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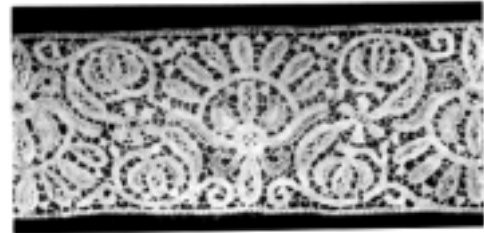
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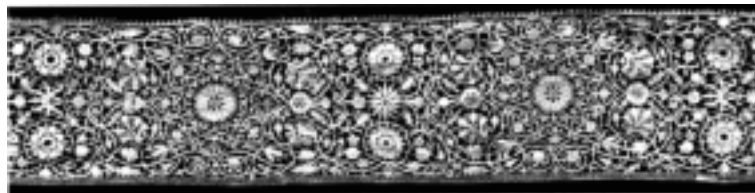
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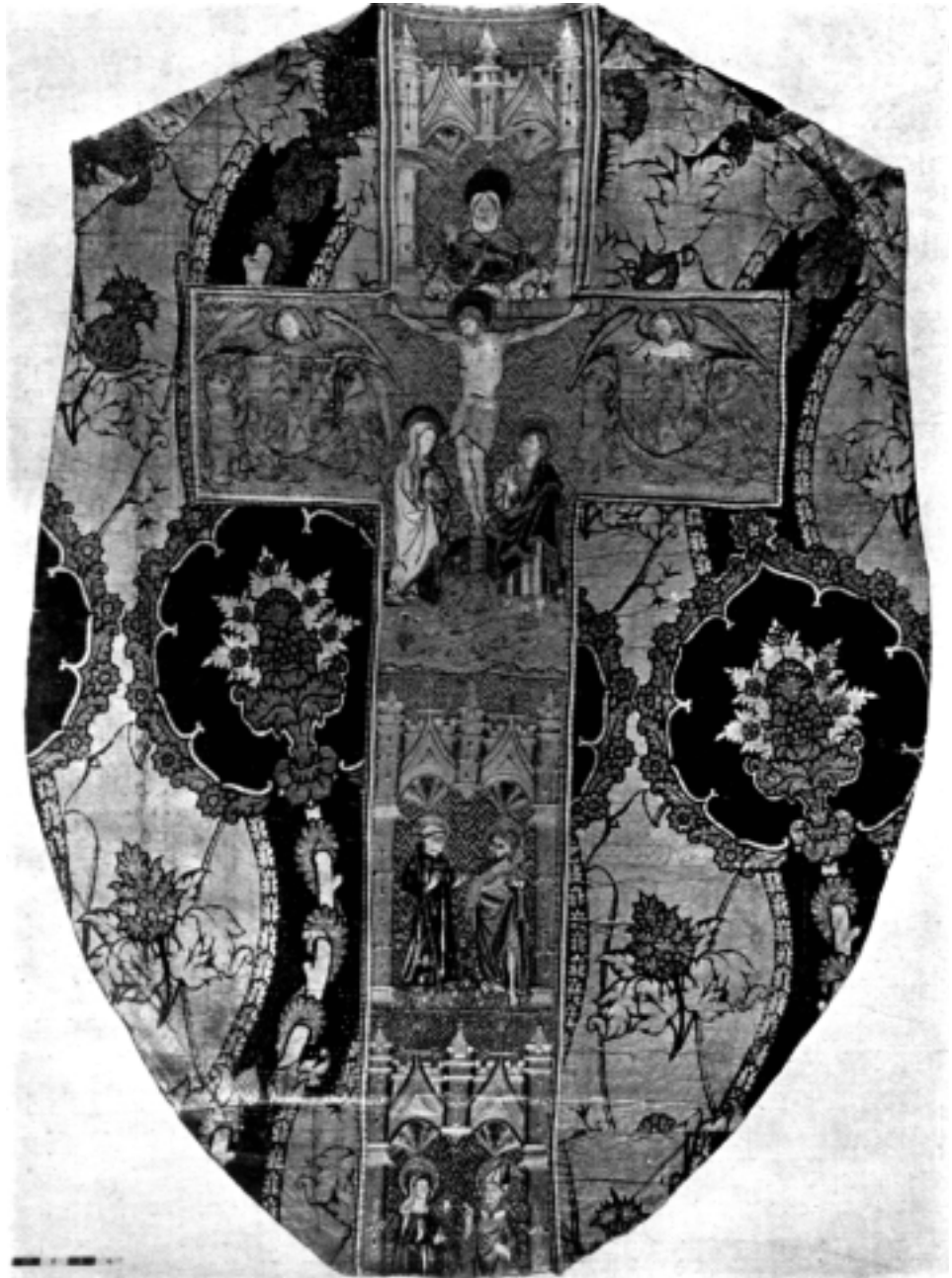
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MEDIEVAL CHASUBLE
SOUTH KENSINGTON MUSEUM

BULLETIN OF THE NEEDLE AND BOBBIN CLUB

CHURCH EMBROIDERY

By HARRIET PHILIPS BRONSON

WHAT differentiates ecclesiastical embroidery from secular? Most of the modern embroidery seen in churches is rigid and spiritless, and conveys no meaning whatever to the average worshipper, if it is not actually distressing to those who possess any artistic sense. That this should not be true, none will question; that it is so is doubtless because the fundamental principles of church embroidery have gradually been ignored, and work which can only be done by artists has been placed in the hands of shops which advertise "Church Furnishings" and produce atrocities.

Embroidery is generally described as "the ornamentation of textiles by means of the needle"; and this has been practiced upon clothing and household objects from primitive times, possibly originating in Phrygia, and coming on to us through Greece and Italy. We read in Exodus that Aaron's robes were embroidered, and also the hangings of the Tabernacle, but just what is here meant it is impossible to determine.

Christianity inspired new thoughts and designs, but utilized the most beautiful stitches and methods of the past in expressing them. From the beginning of the Christian Era we find the best work of each period on the clerical vestments and adorning the altars. No expense was deemed too great for the beautifying of the church, and gorgeous materials and much time went into the work. Embroidery was done by monks as well as nuns, and was also the chief occupation of the women in feudal castles. Time was of no value to these women; the men were continu-

ally absent fighting, books were few, so to what better use could their time be put than by spending years upon one piece of embroidery for Holy Church!

In Saxon times England was already famous for her embroidery, and equally during the Norman rule. The great monasteries and convents were the centers of this work, but other schools were established and long flourished at Ely and other places.

The so-called "Great Period" of church embroidery was that during which the English work, or "Opus Anglicum," led that of Christendom: from the Twelfth to the Fifteenth Centuries. The work of these years was so valued on the Continent that Popes paid vast sums for it, and the cathedrals of Italy and Spain have ever considered copes and other pieces of this period among their priceless treasures. As a splendid example we cite the "Ascoli Cope." This superb vestment was stolen from the Cathedral of that city in 1902, and two years later acquired by the late Mr. J. P. Morgan, and presented by him to the Italian Government. The whole surface of this cope is covered with couching in a quaint manner now seldom used, no ground material being visible. Originally this was lavishly ornamented with pearls, which unfortunately were torn from it during the Napoleonic wars.

The most famous piece of embroidery in existence also belongs to this period: the "Syon Cope." The name is derived from the convent at Syon, Isleworth, near Twickenham. When the nuns were driven from this House in the early days of Queen Elizabeth, they carried the cope with them in their wanderings through Flanders, France and Portugal to Lisbon, whence they returned to England in 1830. In 1864 it was acquired by the South Kensington Museum. This marvelous piece of design and needlework is made of linen, the entire surface being covered with stitchery of silver, gold and floss. The body of the cope is interlacing barbed quatrefoils outlined in gold, embracing scenes from the Life of our Lord, the Blessed Virgin, St. Michael and the Apostles. The intervening spaces are occupied by angels. The broad orphrey, morse and narrow semicircular edging are decorated with heraldic shields and emblems embroidered in cross-stitch. This cope is in a state of excellent preservation.

