

THE · BULLETIN · OF
THE · NEEDLE · AND · BOBBIN
CLUB
VOLUME · 2 · NUMBER · 2
JUNE · 1918

SANGIORGI GALLERY

BORGHESE PALACE
ROME

55 EAST 56th STREET
NEW YORK

ANTIQUÉ NEEDLEPOINT and BOBBIN LACES
ONLY VERY CHOICE SPECIMENS

Venetian, Gros-point, Flat Venetian and Rosepoint, Wonderful Roselines, Milan, Argentan, Alençon, Angleterre, Etc.
Antique Linens, Table Cloths, Cushions, Handkerchiefs, Etc. Embroideries, Velvets, Brocades.

FINE ARTS, DECORATION, GARDEN-SCULPTURES

MRS. RAYMOND BELL
OLD ESTABLISHED LACE SHOP
1 EAST 45th STREET, NEW YORK

ANTIQUÉ AND MODERN LACES, FANS, EMBROIDERIES, SHAWLS, OLD BEAD BAGS, AND MANY OTHER INTERESTING THINGS SUITABLE FOR WEDDING, BIRTHDAY OR ANNIVERSARY GIFTS.
RARE PIECES FOR CONNOISSEURS AND COLLECTORS

EFFICIENT SERVICE IN REPAIRING, CLEANING AND TRANSFERRING OLD LACES AND EMBROIDERIES

REFERENCES TO LEADING FAMILIES IN EVERY PART OF THE COUNTRY

MISS B. E. MERRILL

BOX 446,

CHAUTAUQUA, NEW YORK

PLANS TO OPEN, AS SOON AS THE WAR IS OVER, AN UNUSUALLY COMPLETE MAIL-ORDER OFFICE, SUPPLYING ALL SORTS OF LACE-MAKING MATERIALS. HAVING SPENT A YEAR ABROAD STUDYING ALL KINDS OF LACE, AND HAVING BEEN INSTRUCTOR OF LACE WORK AT THE NEW YORK SCHOOL OF FINE AND APPLIED ARTS, AT COLUMBIA UNIVERSITY, AT PRATT INSTITUTE, BROOKLYN, AND BEING INSTRUCTOR AT CHAUTAUQUA AND DIRECTOR OF THE HOME ARTS AND CRAFTS DEPARTMENT OF CARNEGIE INSTITUTE, PITTSBURGH, MISS MERRILL IS PECULIARLY FITTED TO COMPREHEND THE NEEDS OF LACE WORKERS AND TO SELECT A FULL AND CORRECT LINE OF SUPPLIES, AS WELL AS ADEQUATELY TO UNDERSTAND UNUSUAL REQUESTS.

THE SHUTTLE-CRAFT SHOP

MRS. M. W. ATWATER

Box 156, BASIN, MONTANA

MAKE TO ORDER HAND-WOVEN COVERLETS, CURTAINS, RUGS,
SCREEN-PANELS, PILLOW-TOPS, BAGS OF ALL KINDS
AND TABLE LINENS IN COLONIAL STYLE

Complete Bedroom Sets a Specialty

THE SHUTTLE-CRAFT ILLUSTRATED DRAFTS

MAY BE PURCHASED OF

E. S. WEBSTER, SCHOOL LOOM CO., MISHAWAKA, INDIANA

And of MRS. ATWATER

THE
DEVONSHIRE
LACE SHOP

60 WASHINGTON SQUARE
NEW YORK

RARE OLD LACE

BRIDAL LACES DESIGNED

AND

OLD LACE REPAIRED

BY

MARIAN POWYS
Lace-maker from England

Fine Edgings and Entre-deux

MME. HÉLÈNE M. FOUCHÉ



OLD LACES
REMODELED
& RESTORED



1717 HOE AVENUE
New York City

Telephone, Intervale 3535

MISS ANTHONY



ARTISTIC LACES
AND
EMBROIDERIES

FROM THE LACE SCHOOLS OF ITALY UNDER
THE PATRONAGE OF

QUEEN MARGHERITA

MISS ANTHONY IS A PERSONAL FRIEND OF THE
HEADS OF THESE SCHOOLS.

