trimmed with lace and lined with French tawnie *muffe*,
- 2 Cloaks: For them (the mantles), likewise lined and trimmed.
- 1 Gown: Grass green satin, tissued with gold and silver in flowers with tissue sleeves, lined and cut with taffeta, trimmed with gold and silver lace.
- 1 Collar: White cloth of silver, lined with taffeta and stitched with silk.
- 1 Gown: Tawnie satin, tissued with gold in borders, with flowers between, with tissue sleeves, lined and cut with taffeta, trimmed with gold and silver lace and buttons.
- 1 Gown: Sea green tissued satin, with gold, silver and colored silks in borders and flowers between, cut and lined with taffeta, with rich tissued sleeves.

Grograine was in the XVI century a coarse fabric of silk and wool.

Sarcenet was a fine soft silk of either plain or twilled weave.

Myllen, according to the Oxford Dictionary, is an obsolete spelling of Milan.

Mantle is in this case a lap robe.

Vellat is an obsolete spelling of velvet.

Muffe is a material whose meaning is obscure.

- 1 Gown: Silver colored *grograine*, tissued with gold, silver and colored silks, with tissued sleeves, lined with taffeta, trimmed with silver and bone lace.
- 1 Gown: *Deare* colored satin, tissued in borders with flowers between with gold and silver lace, lined and cut with taffeta.
- 2 *Saufegardes*: (a) Green satin, tissued with gold, silver and colored silks.
(b) *Murrey* colored satin, tissued with gold, silver and green silk, both with great rich tissue sleeves of Spanish Fashion, and lined with taffeta, with buttons and loops.
- 1 Gown: Black satin, tissued in flowers of silver, trimmed with silver open spangled lace, lined with taffeta, canvas, buckram, whalebone and stiffening.
- 1 *Night Gown*: Rich tissue in flowers, lined with wrought satin and for stiffening, etc.
- 1 *Traine Gown*: Rich cloth of silver, embroidered all over with flowers in silver, *purle*, and *plate*, lined with taffeta, trimmed with rich purled lace with goldsmiths work.
- 1 Gown: White cloth of silver, with rich tissued sleeves lined with taffeta, trimmed with silver lace.
- 1 *Traine Gown*: Rich tawnie cloth of gold, embroidered very richly with gold, silver, purle, and plate, lined with taffeta, trimmed with lace and buttons.
- 1 Petticoat: *Murrey* satin, embroidered very richly in silver, lined with plush, fringed, with buckram.
- 1 Petticoat: *Carnaçon* satin, embroidered all over with gold and silver, fringed, lined with plush, with buckram.

Deare colored satin appears to refer to deer colored satin. Both spellings are found in XVI century literature.

Saufegarde was an extra skirt work as protection to the gown when riding.

A *Night Gown* was in all probability a dressing gown.

Purle was an edging of twisted loops of thread or metal wire.

Plate was flat gold wire.

Murrey, according to the Oxford Dictionary, is an obsolete form for Mulberry.

- 1 Petticoat: Green satin, embroidered all over with silver, *fringed*, lined with plush.
- 1 Gown: Black cloth of silver, embroidered all over, trimmed with gold and silver lace lined with taffeta, with tissued sleeves.
- 1 Gown: Purple cloth of gold, embroidered all over, trimmed with gold and silver lace, lined with taffeta.
- 1 Gown: Black satin, trimmed with *bugell* lace, cut with black taffeta, and lined with taffeta.
- 1 Gown: Black satin, trimmed with black embroidered satin lace, cut and lined with taffeta.
- 1 Gown: Cloth of tissue, tissued in flowers with gold, silver and colored silks with tissued sleeves, trimmed with gold and silver lace.
- 1 Petticoat: Silver *grograine*, tissued in borders with flowers of gold, lined with plush, with six gold and silver laces about it, fringed, with buckram to it.
- 1 Night Gown: Rich tissue in flowers of gold, lined with *carnaçon* wrought satin, for stiffening, etc.

TO ROBERT HENS

- 6 Farthingales: Of taffeta with *wyer* and silk to them.
- 6 Farthingales: Of damask with *wyer* and silk to them.