It is worthy of note that while embroidery took precedence of paint-

ing and sculpture during this period, the same subjects were often availed of in illuminating, an art which shared with it the honors.

After the middle of the Fourteenth Century a marked decline is visible, and this continued until the Reformation closed the Religious Houses and destroyed priceless treasures. On the Continent, Spanish work attained great importance, and many costly vestments are seen in museums and churches; their distinguishing characteristics being the short, thick set figures (in contrast to the abnormally tall, slender figures of the English Gothic work), and the wonderful effects produced by the high cushioning, or padding, of the embroidery. (The best English work was generally flat.) The whole impresses one more with its costliness than with the spirit and charm of the English work. Somewhat the same general statement might be made regarding the French and Italian work, each in its own style. The mediaeval chasuble shown is one from South Kensington Museum. In true Gothic fashion, the pattern was entirely ignored in cutting and piecing the damask. The orphrey is embroidered in a variety of stitches.

The art of church embroidery was not revived to any appreciable extent until the latter part of the Nineteenth Century; but during all these intervening years an enormous amount of embroidery has been done quietly by convents and individuals, and the churches are stocked with vestments representing unlimited expense, but (with a few brilliant exceptions) the weak point has been design. In the olden times, especially in Florence, the most famous painters were proud to have their thoughts carried out by the embroideress; but recently the idea has gained a hearing that design and embroidery must be the work of one and the same individual, thus reducing both design and execution to mediocrity. If all are to be designers, then design falls to the level of what all can do; whereas, to design anything really good for the church requires:

- 1st—A strong, devotional spirit, which sees but one object—the Glory of God.
- 2nd—A knowledge of the history and traditions of ecclesiastical art and heraldry.
- 3rd—All the study and training, artistically, which it is possible to command.

The designer must never forget that the Altar, and the Sacrifice of the Altar, are the center of all in the Church, toward which all thought is to be directed and all honor paid; and he must know the capabilities and limitations of materials, and not suggest expressing with the needle what is only suited to brush or metal. Color and materials should always be selected with great care, as the texture of a satin or a velvet may change all values.

For the execution, or actual embroidery (I give it second place intentionally, because exquisite stitchery alone counts for little), the spiritual in man demands the best available for the Church. Yet this is not necessarily obtained by financial outlay nor patient work, as absolutely ineffective results are often accomplished that way; and loving toil and devotion (though certainly never without their effect on the individual) produce nothing edifying to others, and supply no lasting addition to the sum of beauty and inspiration in the Church.

These considerations have brought about the acceptance of certain methods of work, which experience has proved are best suited to the Church and the results desired there as "Ecclesiastical Embroidery." Whatever work is done must be deliberate, precise, and perfection is the only end at which to aim. Yet this does not mean that coarse and even inexpensive materials have no place. For dorsals, hangings, and indeed sometimes for Mass Vestments, good color in the right combinations may express far more than infinitesimal stitchery.

The simple banner here shown is an example of modern figure work in the old manner. The ground is green damask with side orphreys of brilliant blue damask, edged with gold and black silk braid. A silk fringe in blocks of the above colors and black, with gold thread in the heading. The figure of St. Francis is applied silk with some embroidery; the birds are embroidered in floss and the halo in gold thread. This illustrates the fact that good effect and feeling may be accomplished with little cost. An embroidered figure always requires time and great skill.

The cope illustrated is modern, but has the spirit of the "Great Period." It is made of a sumptuous gold and cream-colored damask. The orphrey and cross upon the hood of deep rose are embroidered in brilliant varicolored flosses and gold thread. The fringe and tassel are of brilliant colors, gold and black.



BANNER—FOR CHAPEL OF ST. FRANCIS OF ASSISI

Gold in its many forms, cloth of gold, tissue and threads, have always been the material, most used in Church Embroidery. In a lesser degree, but with great beauty, silver is employed, and flosses of various kinds. The richest damasks of splendid patterns, velvets and brocatelles (material composed of silk and gold) of infinite variety and color are used. With



BURSE
PELICAN, EMBLEM OF THE BLESSED SACRAMENT,
IN GOLD THREAD ON CREAM DAMASK

regard to the last point, I may say that nothing like uniformity in the colors was thought of in early times. Whatever was sumptuous and beautiful had its place, and the adoption of the Roman sequence of five liturgical colors, white, green, red, violet and black, as now used in most of the western world, was well defined on the Continent early in the Sixteenth Century; but the general adoption of this practice dates from Pope Pius IX. This sequence was never developed in the Eastern and Russian branches of the Church. This short sketch does not permit of entering into the history of various color sequences in colleges and cathedrals and elsewhere in England and on the Continent, which are now well known by students.



MODERN COPE
MATERIALS AND DESIGN IN THE MODE OF THE
"GREAT PERIOD"

The revival of Church Embroidery during the last years of the Nineteenth Century was brought about by many learned men. John N. Comper, Esq., now stands in the forefront of the work being accomplished in England. Dr. Ralph Adams Cram, of Boston, is known on both sides of the Atlantic for his inspiring influence; Bertram Grosvenor Goodhue, Esq., and Wilfrid Edwards Anthony, Esq., of New York, and others in this country for their color and design reminiscent of the "Great Period," yet adapted to the needs and spirit of the present.

EMBROIDERY IN ANCIENT EGYPT

BY FRANCES MORRIS

THE discovery of fine linen and needles in Egyptian tombs of the First Dynasty (3400 B.C.) which, according to scriptural chronology dates back to the days of Noah, makes one realize that the people of Old Testament times were, after all, human beings like ourselves, with every-day needs that required practical solution. To meet such needs these early Egyptians modeled beautiful pottery, carved exquisite vessels of alabaster and wove linen of the finest texture; but nothing of a decorative quality remains to us save a few archaic line patterns found on some of the vases.

With the dawn of the Christian Era, however, there developed a distinct type of ornamentation generally characterized as "Coptic"; that is, the work of native Egyptians who embraced Christianity as differentiated from the Moors, descendants of the Greek and Roman settlers who embraced the Moslem faith.

A vast quantity of Coptic loom work was unearthed some forty years ago in the cemeteries of Akhmim, a town located on the site of the ancient city of Panopolis, which then, as in modern times, was a center of the weaving industry. The beauty of many of these fragments, some of which reached New York in the Brugsch Bey Collection,¹ indicates that there had developed in Egypt, where the natives were past masters in the craft of the hand-loom long before the arrival of the Greeks and Romans, a well-organized system of workshops maintaining an able corps of draughtsmen and weavers; for in no other way can one explain the complete mastery of technique and the high quality of design found in innumerable examples.

¹ Presented to the Metropolitan Museum in 1890 by George F. Baker, a Trustee of that institution.

These decorative fabrics seem to have developed naturally from the plain linen cloth, the native weaver devising means of meeting the popular demand for ornament by adding first a shuttle of a single color, as in the classical period, and later increasing the number to produce polychrome effects.

Bands of these color weaves were employed extensively in wearing apparel, as is evidenced by complete garments that have survived the ravages of time. Two splendid examples of these Egyptian tunics are preserved in the Metropolitan Museum with the *clavi* and *orbiculi* (shoulder-bands and medallions near the lower hem) done in tapestry. In this work the threads of the warp apparently were left devoid of weft threads in the space required for decoration, and the color worked in later either by shuttle or needle, the result produced corresponding in every respect to the Gobelins technique.

Two exceptionally fine fragments of these early Christian weaves are shown in the Coptic Room of the Metropolitan Museum. The first of these, a small tapestry panel, such as was sometimes placed at the back of a tunic between the shoulders, has for its subject a bacchanalian scene with Dionysos, maenads and satyrs; this dates from about the third century A.D. The figures, which are placed on a background of natural linen thread, are worked in a deep purplish brown, possibly a variant of the Tyrian purple. The interest of the piece, however, centers in the delicate tracery of fine white thread worked in an outline stitch that accentuates the details of the pattern; for while this tracery may in some instances be the work of a free shuttle, in this case it is, without question, done with a needle.