TEA CLOTHS, LUNCHEON SETS,
TABLE LINEN, SCARVES

Original Designs in Embroidered Linen
suitable for Wedding Presents and for
SUMMER HOMES

33 EAST 47th STREET
NEW YORK CITY

MISS ENGLEHART'S
STUDIO



Rare Old Laces, Brocades
and Velvets

SPECIMENS FOR COLLECTORS

UNUSUAL MODERN LACES
FOR INTERIOR DECORATING

CLEANING, REPAIRING AND ANTIQUEING
LACES



607 FIFTH AVENUE, NEAR 49TH
STREET

LACEMERE INDUSTRY
SOUTHAMPTON,
LONG ISLAND

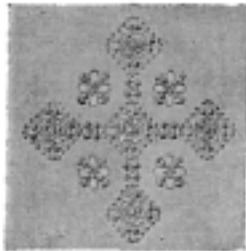
BUFFALO STUDIO
44 ALLEN STREET,
BUFFALO, N. Y.



CUOLA D'
INDUSTRIE
ITALIANE

177 Macdougall Street
New York

Italian Embroideries and Laces, copied from
old Designs of the 16th and 17th Centuries
and adapted to Modern Uses, worked by
young women of
the Italian Colony
of New York.



Household Linens

Altar Linens

ZALLIO LACES
ANTIQUÉ & MODERN

REAL LACES

OLD BROCADES, ODD LAMPS,
ODD CANDLESTICKS,
SAMPLERS.

561 Fifth Avenue
CORNER 46TH STREET
NEW YORK

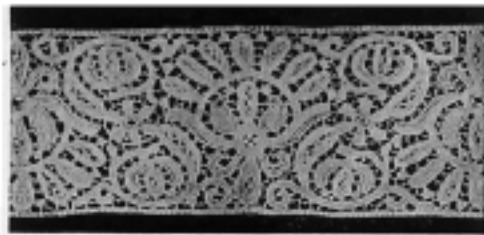
THE
LITTLE GALLERY
ANNOUNCES ITS REMOVAL

To

No. 4 EAST 48th STREET
NEW YORK CITY



BRANCH AT
Great Barrington
Massachusetts



SARA HADLEY

LACES

ANTIQUÉ AND MODERN

COLLECTION PIECES
A SPECIALTY

9 EAST 35TH STREET
NEW YORK

LEONE RICCI

of FLORENCE

ITALIAN ANTIQUES, LACE,
BROCADE, FURNITURE

SUPPLY HOUSE
FOR ANTIQUE DEALERS AND
DECORATORS

14 WEST 47th STREET
New York

Telephone
BRYANT 7810

Aux Broderies Alsaciennes

ASCHER-LEVIN

WM. W. ASCHER, Prop.

IMPORTED
ART LINEN
— AND —
EMBROIDERY

TROUSSEAUX A SPECIALTY

561 FIFTH AVENUE

Entrance on 46th Street

NEW YORK CITY

PHONE, MURRAY HILL 1345

BULLETIN OF THE NEEDLE AND BOBBIN CLUB

VOLUME II

JUNE, 1918

NUMBER 2

CONTENTS

	PAGE
Frontispiece. Les Dentellières - - - - -	2
JOSEPH BAIL	
Mediaeval Dyestuffs - - - - -	3
CHARLES E. PELLEW	
Why not Lend a Hand? - - - - -	12
Some Laces with Hunting Subjects - - - - -	13
MARIAN HAGUE	
The Loan Exhibit of Laces at the Carnegie Institute, Pittsburg -	17
MRS. WM. REID THOMPSON	
Umbrian Weaves - - - - -	20
FRANCES MORRIS	
Field Notes - - - - -	24
The Club "Rag Market" - - - - -	30
Club Notes - - - - -	31
Patterns - - - - -	34
The Needle and Bobbin Club.—Officers - - - - -	vii

NOTE BY THE EDITOR

A necessary change of printer has occasioned unavoidable delay in
this issue of the BULLETIN



MECHLIN LACE, EIGHTEENTH CENTURY



LES DENTELLIÈRES, BY JOSÉPH BAIL
COPYRIGHT, 1902, BY BRAUN, CLÉMENT & CO.