TO DENIS PEPPER

- 5 *Hattes*: Tawnie bever, with gold band and tawnie feathers to them.

If one adds up the number of gowns one finds there are in all twenty-six. The lavish character of the trousseau may be appreciated when one remembers that all these gowns were not only made of rich materials, but richly embroidered with gold, silver and colored silks, trimmed with lace and jewels. Of the twenty-six gowns, six are of black satin, ten of cloth of tissue (probably cloth of silver or gold) and the rest of various colored satins and *grograine* silks.

Bugell probably means lace trimmed with spangles.
Wyer is an old spelling of wire.

II

(a) Materials for the gowns ordered from silk merchants

To ROBERT GRIGGE, Mercer

- 74½ Yards. Very rich tissues in colors for three gowns with wearing sleeves and long sleeves for three other gowns.
- 24½ Yds. Rich cloth of tissue for one night gown and a petticoat.
- 8¼ Yds. Green tissue satin for a petticoat.
- 20¾ Yds. Rich ash colored silk *grograine* brocaded with gold and silver for a gown.
- 4 Yds. *Deare* color.
- 4 Yds. *Murrey* tissue satin for two *wastecoates*.
- 124¼ Yds. Several colored satins tissue with gold and silver and colored silks for six gowns.
- 48 Yds. Of like satins for two riding gowns.
- 252½ Yds. Rich plain cloth of silver and cloth of gold several colors.
- 180¾ Yds. Several colored taffetas employed upon linings of gowns.
- 8 Yds. Sea green tissue for double sleeves for two riding gowns.
- 8¼ Yds. White *grograine* tissue with gold, silver and colored silks for a petticoat.
- 24¾ Yds. Several colored satins for three petticoats.
- 38¼ Yds. *Carnaçon shage* to line five petticoats.
- 32 Yds. Wrought satin to line two night gowns.
- 12 Yds. *Carnaçon* satin to make four pairs of whalebone bodies.
- 12 Yds. (An ell wide) black silk *grograine* for a gown.
- 12 Yds. Black sarcenet to line it.
- 16 Yds. *Carnaçon* satin for a night gown.
- 24 Yds. Tawnie two pile velvet for a lap mantle and a cloak.
- 24 Yds. Rich French *muffe* to line the same mantle and cloak.

The yard measure in the XVI century was 36 inches.

The waistcoat was worn under the bodice when that garment or the sleeves were slashed.

Shage was, according to the Oxford Dictionary, a material usually of wool with a long nap.

(b) Trimmings and Laces

1 <i>pound</i> 4 ozs.	Fine Venice gold and spangles, delivered to William Cooksburye, by him to be employed upon eight plumes of feathers.
372 lbs. 9 ozs.	Broad and narrow gold lace.
28 doz.	Round gold <i>Myllen</i> buttons.
2½ Yds.	Round gold loop lace.
21 Yds.	Broad Venice <i>Reben</i> .
2 lbs. 3 ozs.	Stitching and sewing silk.
5 pr.	Very broad garters edged with gold edging lace and
5 pr.	Large <i>roases</i> edged with gold edging suitable for five pages.
3 pr.	Broad tawnie garters edged with gold edging lace <i>Showe String</i> suitable for footmen and coachmen.
11 doz.	Large <i>drumeworke</i> point.
240 Yds.	Broad rich black embroidered lace.
13 lbs. 5¾ ozs.	Broad and narrow black silk Naples lace.
8 lbs. 13½ ozs.	<i>Deare</i> and <i>color de Roi</i> in grain.
	Silk Naple lace, purled on both sides, broad and narrow.
3 gross 4 doz.	Silk <i>Myllen</i> buttons.
3 Yds.	Silk loop lace.
24 Yds.	Broad Venice ribbon.
4 doz.	<i>Drumeworke</i> point.
2 lbs.	Stitching and sewing silk.
11 doz.	Broad and rich black embroidered lace.
5¾ ozs.	Naples silk binding lace.
9 doz.	Black <i>parris</i> buttons.
6 Yds.	Black loop lace.
10 doz.	Black high buttons with <i>curle</i> and satin.
84 Yds.	Rich <i>carnaçon</i> gold and silver embroidered lace.