The popularity of mythological subjects in many of these weaves is explained by the fact that in the early days of the Christian Era, Panopolis had a Greek population that largely outnumbered the Egyptians, and the native religion had, as a result, been supplanted by the paganism introduced by the foreign element. Greek and Roman deities were the order of the day and foremost among them in popular favor was Dionysos, a hero extolled alike by artist, sculptor and poet.

The familiar characters of the bacchanalian feasts of ancient Rome are preserved to us in its sculptured marbles and terra-cottas, and the



HELLENISTIC TAPESTRY
ABOUT III CENTURY A.D.



ROMAN BAS-RELIEF IN TERRA COTTA

imprint of that voluptuous atmosphere is reflected in the art of the Roman colonies. Thus we find the same subjects availed of by the designers of decorative weaves in Akhmim, and while the Egyptian fabric has much in common with the Roman terra-cotta shown in the accompanying illustration, the subject is handled with much more delicacy and refinement, the figure of Dionysos showing none of the vulgar brutality of the clay model. The figures of the maenads, however, are almost identical with those of the bas-relief and are not only strongly reminiscent of those found on engraved gems of the period, but as well reflect the art of the Pompeiian wall-paintings. As compared with the woven fabric, the terra-cotta in its entire composition suggests a riot of action entirely lacking in the scene depicted by the more limited art of the weaver. The swishing draperies that lash the poised form of the dancer, the muscular body of the Bacchante, its tortuous lines accentuated by the swirling panther skin, which as it swings taut from the shoulders of the drunken figure seems almost alive in the menacing attitude of the cruel mouth and outstretched claws, all mark a more elastic mode of expression. The whole group pulsates with the life it portrays, and the sculptor in this plastic medium, unhampered by the technicalities of the weaver's art, has proved himself a master in the vivid expression of action.

The second piece is a remarkable bit of embroidery from the same source and dates from the sixth to the eighth century A.D. While the fragment is badly worn and the colors dimmed, sufficient of it remains to indicate its general character. Like the Alexandrian silk weaves of the period, it has for its subject the warring horsemen found in Sassanian art, with the symbolic beast and serpent motif representing the eternal conflict between the forces of good and evil. The group of figures is framed with a circular band of lotus flowers and the whole is worked in the long and short stitch with very fine silk in shades of dull brown and olive with touches of black. In its original state this medallion doubtless ornamented the tunic of some patrician resident of the ancient metropolis, when silk was still a luxury indulged in only by the rich.

In these two examples from the tombs of Egypt, a striking illustration is afforded of the meeting of two distinct fields of art, the Hellenistic and the Near Eastern, influences that laid the foundation of mediaeval



COPTIC EMBROIDERY VI-VIII CENTURY A.D.

art in Egypt and that are reflected in the silk weaves of Alexandria, whose looms, built on the same simple lines as those of the earlier centuries, nevertheless produced royal fabrics worthy of a king's burial.

THREE KINDS OF HAND-WEAVING

BY ELLA MARY SHINN

APIECE of hand-woven cloth speaks for itself to those whose ears are attuned to hear. The confident, bold, free touch of the independent worker tells of the completeness and self-support of the pioneer home and furnishes a very personal and intimate memorandum. To the artist searching for "effects," the old hand-woven shawl, carpet or bed-cover is beautiful and sometimes even stately material. The thread may be rough and irregular, crinkled, unbleached and yielding to age, but the quality which makes the cloth significant and expressive is still there as long as a bit remains.

A line drawn by means of a foot-rule is perfectly straight but wholly uninteresting, while the line traced by the sensitive brush of an old Chinese artist reflects not only the skill of the master but seems to pulsate with his very heart throbs.

It has been pointed out that the only gains by the power-loom were smoothness of texture and speed of production, but the quality of the hand-drawn line, the charm of distinction, which has caused the old fabrics to be gathered into museums, was lost.

There is no more fascinating chapter in our national story than that of the woman at the loom weaving the household linen or bed-covers which reflect the genuine quality of her nature in the perfect, strong cloth, made to last during her own lifetime, and that of her children, if not of her grandchildren. The colors she uses are very few, but perfect in beauty and fadeless virtue. The pattern or "plan of design" communicates to us the pleasure, even gaiety, of the worker who had reached the end of her task, the consummation of all her efforts.

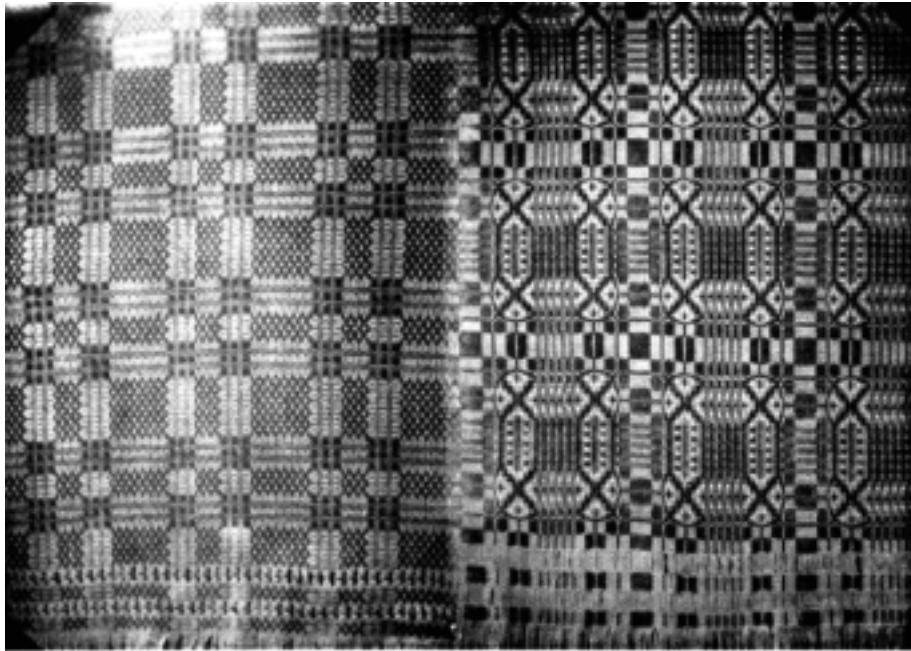
At last the finished product of our foremother's effort was endowed with a name so quaintly imaginary, so seemingly the upshot of sudden thought or the indulgence of a passing fancy, that to try to explain the

“why” would be as impossible as to explain the bird’s song or the colors of the sky at sunset. The Governor’s Garden, Lee’s Surrender, or Summer and Winter, all tell what visions danced before the weaver’s eyes and are beyond criticism or analysis. However, as even birds’ songs and sunsets are discussed, if not analyzed, according to the fashion of our day, I allow myself to inspect and dissect the method of constructing a few pieces of special attractiveness.

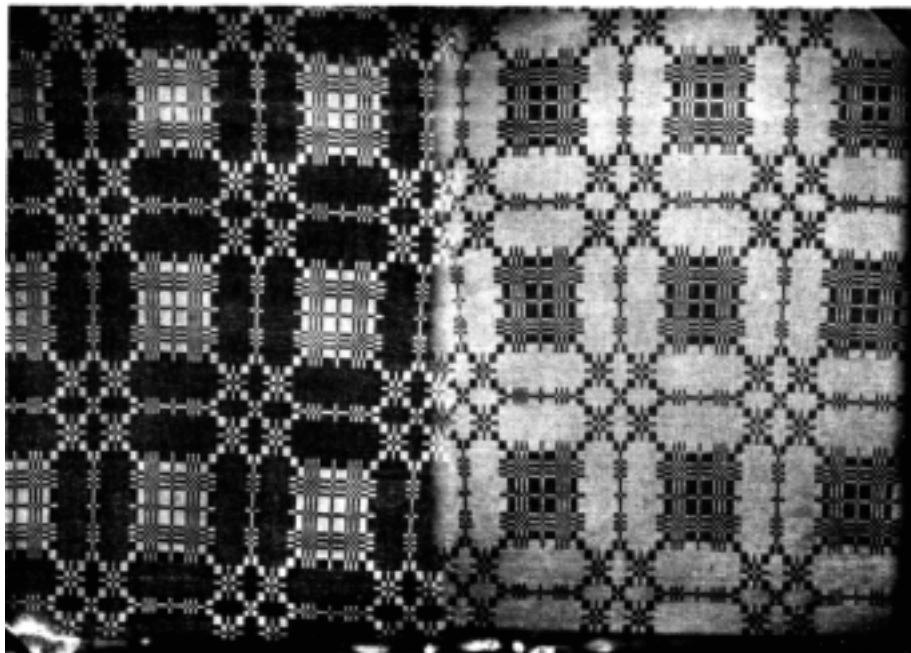
The power-loom was slowly coming into use as national independence was dawning upon this country, but did not entirely supplant the hand-loom of the domestic manufacturer until about the middle of the nineteenth century. Thus the best-known examples of home-weaving are the old blue-and-white coverlets found in so many homes today—“Oh, yes, I have one that my grandmother made”—and the particular one referred to is usually regarded as a fine example of the artistic craftsmanship of the owner’s maternal ancestry. The number and variety of designs seem almost endless, nevertheless it is possible to make an offhand and general division into three classes, according to the kind of cloth produced and the process of making it.