A MEDIÆVAL CHEMIST
 FROM THE MATERIA MEDICA OF DIOSCORIDES, WRITTEN AND ILLUSTRATED BY
 ABDALLAH IBN AL-FADL, 1222 A.D.

MEDIÆVAL DYESTUFFS

BY CHARLES E. PELLEW

THE source and properties of the dyestuffs used in the Middle Ages were very much the same as those used by the ancient Greeks and Romans—with only two important exceptions. In the first place, from about the tenth century the use of Tyrian purple, which for many hundreds of years had been the most famous and most highly valued of all coloring matters, had practically disappeared from the world; and, in the second place, while the famous blue dye, indigo, was very rarely used, and was considered a great curiosity, the dyers had learned how to get exactly the same shades from the impure form of the same coloring matter known as woad.

No great and fundamental change in the ancient art of dyeing really took place until well on in the sixteenth century, when, with the development of the ocean trade route around the Cape of Good Hope, the importation of indigo and other dyestuffs, as well as textiles, from the Far East became general. At about the same time the splendid red dyestuff, cochineal, as well as fustic, dogwood, and other wood dyes, were brought

to European dyers from Central and South America. After this, few very important developments were made until the wonderful discovery of the first aniline dyestuff by the young English chemist, Perkin, in 1856, completely revolutionized the whole art of dyeing, and in a few years rendered obsolete all the discoveries and improvements of the previous two thousand years.

A good general idea of the limitations of the old dyers can be obtained by studying some of the fifteenth and early sixteenth century tapestries, preserved in the Metropolitan Museum.

It will be noticed, first, that the range of colors employed is not at all large, and second, that there is great difference in their resistance to the fading action of light. For while, as a rule, the blues and the reds stand out bright and strong, almost as though they had been dyed last year, the yellows have either faded out, or have darkened to dull brownish shades. The greens, too, in almost every instance, have a very distinct blue cast, due to the fact that the old dyers produced their greens by first dyeing blue with woad, which is fast, and then topped their yarns to shade with yellow. In course of time the yellow has faded out and allowed the blue to come through.

This lack of fastness in the yellows continued long after the period of which we are talking, although fustic, made from *Morus tinctoria*, Osage orange, and other American dyewoods, was far better than any European or Eastern coloring matter. Indeed, really fast yellow dyes have not been known until within the last fifty years.

1. YELLOW. The only yellow dyes in regular use by the mediæval craftsmen had been passed on to them by the ancient Greeks and Romans.

(a) *Saffron*. This consists of the stigmas of the *Crocus sativus*, a rather large violet-flowered crocus which grows wild in Greece, Asia Minor, and other Mediterranean countries, and has long been cultivated in Austria, France, Spain, and formerly in England. Spanish saffron has generally been considered the best, and it can still be bought, although since the war at an extremely high price, in our New York drug stores, agreeing exactly with the detailed description given by Pliny, nearly nineteen hundred years ago, of its physical and chemical properties.

It is hardly ever used, nowadays, for dyeing textiles, but the cheap bright yellow cakes and cookies dear to school children on the Continent

in normal times were all stained with this, and being quite harmless it is sometimes used to color medicines and beverages.

An infusion of saffron in hot water gives a bright golden-yellow solution, which readily imparts its color to textiles that are boiled in it. The shades produced, while pretty, are distinctly fugitive to light, and not fast to washing; but it has one great advantage over all other natural dyestuffs, in that it is a "direct cotton color"; *i.e.*, it dyes cotton directly, without the necessity of previous treatment with alum, sumach, or other chemicals known as mordants.