A pound in the XVI century was equal to 16 ounces.

Reben, although not included in the Oxford Dictionary, must be an old spelling for ribbon.

Roases are undoubtedly rosettes.

Drumeworke Point is unknown to me unless it was a name for some kind of pillow lace.

Parris is probably an old spelling of Paris.

Curle means twisted or coiled and probably refers to metal wire.

1 lb. 4 ozs.	Gold and silver binding lace.
10 doz.	Very rich gold and silver high sugar loaf buttons wrought with purple and <i>owes</i> .
2 doz.	<i>Myllen</i> silver buttons.
2 ozs.	Silver loop lace.
6 ozs.	Sewing silk.

All the foregoing to be delivered to sundry tailors to be employed upon our said daughters apparel and such as attended upon her.

TO CHRISTOPHER WEAVER, Silkman

1698 ozs.	Silver bone lace with spangles.
467 ozs.	Gold and silver binding lace.
38 ozs.	Gold and silver loop lace.
667 ozs.	Silver <i>Myllen</i> bone lace.
141 ozs.	Silver bone lace.
568 ozs.	Venice gold and silver.
136	Silver <i>compas</i> buttons and loops.
10 doz.	<i>Clyf</i> buttons of gold silver.
160 and 12 doz.	Great sugar loaf buttons of gold and silver.
10 doz.	Rich embroidered sugar loaf buttons.
42 doz.	Smaller sugar loaf buttons.
16 doz.	Buttons.
24 doz.	Small gold and silver <i>Myllen</i> buttons.
232 ozs.	Gold and silver fringe.
130 ozs.	Silk of several colors.
2 doz.	Silk neck lace.
3 ozs.	<i>Cheine</i> lace.
14 doz.	Black <i>bugell</i> lace.
25 ozs.	Black silk binding lace.
10 doz.	Black <i>bugell</i> buttons.
20 Yds.	Black loop lace.
4 doz.	Black buttons.
16 doz.	Black <i>parris</i> buttons.
2 ozs.	Twist.

Compas means circular.

Clyf is obscure. *Clift*, spelled often in XVI century *clyf*, is the original form of cleft.

Cheine is an obsolete spelling for chain.

10 doz.	Black embroidered lace.
58 ozs.	Yellow silk.
3 ozs.	<i>Murrey</i> ribbon for making ten dozen of buttons and loops.

All of which said parcels were delivered to sundry artificers to be employed upon our said daughter's apparel and sundry persons attending upon her.

III

THE BRIDESMAIDS' GOWNS

TO ROBERT GRIGGE, Mercer

One hundred and sixteen yards and three quarters of several colored tissues for four gowns, and for eleven *bryde maydens* sleeves, viz. each to have three yards.

One hundred and twenty yards of cloth of silver for six gowns for six bridesmaids. Four and thirty yards of rich white Florence cloth of silver to make one gown for a bride maiden and to form another.

Three hundred thirty eight pounds two ounces and a dram of broad and rich silver lace and loom lace, with spangles and plate, three gross two dozen of round silver buttons, six yards of silver loop lace, employed upon eleven *brydemaydes* gowns.

From this account we see that there must have been eleven bridesmaids for the Princess' wedding. Four of them must have worn gowns of "*colored tissues*,"¹ six, gowns of cloth of silver, and one, white Florence cloth of silver, probably an especially brilliant material. It is unfortunate that in the list of the bride's gowns, the one designed as her wedding dress is not indicated. Possibly the gown described as of white cloth of silver, tissueed in borders and flowers like prince feathers, with tissueed sleeves, lined with taffeta, trimmed with spangled lace was the one worn. "Prince feathers" probably refers to the arrangement of three ostrich plumes, the badge² of the Prince of Wales. The Princess' favorite brother was Henry, Prince of Wales, who died suddenly shortly before the wedding took place.

¹Probably colored silks shot through with metal wire in the weft.

²Possibly the Prince of Wales gave his sister the right to use his badge or perhaps it was done in compliment to the bridegroom whose badge it may also have been, for it was the badge of many German princes.