1. The first class is that in which the pattern is formed by the threads of the weft being thrown across several of the warp threads and left lying loose on the surface of the cloth. Sometimes as many as six, seven and eight of the warp threads are crossed without being interlaced. This gives the name of “overshot” to all fabrics, silk, wool, linen or cotton, in which the weft thread floats over the warp as it forms the pattern. By far the greatest number of coverlets were woven in this manner. The loom is usually fitted with only four heddles or wings, but in spite of this restriction, the diversity and beauty of the patterns are great. The surface is usually covered with pleasing sparkles of light and dark, composing small designs, while the result is soothing and truly delightful to live with. This overshot method of brocading has always been in general use by the European and Asiatic weavers and is the simplest and most generally employed method of home pattern weaving.

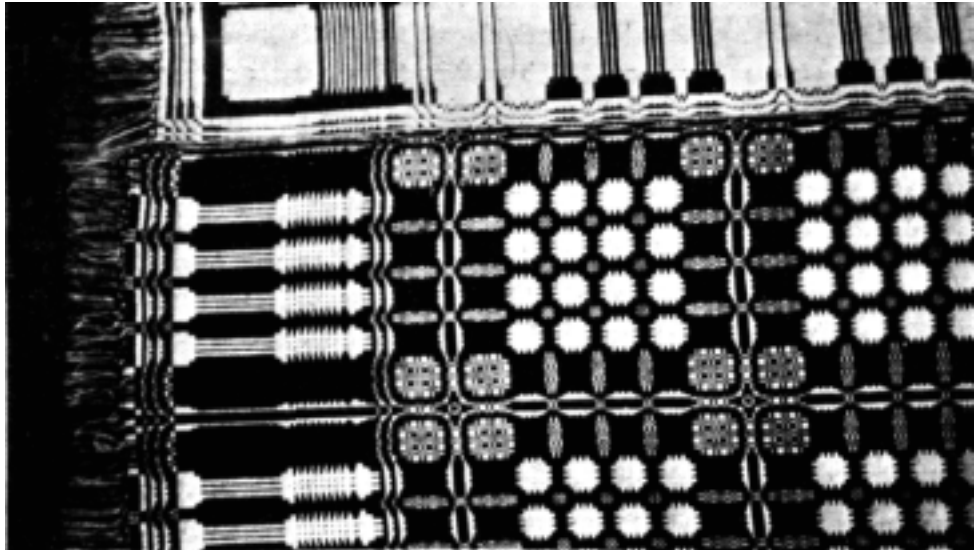
2. The second class is cloth in which the thread forming the design is tied down to the surface of the cloth by a kind of broken twill. Some of the old drafts for this weaving say double cloth, but it is really double-faced cloth. The blue weft of the surface is caught and held by many



OVER-SHOT WEAVING



DOUBLE-FACED CLOTH



DOUBLE-WOVEN CLOTH



DOUBLE-WOVEN CLOTH

little ties of warp thread. It seems to have been the custom to call these coverlets Summer and Winter without strict regard to the pattern probably because one side was very blue and the other very white. Six heddles or wings are required for the threading of these patterns, four of which carry the threads composing the design, while two carry the plain cloth threads. It can readily be seen that as there are no loose threads on the surface, the fabric is more compact than that produced by the over-shot method. The appearance of the cloth is quite different; the design stands out in half-tone masses, or rather the design is three-fourths white while the background is three-fourths blue. The superiority of this class to the first or overshot is in the even compactness of the cloth itself, rather than in the appearance of the design.

3. The third class is the superb double-cloth, composed of two separate fabrics, woven at the same time, one above the other, but interplayed in the pattern. There is much double-cloth to be found in the shops, composed of two fabrics fastened together in the process of weaving, but this particular kind, separate cloths, sometimes one above and sometimes the other according to the demands of the pattern, is not to be found except in the old hand-woven materials. The thread used was always very heavy and the wool was exactly the size of the cotton. The warp was wound thread and thread about, blue wool and white cotton, while the weft was thrown thread and thread about. Two sets of harnesses were used, one for each color, making the threading of the loom somewhat complicated. The result is strong and bold, evincing great skill of the weaver, while the coverlet is heavy in weight. Each part of the design is clear cut in outline, while the contrast of colors is much heightened.

Luther Hooper says it was by the development of this two-harness method that the most splendid results of the weaver's art were achieved. In cloth such as this the design is so inwrought as to seem an indispensable part of the cloth and not a surface application for ornamentation. There is, also, an interesting point to be left with the reader—it is the high perfection attained within the limitations of the simple hand loom.

CHINESE WEAVES OF THE SECOND CENTURY A.D.

SIR AUREL STEIN'S recent excavations in Central Asia have brought to light some remarkable Chinese silk and tapestry weaves interestingly described in the following extract from the *London Times* of July 27, 1917.¹

"Between about 100 B.C. and 300 A.D., Loudan was a place of considerable importance on the ancient route by which the Chinese had first expanded their political power and their trade into Central Asia and thence westwards. It formed, indeed, a kind of western bridge-head beyond that portion of the route which crossed the salt-encrusted wastes of the prehistoric dried-up Lop Sea. Since the third century of our era, the river which once carried water to the Loudan tract has ceased to flow, and the whole area has remained an utterly lifeless solitude. No drinkable water can be found now within 100 miles or so of the ancient station, and neither rain nor snow falls. Wind erosion has cut down the surface of the ground, where not protected by ruins or dead trees and the like, to twenty feet or more below the original level.

"Fortunately the ancient burial grounds escaped destruction by this powerful agent, owing to their having been placed, probably on purpose, on high clay terraces. From the series of large grave-pits excavated by Sir Aurel Stein, there was a bewildering yield of antiquities. Mixed up with human bones and fragments of coffins there emerged in abundance, objects of personal use, implements, Chinese records on wood and paper, and, above all, a wonderful variety of fabrics, especially of fine silks. It was clear that these were all remnants of garments which had been used for wrapping the bodies. It seemed like a representative exhibition specially arranged for posterity of that ancient

¹Extract from a letter written by F. H. Brown, Dilkusha, 9, Westbourne-road, Foresthill, S.E. 23.

Chinese silk trade which is known to have been the chief factor in opening up this earliest route for China's direct intercourse with Central Asia and the classical West. The materials were far older than the decorated silks and embroideries the explorer discovered ten years ago in the cave of the 'Thousand Buddhas' of Tun-huang. On various grounds they could safely be assigned to the period which followed the first expansion of Chinese trade and power into Central Asia about the close of the second century B.C. . . .

"The conditions of burial disclose a high degree of reverence for the dead and a conscientious endeavor on the part of the living to equip the deceased for his stay among the shades. It appears to have been usual to place finely woven silk in immediate contact with the body, and coarser, but well-made, fabric outside. The extraordinary state of preservation of the burials of 2,000 years ago has afforded many exquisite examples of silk fabrics with their colours and patterns frequently perfectly fresh and distinct. The most striking are the finely woven brocades in which grotesque animals, generally winged, disport themselves among scrolls of floral or tree-coral type. The treatment of the design and the method of the 'repeat' evidence Chinese skill and the recurring Chinese characters with which the fabrics are sprinkled leave no doubt of their origin.