This same very important property is possessed by a great class of modern dyestuffs made from coal tar, and is the reason for the general introduction of "Diamond Dyes" for cotton, "Easy Dyes," and the like, for household use.

(*b*) *Persian Berry*. This is another ancient coloring matter, obtained from the buckthorn and other shrubs known to botanists as *Rhamnus*, occurring both wild and cultivated in southern Europe and Asia Minor. The berries, picked before they are ripe and dried, have a characteristic yellowish-green shrivelled appearance and were in common use as a dyestuff until displaced by coal tar dyes in the last half century.

This coloring matter was generally used to give bright yellow shades upon cloth previously treated or mordanted with alum. While much faster than saffron, those colors always darken and turn brown with prolonged exposure to light. When, however, copper salts are used instead of alum, the color produced is a very fast shade of olive green. It is doubtful, however, if this was known to the ancient dyers.

(*c*) *Iron Rust*. Perhaps the earliest of all dyeing processes is the production of orange and reddish brown shades by dipping cloth in iron springs, and then exposing it to the air. This was probably discovered at an early date wherever such springs exist. For instance, at Kobe, in Japan, they still make, as they have for hundreds of years, very pretty dyed towels and other fabrics in this way, bringing out interesting patterns, sometimes quite elaborate, either by stencilling with a resisting paste, or by tying knots with string or tape over the parts where they wish the final color to come out white.

Where these iron springs do not occur, the same colors exactly are produced by using iron salts made by dissolving iron in some acid solution.

At present, the simplest and cheapest salt to use is copperas or sulphate of iron, to be bought for a few cents a pound at drug or department stores. Besides this, there is needed, to fix the iron in the cloth, an alkaline solution, made, for instance, by dissolving a few spoonfuls of soda in some hot water. In colonial days our ancestors used for their homespun an iron solution made by soaking old horseshoes, nails, etc., in home-made vinegar, and for alkali an infusion of wood ashes. The ancient Egyptians, as shown by analysis, seem to have used lime-water instead of ashes or soda.

When the cloth or yarn is dipped into the iron solution and then wrung out, little change in color is to be seen. On dipping into the alkali bath the iron salt is "set" as a greenish deposit all over and through the fibres; and when it is taken out, loosely wrung, and exposed to the air, the color gradually changes to a soft permanent shade of orange or orange brown. The color thus formed is absolutely fast to both light and washing. It is not suited for either silk or wool because it makes the fabrics harsh and rough, but it is still used for cotton and linen in various parts of the world. Up to quite recent times, the shades of "Nankin" and "buff" in summer calicoes and linens were colored in this way; and the brown sails of the fishermen off the Irish coast and in the Mediterranean are heavily laden with this iron rust or iron buff dye.

The dark shades can be readily recognized without any chemical tests, because they are very apt to rub, and the presence of the mineral matter makes the cloth hard to cut and to sew.

2. **BLACK.** At a very early date it was recognized that when cloth dyed orange or brown with this iron rust dye was treated with various vegetable extracts, the color could be easily changed to gray or even black. This is due to the presence, in these extracts, of the peculiar astringent substance known as tannin or tannic acid, which is found in the leaves (sumach, oak, maple, etc.), bark (chestnut, hemlock, etc.), unripe nuts (walnuts, butternuts, etc.), twigs (hazel) and other parts of many common plants. Tannin, for instance, is found in the skins of many grapes, and in red wine is abundant enough to cause it to turn black when mixed with a mineral water containing a little iron.

The Japanese, for many long years, have availed themselves of this property to make curious, and often extremely pretty leaf patterns upon their textiles dyed at the Kobe iron springs. They take the fresh leaves

from trees growing on the grounds, such as the cutleaf maple, pine, ginkgo tree and others, place them between two pieces of muslin, and with wooden mallets beat the juice out of them. When the cloth thus prepared is dyed in the iron spring, the leaf figures appear dark gray upon the orange background. The ancients used to get blacks, just as dyers did up to the last century, by using strong tannin infusions from gall nuts, little excrescences on the twigs and leaves of oak trees in warm countries, the most valuable in those days, as now, coming from Asia Minor—"Aleppo gall nuts" they call them to this day.