IV

FURNISHINGS FOR THE BRIDAL CHAMBER

To JOHN HULL, Mercer

Two hundred three score one yard three quarters and a half of black, crimson and colored taffeta, employed in the bride chamber.

Four hundred forty five yards and three quarters of *vellat*, employed in hangings, *sparuer* chairs, stools, screens, and cupboard clothes for the bride chamber.

One hundred fifty and eight yards of white cloth of silver, employed upon hangings and other furniture for the bride chamber.

To BENJAMIN HENSHAWE, Silkman

63 lbs. 11 ozs. Venice gold twist.

27 lbs. 3½ ozs. Gold edging lace and gold *cheine* lace, part with plate.

21 lbs. 10½ ozs. Colored Naples silk in grain, delivered to William Brothericke, our embroiderer, by him to be employed in the embroidery of hangings and other furniture for the bride chamber.

14 lbs. 6½ ozs. Deep gold fringe *cawleworke*.

34 lbs. 8¼ ozs. Deep and short gold fringe.

10 lbs. 4¼ ozs. Crimson in grain silk fringe.

6 lbs. 2¾ ozs. Gold lace.

8 Very fair and riche crimson in grain and gold tassels with garlands doubled fringed with gold.

30 Very rich gold Barbary buttons with divers hanging buttons and spangles at the ends.

4 lbs. 8½ ozs. Crimson Spanish silk ribbon.

2 lbs. 11 ozs. Crimson in grain and yellow Spanish silk *lyer*.

3 lbs. 2 ozs. Stitching and sewing silk.

All delivered to John Baker, our upholsterer, to be employed upon the furniture of the said bride chamber.

A *sparuer* appears to have been the tester or canopy of a bed.
Cawleworke was an ornamental network.

TO HENRY WALLER, Joiner

One frame for a canopy for a cushion cloth with ironwork to it, for the timberwork of one chair, two low stools, and two little tables; for a frame for a large *sparuer*; for the timberwork of two large necessary stools; for one folding table of walnut; for the timberwork of one screen with a lion carved to stand on the top; one dozen of bedstaves; for timberwork and board to make cases¹ to pack up the said chairs, stools and tables, to preserve them in carriage with nails and other necessaries to them, for his travel with his men in setting up of bedsteads and taking them down again.

TO WILLIAM FERRERS, Linen Draper

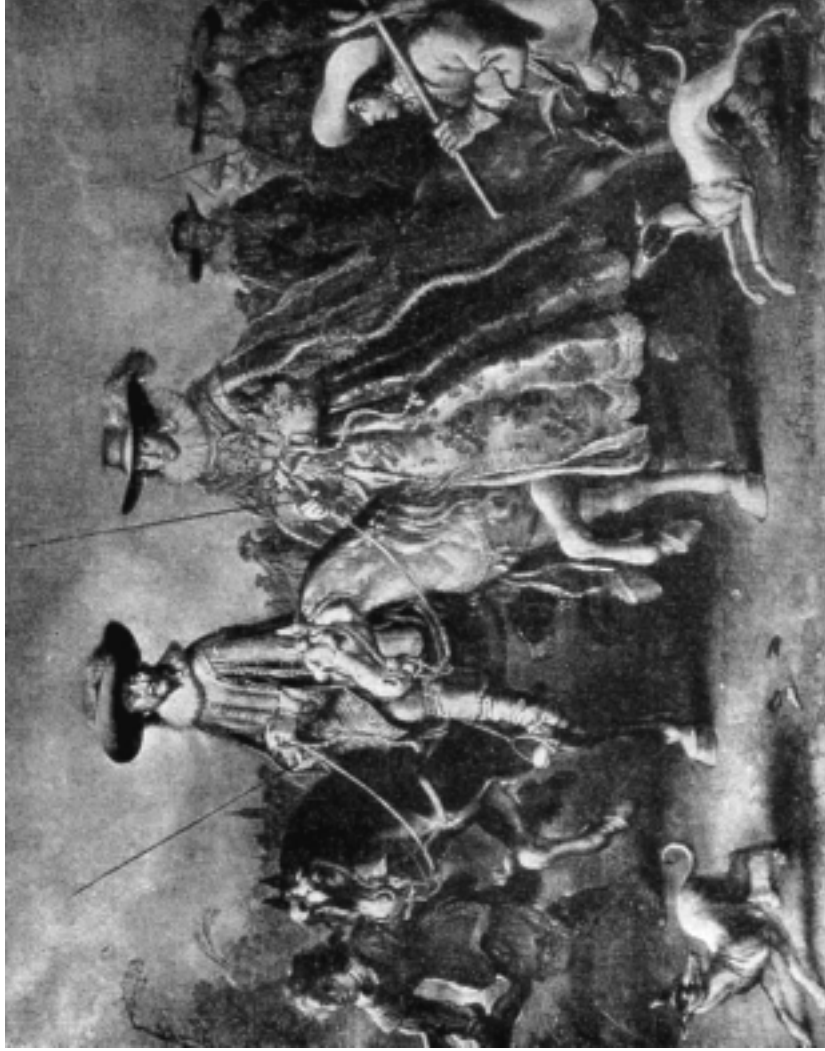
One hundred three score five ells (45 inches) of Holland Cloth to make twelve pair of bearing and trussing sheets; one hundred four score and eighteen ells of Holland Cloth to make three pair of back sheets.