"The ground colour is usually a rich deep blue or a bronze brown. The pattern is mainly in golden yellow, modified with pale green, thin lines of crimson, and one or two other shades. Satin stitch is used, and the fabric is always very firm, substantial, and of lustrous surface. These brocades are generally made up in the form of a broad sash or scarf, lined with a fine plain silk of green or blue, with a stiffening linen fabric between.

"The ingenuity of the designs is considerable. In one the delicate scroll work clothed with small leaves suddenly throws out a bold peacock-tail-shape mass in which a contained and well-proportioned counter change restores the threatened balance of the pattern. In another, where rows of foliate grotesque beasts in blue, buff and green stand on a rich copper ground, a recurring lozenge-shape angular scroll unfolds into a kind of stiff snake or dragon and seizes a foliate bird, while a small dragon in blue, coiled in the same angular shape, roams above.

"In a small fragment of floral pattern used as a patch on a garment

appear griffins regardant, flying birds, and, in a kind of shrine, a pair of winged lambs kneeling and supporting between them an altar or tree. Of purely geometrical forms there are many, but they are generally relieved from extreme severity by the introduction of some small qualifying element, such as a flower at the junction of the repeat, a ring of dots, or in some cases, in a repeating lozenge, a pair of small dragons playing with a ball.

“A few pieces of tapestry also used apparently as a body-band show the perfection to which the textile art was carried. The colouring is rich and subdued and the pattern well massed. The technic is fine, and curiously recalls the so-called “Coptic” tapestries of the third-fourth century A.D., in Egypt. A noticeable feature is the manner in which the junctions between colours are effected when these occur in a line parallel with the warp. In modern Gobelins these slits are sewn by hand after the weaving is finished. In old Peruvian tapestry the slits remain open. In the specimens received from the Lop Desert, at intervals of about eight stitches the opposite colours are carried across alternately as binders. This is not sufficiently noticeable to give a broken line, yet it forms a reasonably strong join.

“The patterns used on the fragments are a kind of fleur-de-lys; birds with uplifted wings alternating with bi-symmetrical scrolls; the Chinese fret introducing groups of four Swastikas formed by the crossing of the lines of the fret; and a series of thin vandykes or chevrons, with a mid-rib terminating at its base in a square spiral, and others. Rainbow bands carried across the fabric frequently occur.

“A much damaged but important fragment used as a patch exhibits the right side of a human face about half life-size. The conventions of work and colouring closely follow those of the Hellenistic-looking angels which decorated the walls of the ancient Buddhist shrines at the Miran site, south of Lop-nor, explored by Sir Aurel Stein in 1907. Beside the face, on the dark-blue ground, is a symbol faintly resembling a caduceus, in yellow. It is probably part of a Buddhist subject and was perhaps a hanging.

“Many of the plain fabrics are of great interest. They include specimens of very finely woven jean in various colours—as close and compact a fabric as the modern machine-made cloth; several specimens of a

flannel-like cloth with the surface finely teased up into a velvety texture; felts of all grades; and a plain silk cloth of a texture so fine that the surface is like that of plum silk, the threads being almost too fine to see without a magnifying glass. Attached to a garment made of such fine silk, of a beautiful dark 'pastel' red shade, are tiny cubes of metallic substances of extreme hardness, probably pyrites, drilled with a fine hole to take the cotton with which they are sewn on."

NOTES ON NAVAJO WEAVING¹

IN ordinary weaving the various colored weft threads run from selvedge to selvedge, while those not required for the surface of the weave remain temporarily behind the others, showing only on the wrong side of the material.

In tapestry, however, at least as they make it at the Gobelins Factory, one colored thread completes the area of that color in the design, running back and forth over that particular space only; let us say, for example, a bit of blue sky. Standing out against that there may be a red rose. Here the red strands go back and forth from one side of the rose to the other and are terminated when the rose is completed, so that the red threads do not continue to run behind the blue sky, but where the colors meet, there are two distinct, vertical edges producing a narrow slit. Sometimes when the tapestry is taken off the loom, these edges are lightly tacked together with fine silk.

In Navajo weaving, however, the technique differs slightly from that employed in either of the above methods. In this case, supposing the background of the rug in question to be gray, the weaver takes some gray wool and fills in a bit of the ground with little regard to margin or outline, neither running her strand all the way across from selvedge to selvedge, nor weaving it exactly to the point of contact with a different color, but just using up the particular piece of wool she has in hand, then taking another bit of yarn of the same color and putting it in so that one edge meets the zigzag where she left off, and the other one forms a new, irregular boundary of its own. Of course this is all beaten down

¹Collected by the author during a recent trip through the Indian country.—EDITOR.

firmly into place with a stick as the worker proceeds. Her work, however, leaves a quantity of little, scattered, vertical slits at different points where the various zigzags touch.

GERTRUDE WHITING.