More brilliant shades of black were later made by the action on iron rust, not of tannin but of logwood extracts made from the Central American dyewood. But this had the disadvantage, common to the tannin black and to the iron rust itself when dyed upon wool or silk, of making the fabric harsh and stiff and more or less brittle. This is why old rugs and tapestries that have had any rough usage always first show signs of wear in the blacks. The black patterns will often be found worn down to the warp while the other shades of wool are hardly damaged at all.

3. REDS. (a) *Animal Dyes. The Grain Dyes.* For many hundreds of years, in widely separated parts of the world, the principal red dyes were obtained by grinding up in hot water small granules about half the size of a pea, the exact nature of which for a long time was unknown. The Greeks and Romans freely used one of these kermes, and the ancient writers tell us how these "berries" came from oak trees growing along the shores of the Mediterranean, but omitted further details.

Travellers from the Far East again reported that in India they used similar grains or berries which gave fine red shades much stronger and richer than the kermes, and which came from the *lac-tree*, a peculiar kind of fig tree, also the source of the well-known gum, shellac. And a very few years after the discovery of America, the early adventurers were bringing back from Central America and Mexico great quantities of a brilliant red dyestuff, also in the form of berries, coming this time from a cactus plant. To this dyestuff, much the most beautiful of the three, was given the name of *cochineal*.

All three of these dyestuffs turned out to be formed in the same way. They were composed of the dried bodies of small insects which live on those different trees and which, at the proper seasons, are collected by the

natives and dried. They are very small, it taking some 70,000 of the dried insects to make one pound of cochineal. But they can be bred in enormous quantities, one acre of cactus plants producing from 250 to 300 pounds.

These dyes were used on cotton, wool and silk, and also on leather, the shades depending on the chemicals employed for mordanting. A chance discovery by a Dutch chemist in the seventeenth century led to the general use of tin salts when cochineal was employed, this combination giving brilliant and comparatively fast shades of scarlet. The red coats of the British soldiers up to quite recently were dyed in this way. The shades of the kermes, which was the only one of the three generally used in the Middle Ages, can be recognized on the backs of old morocco-covered books, the real morocco leather consisting of goatskins dyed by the natives of northern Africa with this ancient dyestuff.

(b) *Vegetable Dyes. Madder.* The reds, however, that have come down to us from the Middle Ages without loss of color are due to the vegetable dyestuff, madder. This is the root of a perennial plant, the *Rubia tinctorum*, a native of Asia Minor, but cultivated for hundreds of years in Italy, France (Avignon, Alsace) and Holland. It was known as a dyestuff to the ancient Egyptians, as well as to the Greeks and Romans, and all of these knew how to fix it on cotton and wool with the aid of mordants, and recognized that when they used iron salts the shades were dull and brown, while alum gave brighter reddish shades.

The Egyptians also learned how to make paints, the so-called lakes, by boiling metallic solutions, alum, copperas and the like, with the dyestuff, and these same madder lakes have been used for fine permanent pigments up to very recent years.

It is worth noting that Sir Joshua Reynolds, who was an indefatigable experimenter, gained much of his fame as the great fashionable portrait painter of England by his wonderful flesh tints. And yet, even before his death his pictures were found to be fading, and now it is perfectly easy to go into any collection of old masters and pick out one after another of Sir Joshua's portraits by the washed out, pallid, unwholesome, anæmic complexions of his unfortunate subjects.

He used for his flesh tints a ground of ochre (natural iron rust) to give a tan color, and then brightened this by covering it with bright madder

lake. Now nothing can be faster or more permanent than either of these two paints when used separately, and Frans Hals and other old masters whose flesh tints are perfectly fresh to this day, probably used exactly the same formula. But while these painters worked carefully and conscientiously, turning out only a few pictures a year and spending plenty of time on each, so that each layer of paint dried thoroughly before another was put on top of it, Sir Joshua, at the height of his success, was turning out a finished portrait (at a thousand or fifteen hundred guineas apiece) every three or four days, and slapped one moist color on top of another without regard for consequences.