TO JOHN ISACKE

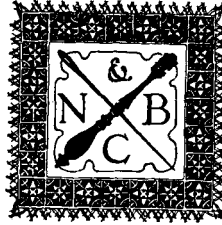
One sword curiously carved and gilded sent to the said Prince Palatine.

So ends the wardrobe account for the marriage of the daughter of James I.

¹This furniture must have been taken with the young bride and groom to the Palace on the Rhine



PORTRAIT OF FREDERICK, THE ELECTOR PALATINE AND HIS WIFE ELIZABETH,
BY VAN VENNE DATED 1628



CLUB NOTES

A SERIES of meetings of rather varied types was held during the season of 1927 and 1928.

On the afternoon of November 29th, by invitation of Mrs. Carl de Gersdorff, the Club-members spent a most interesting afternoon studying the extraordinary collection of handwoven fabrics, all the work of Madame Eva Palmer Sikelianos, and listening to Madame Sikelianos' account of the weaving not only of the garments she wears herself, but the costumes of the actors and chorus of her production "Prometheus Bound" given in May 1927 in the ancient theatre at Delphi.

Many of these beautiful fabrics with jewel-like colors were patterned with figures especially designed for their significance for the character wearing them in the play, and they were not only an artistic achievement in themselves, but Madame Sikelianos has made a deep study of ancient costume, and the texture and weight of these materials has been carefully planned so that they may hang when worn, as nearly in the lines of the classic draperies as possible.

On December fourteenth, Mrs. Richard Aldrich invited the members of the Club to lend examples of their own work, whether embroidery, lace, or weaving. Enough members responded to make an admirable showing, and the varied and excellent quality of the work sent in showed that needlework is far from being a lost art.

Mrs. Aldrich, who is herself an expert embroiderer, showed a delightful group of her own work in a room on an upper floor. The principal item was a bed-spread of floral design, a copy of the Fotheringay Quilt embroidered by Mary, Queen of Scots during her imprisonment. The original is on linen and was given to the Victoria and Albert Museum by Mrs. Percy Wyndham of Clouds. Mrs. Ridgely Hunt of Washington, D. C., was the

member sending the greatest variety of work. Among the eight different types of embroidery were cutwork, work on silk, linen canvas, canvas, etc.

Mrs. Dows sent an interesting needlework seat of the style of the early eighteenth century.

Mrs. Albert Stickney had some beautiful pieces of Italian cutwork which she had adapted from designs of the sixteenth century and which she had carried out with workmanship worthy of her models.

Mrs. Markoe's fine examples of "petit-point" were wonders of delicate technique, and skillful coloring and design.

A set of Brussels tapestries of the early eighteenth century, with marine views and landscapes in the style of Teniers, added very much to the interest of the meeting.