BLANKET WEAVERS
"THE PAINTED DESERT" SAN DIEGO, CALIFORNIA

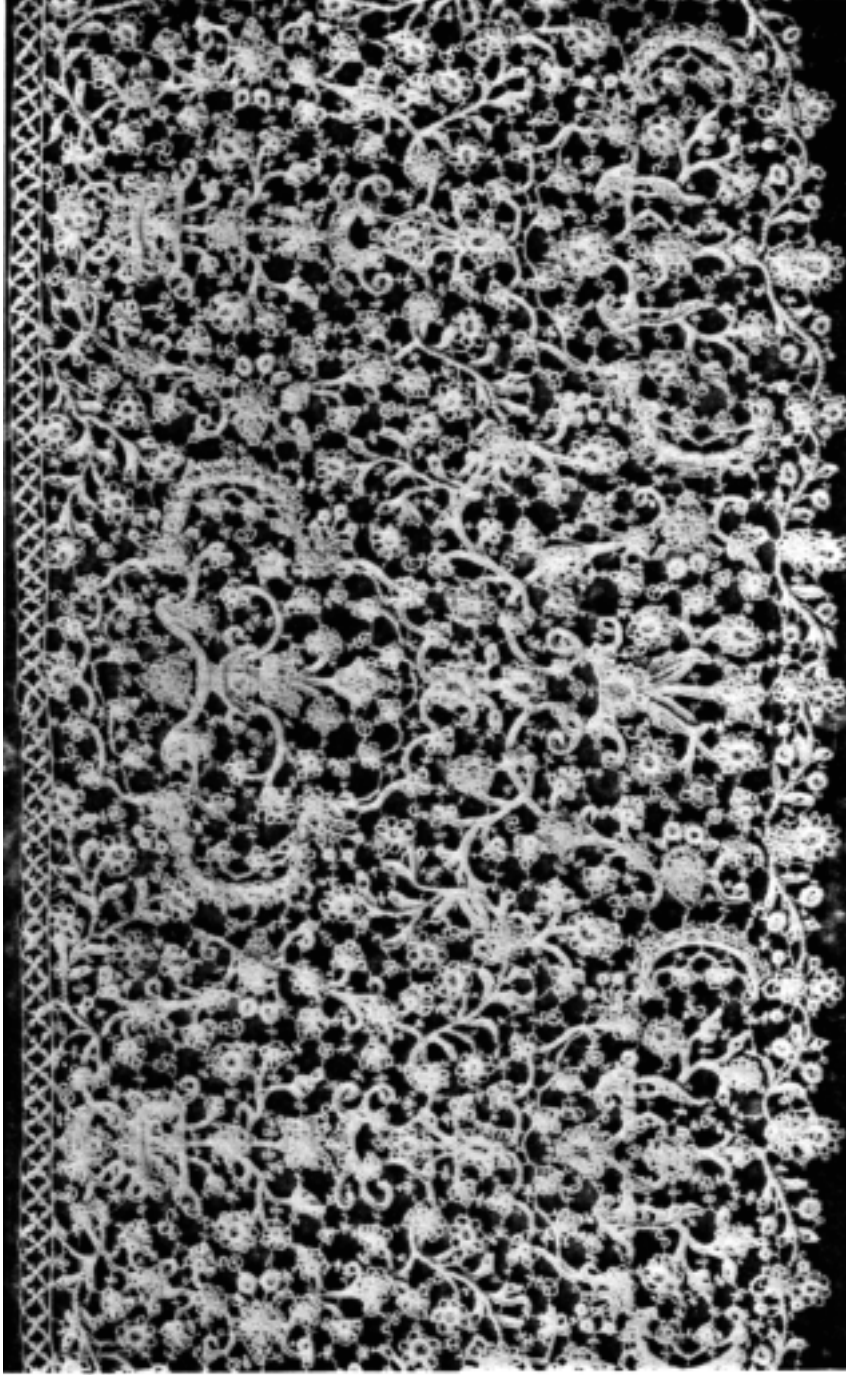
NOTES

THE BEER COLLECTION. When last spring it was announced that the Beer Collection of laces was to be offered at public auction in Paris, considerable interest was manifested as to the probable prices fine laces would bring in war time. The sale took place at the Galerie Petit on the rue de Sèze and occupied four afternoons, June 25-28, the 409 pieces including laces, fans and textiles, netting 142,200 francs, the prices ranging far below the estimated values. A berthe in Venetian rose point, valued at 13,000 francs, brought the highest figure of the sale, 10,800 francs. An illustrated catalogue with prices has been placed in the Club Library.

OPENING OF THE NEW LACE AND TEXTILE GALLERIES AT THE MUSEUM. The Museum's collections of laces, textiles and costumes have been moved to the north end of Wing H on the second floor, where they occupy six of the galleries formerly occupied by the Morgan Collection. By means of this change the Study Room has been transferred from its cramped quarters in the basement of Wing F and placed in what was originally the miniature room adjoining the exhibition galleries, an arrangement which will greatly facilitate the work of students.

A DIRECTORY OF "LACE LOVERS." Miss B. E. Merrill of the Carnegie Institute, Pittsburgh, an enthusiast in all matters relating to lace, has recently published an attractive booklet entitled "Lace Lovers of the United States," in which she has endeavored to compile the names and addresses of the many persons scattered through the States who are in any way interested in lace fabrics, either as collectors, students or lace-makers; to such as these the little volume will prove not only of exceeding interest, but of practical value.

IN RESPONSE TO A REQUEST FROM THE FEDERATION OF LACE AND EMBROIDERY EMPLOYERS' ASSOCIATIONS, The Nottingham Corpora-



“BERTHE” IN VENETIAN POINT A LA ROSE XVIIIITH CENTURY
FROM THE BEER COLLECTION

This lace brought the highest figure of the sale, 10,800 francs

tion conferred with various branches of the lace trade about technical instruction. The deputation agreed that much of the success of German lace was due to training in design. It was felt that not enough encouragement had been given by way of scholarships, and the formation of a committee representing all various lace branches, was urged: Also that the treatment of raw materials, of the possibilities and limitations of machines, chemical treatment, designing, lace-making, buying, selling, and distributing be taught, and that a committee of practical men should arrange for the examination of students. Moreover, it was hoped that exhibitions of lace would be amplified to include high-class machine work, books, prints, etc. It was said there are 7,000 embroidery machines in Great Britain and 50,000 in other countries, and that Switzerland alone has an annual export of \$50,000,000 of lace and embroidery.

LACES AT THE PENNSYLVANIA MUSEUM.—The Philadelphia museum in Fairmount Park has recently received the bequest of a small but interesting collection of old laces which are illustrated and described in its October BULLETIN. This publication also contains an attractive survey of the group of peasant head-dresses presented to the Museum by Mrs. Wm. D. Frishmuth to whom the institution and all lovers of colonial history are indebted for its most comprehensive exhibit of the furniture, household utensils, costumes, embroideries, coverlets, etc., of our forbears. The exhibit also comprises many of the early spinning and weaving appliances availed of by householders prior to the introduction of the power-loom.

AN INTERESTING WEAVING INDUSTRY has recently been organized at Basin, a small mining settlement of some two hundred inhabitants, about thirty miles from Butte, Montana.

This industry, which centres about a workroom called the Shuttle Craft Shop, was established some six months ago by Mrs. A. W. Atwater, who was interested in the social betterment of her neighbors, a coterie of isolated women in a desolate mining town. Many of the women have looms in their homes while others work at the shop, and the venture has proved not only a delightful recreation but has developed as well a source of revenue for the workers whose weaves have found a ready market.

A charming set of working patterns, comprising some thirty designs with full instructions for weaving, has been compiled for settlement use and these have now been placed on sale with other Club patterns. They may be obtained through the Librarian or by addressing Mrs. Atwater at Basin, Montana.

THE FOLLOWING LETTER has been received from Miss Marion R. Taber, secretary and treasurer of the Committee on Occupation, in the Department of Public Charities:

NEW YORK, November 23rd, 1917.

To the Needle and Bobbin Club:

The therapeutic value of giving patients suitable occupation has long been recognized by hospital authorities and has become a part of the medical treatment in many private institutions, but in our public hospitals and almshouses most of the patients still sit in depressing idleness.

In March 1916 the Commissioner of Public Charities appointed a Committee to give the people under his charge occupations which should be useful, diverting, and also, as far as possible, build up their energies.

Skilled teachers were employed by private generosity and certain centers of industry started at once.

The patients, many of them moody at first and apathetic, soon grew interested in the making of tennis nets, weaving and wood working, the sewing, lace-making, and knitting which the teachers offered. One man in the neurological ward, a railroad clerk, had been blind and paralyzed for a year. For weeks he had sat with a blanket drawn over his head, refusing to speak to anyone. When he finally succeeded in making a basket his delight was pitiful. "My wife will be so glad" he said, "she thought I never would do anything again." He is now cheerful and industrious.

The relief of the men in the surgical wards when our teachers plan possible careers for them would be enough of itself to convince our Committee of the necessity of helping such men at once to turn toward new occupations and so avoid the weakness which comes with despair.

"What can be a more pathetic spectacle," says Dr. Hall in his "Work of our Hands," "than that of rows and rows of aimless old men and

women, sitting in the wards of an almshouse, dull and apathetic, with no thought beyond the next meal?"

These same old men and women are now making rugs, brooms, toys and sending great numbers of carefully knitted Red Cross articles to the war. A class in power machine work has been successfully carried on for certain young girls who have specific histories and must remain a long time in the hospitals. These girls become expert operators.

The needs of the tubercular patients at Sea View are being carefully considered and a teacher in weaving, netting and embroidery provided.

Many Italian women are to be found in the long wards of the public hospitals, who are skillful lace-makers and only need direction to be able to make lovely and valuable articles. The delight of these women when linen and thread are put into their hands is pathetic.

Certain women have sold enough to really gain comforts for themselves and the children from whom they are separated.

The Board of Estimate has recognized the constructive value and economy of the work, and has now granted the salaries of five teachers and a director to carry on the work already started during 1918. But the Department of Public Charities on November 6th, 1917, had 13,347 dependents, and it is manifest that the Committee must still rely on private generosity in its effort to reach even a small portion of those who need healthgiving occupation.