Hence it happened that the iron salts of the ochre, not having been dried at all, slowly combining with the red madder lake, completely saddened and deadened its shade, and this simple chemical reaction has ruined almost every picture he painted.

4. BLUE. *Indigo and Woad*. For thousands of years the substance known to chemists as indigo, has been recognized as the most beautiful, most permanent, and most valuable blue dyestuff known to the world. It was known to the ancients who imported it from India at enormous expense (hence the name Indicum, the Indian substance), and used it chiefly as a paint, but occasionally as a true dyestuff, as is clearly shown in some of the specimens of ancient Egyptian textiles in the Metropolitan Museum. But its origin was not clearly known, although in one passage Pliny describes an Eastern shrub with peculiar dyeing properties, which must have been some variety of indigo-bearing plant.

This dyestuff is found in the juices of a large number of different plants, the most valuable of which are known by the name *Indigoferae*, or indigo-bearers. These have been cultivated from time immemorial in India, Java, Ceylon, China and other Far Eastern countries, and have furnished the supply of dyestuffs for the world.

But other plants, carrying the same dyestuff, are found in Central and South America, and beautiful specimens of indigo-dyed yarns and textiles, both cotton and wool, can be seen at the Museum of Natural History, in the collection taken from prehistoric tombs in Bolivia and Peru.

Another source of the same dye was brought to the attention of civilized Europe by Julius Cæsar, who, when describing his famous expedition to England, mentioned that the warriors there stained their bodies blue

with the juice of a plant. Pliny, a half century later, told more about the plant, which he called *isatis*, later known as woad, and remarked that while the men colored themselves in this way to appear more ferocious in battle, the womenfolk dyed themselves almost as dark as Ethiopians, and used this color in the place of clothing!

This woad was later cultivated on a large scale in England and France. Its coloring matter is exactly the same as that obtained from the indigoferae of India or South America, only it is much harder to get it in a pure form. The dried woad from which the dye baths were made, rarely contained more than 25%, or at most 30% of the real dyestuff, whereas the indigo imported from the Far East would run from 60% to 90%, or even 95% pure.

Toward the middle of the sixteenth century the cultivation and trade in woad were seriously interfered with by the general introduction of indigo from Bengal and Java. Immediately a terrific outcry was made by the woad growers against the use of this abominable, foreign coloring matter. They said it was worthless as a dyestuff, that it would stand neither light nor washing, that it was poisonous, even that its use savored of witchcraft! And they had laws passed both in England and France prohibiting its use under most severe penalties.

And yet, as soon as the price was brought low enough to compete favorably with woad, the latter was completely driven from the market as a dyestuff, and only survived at all because in small quantities it was found to be of use in preparing the bath for dyeing indigo. An English chemist, some fifteen years ago, reported that he had found in one of the eastern counties, I think it was Cambridgeshire, a farm where woad was still being grown and prepared for market as it had been for hundreds of years. Since then, I believe the cultivation has disappeared completely. Indigo, which replaced it, has continued up to the present day to be one of the best known and most highly valued of all dyestuffs.

In the various indigo plants, the coloring matter is contained in the juice, which, somewhat like the juice of the milkweed, is white when fresh, but darkens and changes to a fast shade when exposed to the air. They used to prepare indigo by soaking and pressing the juice from the plants, and then these liquors, drawn off into large vats and clarified, were beaten with long paddles by natives sitting on the sides, until the blue dyestuff

was formed. This being quite heavy was allowed to settle, the clear water drawn off and the blue mud drained on porous tiling and then dried in the sun.

Of course the purity of the product depended upon the care with which this was done; and, as indigo always commanded a high price, and was sold on its looks and on its label or "chop" rather than on analysis, the first requirement for a successful indigo-dyer was to have a trustworthy purchasing agent who could guess, accurately, the percentage of coloring matter in any given lot.