Through the courtesy of Miss Hewitt an afternoon was especially set apart for members of the Needle and Bobbin Club on February first at the Museum of the Arts of Decoration at Cooper Union where the collections had been recently rearranged. The priceless collection of ancient textiles, the nucleus of which was a gift of the late Mr. J. Pierpont Morgan, containing many very rare examples of Coptic, Sassanian, Byzantine, and Hispano-Moresque fabrics, was greatly enjoyed by the members of the Club, as well as the laces, which, although a small collection, contain several pieces of the greatest interest. The collection of original drawings and designs for interiors and many types of furniture and ornament, is one of the important treasures of this museum. The drawings date from the sixteenth to the early nineteenth century, and among other precious documents are some by the famous eighteenth century designer, Pillement, whose influence is seen in Toiles de Jouy, laces, embroidery on men's coats and waistcoats, etc. J. F. Bony, who worked at Lyons during the time of Napoleon, and designed dresses and hangings for the Empress Josephine is also represented by original sketches.

These brief notes have concerned themselves especially with the textiles and textile design as that is the interest of the Club, but the collections of furniture, eighteenth century interiors and panelling and the many forms of applied ornament would be equally worthy of note did space permit.

The Arden Gallery, which has so often been generously lent to the Needle and Bobbin Club for exhibitions by its organizers, again

opened its doors on February seventeenth to the members and friends of the Club, in its new quarters at Park Avenue and 57th Street. On this occasion there was shown a charming exhibition of a collection of water-color drawings of the regional costumes of France, by Gratiane de Gardilanne and Elizabeth Moffat. The drawings were supplemented by a group of French peasant costumes, caps, aprons, skirts and shawls from the collections of Mrs. DeWitt Clinton Cohen, Madame Elie Nadelman and several others.

BOOK NOTICES

TOOLS AND TOYS OF STITCHERY. By Gertrude Whiting. New York, Columbia University Press. 1928, 357 pages, 200 illustrations. Price, \$10.00.

This latest work of Miss Whiting is a storehouse of narrative gathered from the far corners of the earth, revealing the humor and pathos that is so often associated with the lives of sequestered needlewomen whose horizon is so often limited to the confines of the domestic hearthstone. With meticulous care Miss Whiting has assembled an unusually fine group of illustrations, a valuable contribution to the iconography of the subject, that will prove interesting to the casual reader, and of greatest service to the student and craftsman.

GESTICKTE BILDTEPPICHE UND DECKEN DES MITTELALTERS, By Marie Schuette. Leipzig, Hiersemann, 1927. Vol. 1. 20 color plates, Price, \$90.00. New York agent is E. Weyhe, 794 Lexington Avenue.

This is the first of several large volumes on mediaeval German embroidered hangings illustrated by magnificent color plates. Marie Schuette adds a distinguished work to her books on lace which have already proved her scholarship.

NORDENFJELSKE KUNSTINDUSTRIMUSEUM IN TRONDHJEM, NORWEGISCHE BAUERSTICKEREIN. Leipzig, Hiersemann, 1928. Portfolio. 50 plates. Price, \$12.50.

E. Weyhe is also the New York agent for this book on Norwegian embroidery.

DOMESTIC NEEDLEWORK. By G. Saville Seligman and Talbot Hughes. Paris, Firmin-Didot et Cie, 1926-1927. London, Country Life. The English edition is limited to 500 copies. 95 pages. 31 colored plates. 100 halftone plates.

This interesting and much needed book includes samplers, caps, embroidered gloves, stockings, garters, shoes, bags, aprons, fans, muffs, cushions, caskets among many other items.

PAINTED AND PRINTED FABRICS, By Clouzot and Morris, New York. the Metropolitan Museum of Art, Yale University Press, 1927. Frontispiece in color, 92 Plates.

The history of the manufactory at Jouy and other ateliers in France from 1760-1815 is a translation of notes by Henri Clouzot while the second part of the book containing notes on the history of cotton printing in England and America is by Frances Morris. The plates are with few exceptions made from pieces in the permanent collection of the Metropolitan Museum. This work is invaluable to the student or to anyone interested in printed fabrics.

WANTED

Back numbers of The Bulletin of the Needle and Bobbin Club

Volume I Numbers 1 and 2
Volume II Numbers 1 and 2

*Anyone willing to dispose of these numbers is requested to communicate with
Mrs. Howard J. Sachs, 465 Park Avenue, New York*

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