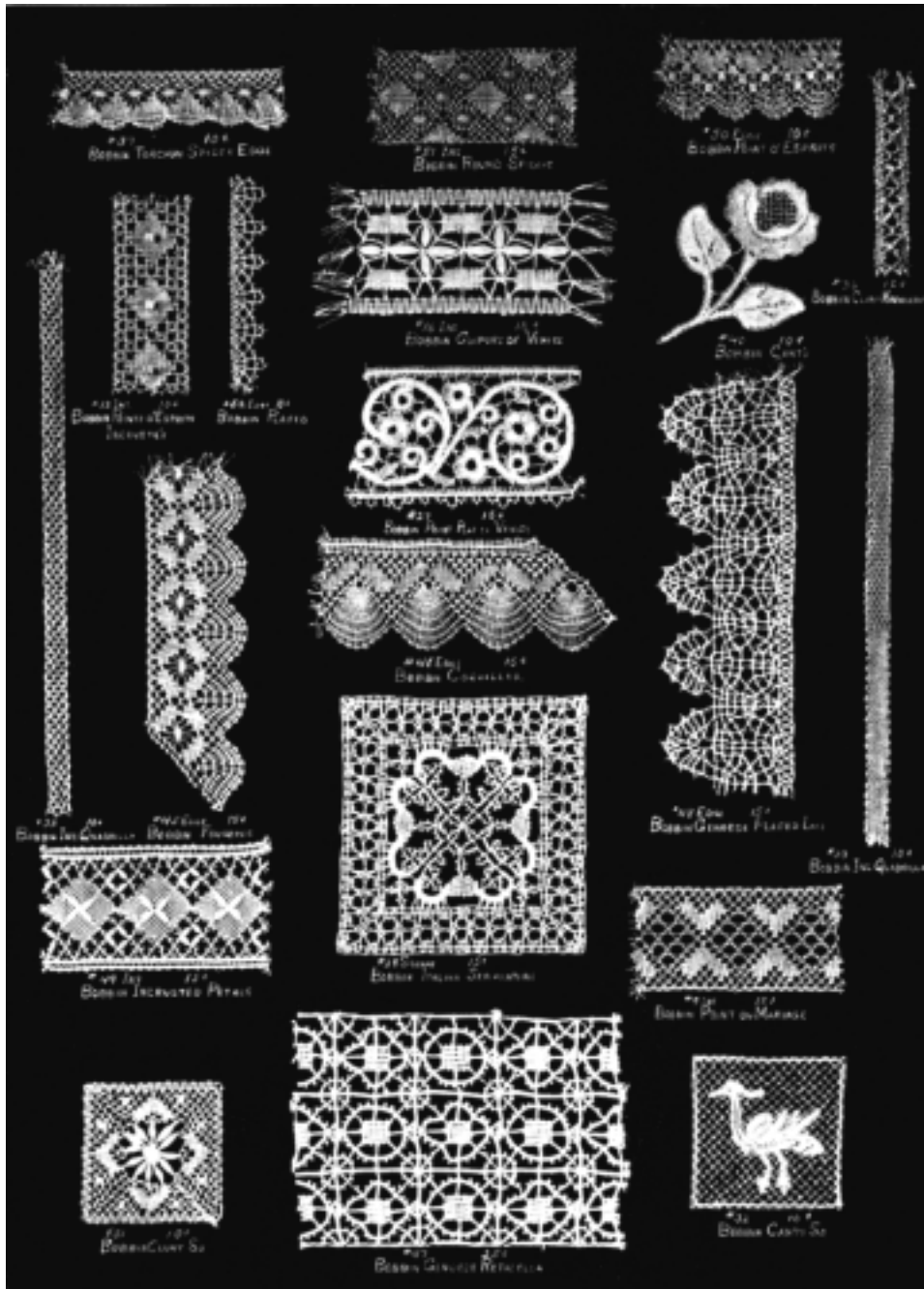
Teachers College is now sending its students for practice work in our wards and we hope to develop methods which will be of service to our wounded men when they return.

We appeal for funds—for volunteers who can make music, read, teach, or work—for orders from stores, clubs, and private individuals—for old linen, muslin and silks for our looms. We shall be glad to show the work to anyone who would like to see for themselves.

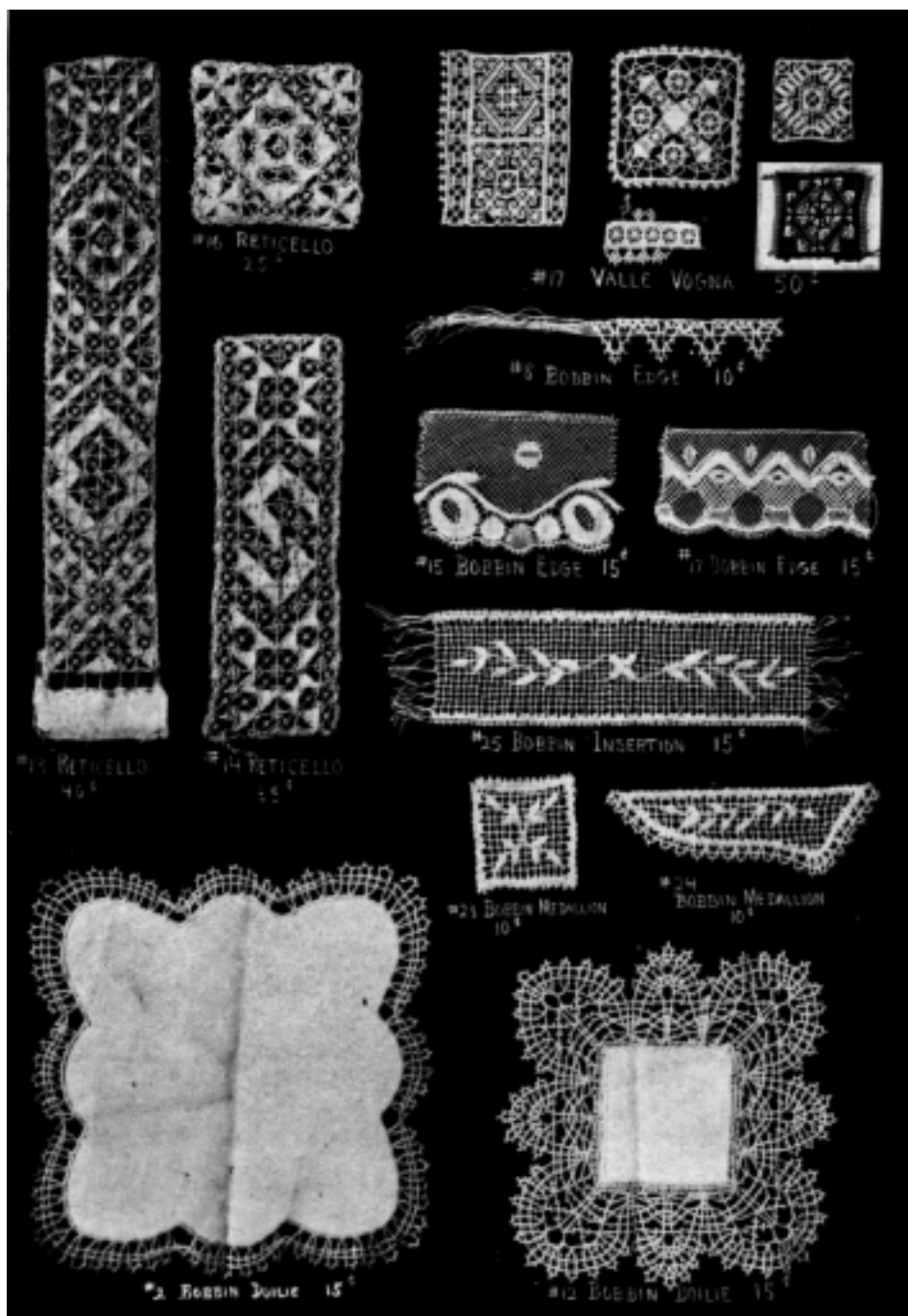
If some one, who cares for lovely things and also appreciates what a relief it would be to these women to have light regular occupation, would pay the salary of a lace-teacher for these patients our Committee would very gladly pave the way for her efforts.

MARION R. TABER,
Secretary.

JOHN T. PRATT, *Chairman.*



ABOUT ONE QUARTER SIZE OF ORIGINAL



ABOUT ONE QUARTER SIZE OF ORIGINAL

THE LIBRARY AND LACE PATTERNS. It has been found advisable to change the conditions under which the Library books may be borrowed. An announcement was made in the June, 1917, BULLETIN, that the Club Library was composed of the following books, all of which have been donated by members:

"TRINE A FUSELLI IN ITALIA," by G. Marone Romanelli.

"OLD ITALIAN LACE," 2 vols., by Eliza Ricci.

"MANUFACTURE ROYALE DE DENTELLES DE BRUXELLES," by Oswald.

"DIE HANDENSPITZE—POINT LACE," by Brigitta Hochfelden.

"DISEGNI PER LAVORI IN TELA."

"EBHARDT'S HANDARBEITEN—DAS KLÖPPELIN," by Brigitta Hochfelden.

"ALBUM DE DENTELLES DE VENISE," by Mme. Hardovin.

"L'ORNAMENTATION DES ORIGINES AU 18^{IÈME} SIÈCLE," by Ernest Guillot.

"LIA GLORIA ET L'HONORE DE PONTI TAGLIATTI," by Mathio Pagan.

"STUDIO DELLE VIRTUOSE DONNE," by Isabella Parasole.

"POINT AND PILLOW LACE," by A. M. S.

"THE LACE BOOK," by Hudson Moore.

"BRODERIES RUSSE ET HONGROISE," by J. M. Hochstaedter.

"LA DENTELLE RENAISSANCE," by Th. de Dillemont.

"THE DICTIONARY OF NEEDLEWORK," by Caulfield and Saward.

Library books may be borrowed, and kept for a period of one month, by paying all expenses of transportation. Should they be kept longer than one month, a charge of two cents a day will be made.

PHOTOGRAPHS and prickings of the collection of lace patterns and designs are offered for sale at from ten to thirty cents each.

There are 55 patterns for bobbin lace, 17 designs for Italian cut-work and reticello, some of which are shown on the following plates. Also about 100 designs for weaving, as well as some for filet.

All communications regarding the Library Books and Lace Patterns should be addressed to the Librarian, Mrs. Nathan W. Green, 152 West 57th Street, New York City.

CLUB WEAVING PATTERNS

1. Hickory Leaf, Double Bow-knot, Blooming Leaf, Olive Leaf.
2. Lee's Surrender.
3. Rose in the Wilderness.
4. Cat Tracks and Snail Trails, Winding Vine, Trailing Vine, Dogwood Blossom.
5. Seven Stars, Sea Shell, Isle of Patmos, Gentleman's Fancy.
6. Double Chariot Wheels, Church Windows.
7. Missouri Trouble, Spectacles, Mountain Flower.
8. Pine Bloom, Lady's Fancy.
9. Blazing Stove, Lemon Peel.
10. Whig Rose.
11. Double Muscadine Hulls.
12. Wheel of Time.
13. Old Roads.
14. Honeycomb or Sunken Pattern.
15. Lily of the Valley.
16. Nine Snowballs.
17. Matron's Felicity.
18. Summer and Winter.
19. Alabama Beauty.
20. Sun, Moon and Stars.
21. Leopard Spots.
22. Bunch N and O.
23. Olive Leaf.
24. Double Primrose.
25. Leaf and Snowball.
26. Pine Burr.
27. World's Wonder.
28. The Rings and Flowers.
29. Rockingham Beauty.
30. Double Rosary.
31. Snowdrops.
32. The Cross.
33. Boston.
34. Mary Simmons.
35. Dog Tracks.
36. Whig Rose—variation.
37. Wind Flowers.
38. Oak Grove.
39. Trellis.
40. Twenty-One and Daisy Chain.
41. Grandmother's Garden.
42. Oranges and Lemons.
43. Spider Webs.
44. Four Eyes.
45. Water Meadows.
46. Honey-Suckle and Rose Path—with variations.
47. A Monk's Belt—Swedish.
48. Oak Leaves—A detail from Laudes book.
49. Wheat—A group of fine weaves.
50. German Star.
51. Maltese Cross.
52. Over Three and Under One.
53. Diamonds—Six patterns.
54. Laurel Blossom.
55. Stars and Squares.

BULLETIN OF THE NEEDLE AND BOBBIN CLUB

PUBLISHED SEMI-ANNUALLY BY THE NEEDLE AND BOBBIN CLUB

MEMBERSHIP fee in The Needle and Bobbin Club includes a subscription to the BULLETIN. The Club's fiscal year closes January 31st. All members joining prior to December 30th shall pay dues for the current year. Those joining after December 30th and before January 31st shall pay dues for the ensuing year only, and be entitled to membership privileges for the remaining weeks of the current year. Members may obtain a limited number of extra copies of the BULLETIN at one dollar each. Subscription rate for those who are not members will be three dollars a year. All communications to be addressed to the Editor, Richard Greenleaf, Lawrence, Long Island.

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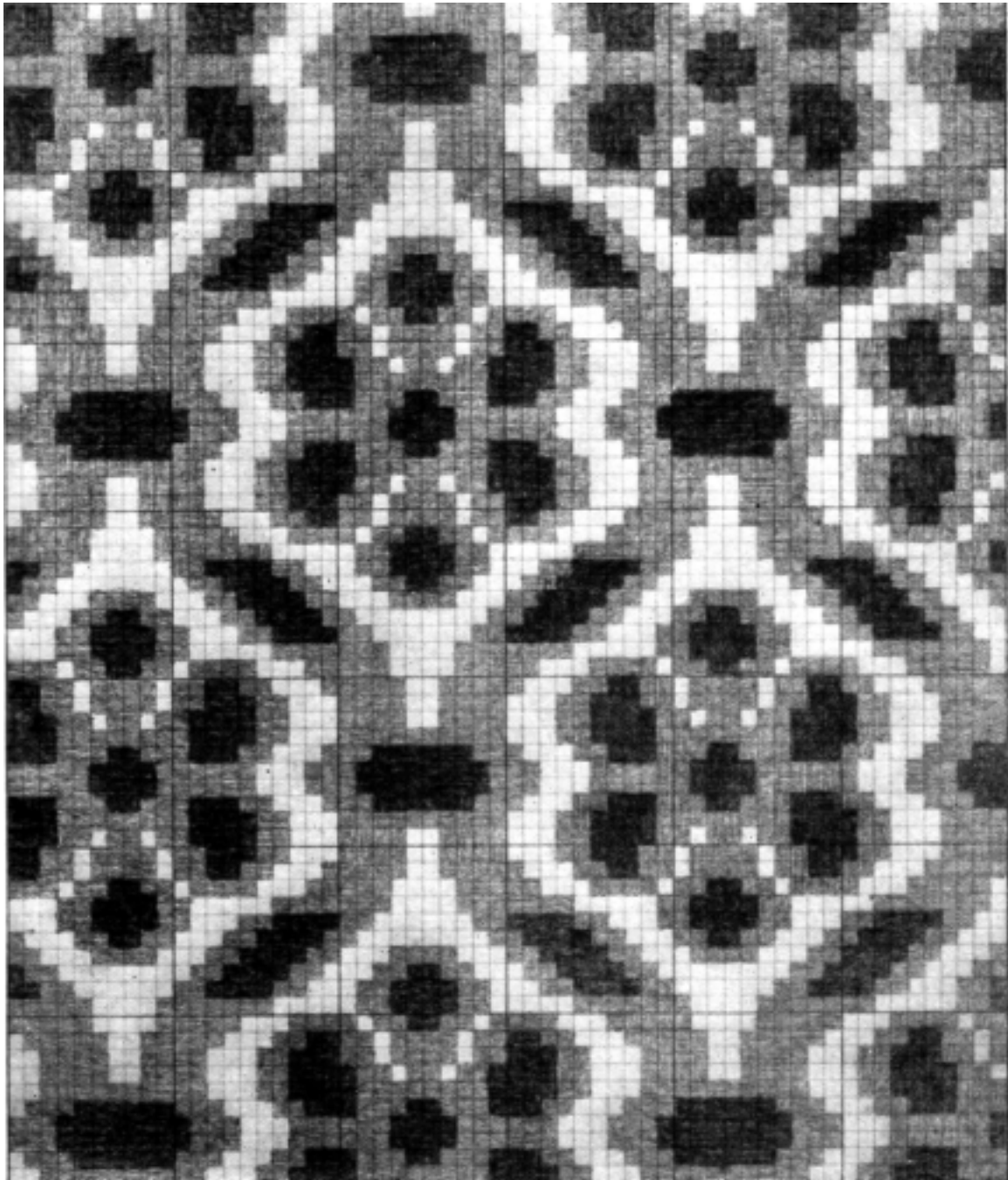
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