Some eight or nine years ago, after long and most elaborate experimenting which cost, it is believed, enormous sums of money, the problem of making indigo artificially from coal tar products was at last solved, and two or three great German dyestuff firms, soon followed by French, English and Swiss, began to place synthetic indigo, 100% pure, on the market. Then again the cry was raised that this new indigo did not compare in color or fastness with the old natural product. But, as before with the woad growers, the new product was so much purer and easier to handle than the other, that even without reducing the price much, it soon gained complete control of the market and, in a year or two, natural indigo became almost a curiosity.

The outbreak of the present war brought, to some extent, a revival of the indigo cultivation. But the allied nations determined to rid themselves of the German dyestuff monopoly, once for all. With government assistance, England, France, Italy and Japan have all started great factories where indigo itself, and some new derivatives of indigo, are among the most important products. In this country we have one factory in Michigan, soon it is hoped to be followed by others in the East, engaged in making very considerable quantities of this famous old dyestuff. And it is an easy matter—indeed, I did it myself a few weeks ago—to dye in a few minutes, with indigo made from American coal tar, shades identical in every particular with cloth from ancient Egyptian tombs.



A CLASS IN NEEDLEWORK
CHILDREN FROM THE WAR ZONE AT LES CLARISSES, VERSAILLES

WHY NOT LEND A HAND?

IT has been suggested that the Club assume the support of one or more of the young lace-makers, refugees from the war zone, who are being cared for at the various colonies established for this purpose by the Comité Franco-Américain pour la Protection des Enfants de la Frontière. \$100 will clothe and feed a child for one year. This is an appeal which the Club feels sure will meet with the hearty approval and support of its members. We in America are living in luxury protected from the horror and devastation of war. Can we refuse encouragement to these children? Let us help while we may. Contributions may be sent to Miss Frances Morris, Metropolitan Museum of Art, New York City.



MECHLIN LACE, EIGHTEENTH CENTURY

SOME LACES WITH HUNTING SUBJECTS

BY MARIAN HAGUE

THE Chase has always been a popular subject in ornament, and the glamour which surrounds it goes back at least as far as the days of the cavemen, when they scratched reindeer and bison on the walls of their habitations. It has gone through many "renderings," since those times, and workers of all nationalities and epochs have tried their hands at celebrating the joys and prowess of the huntsman. Among secular subjects it has shared the honors with Love and War. Quite naturally the lace-designer has not overlooked its possibilities, and there are many examples both in museums and private collections with figures of hunters and animals. It may be interesting to the readers of the *BULLETIN* to see the reproductions of two pieces with such subjects owned by members of the Needle and Bobbin Club.

The upper piece in our illustration is of Milanese bobbin lace,¹ and shows two hunters, with spears, dogs and birds, placed on a pattern of branching scrollwork with conventionalized flower forms and pomegranates held together by bowknots. The piece is evidently not in its original form, but the men's figures are well drawn and the eager dogs are very natural. The dress of the huntsmen would seem to place them rather before the middle of the seventeenth century, but the mesh ground and the form of the scrolling branches suggest a later date. Perhaps the design for the figures was one that had been kept for many years and which the workers used in preference to evolving new patterns. In Signora Ricci's

¹From the collection of Mrs. Gino Speranza.

volume on Italian bobbin laces are two plates with hunters (Nos. 242 and 256), both of Milanese lace. The latter is a border for an alb and was probably made in the early part of the eighteenth century, but in this, as in the piece in our illustration, the costume of the hunters seems to be of an earlier period.

The second piece is made of that combination of tape and needlepoint which the Italians called *mezzo punto* or *punto di Venezia col nastrino*, that is, Venetian tape guipure.² While the work is exactly the same as that of the mid-Victorian horror known as "Renaissance lace," it is redeemed by a masterly sense of drawing and an expertness of technique that set an excellent example to our modern workers.

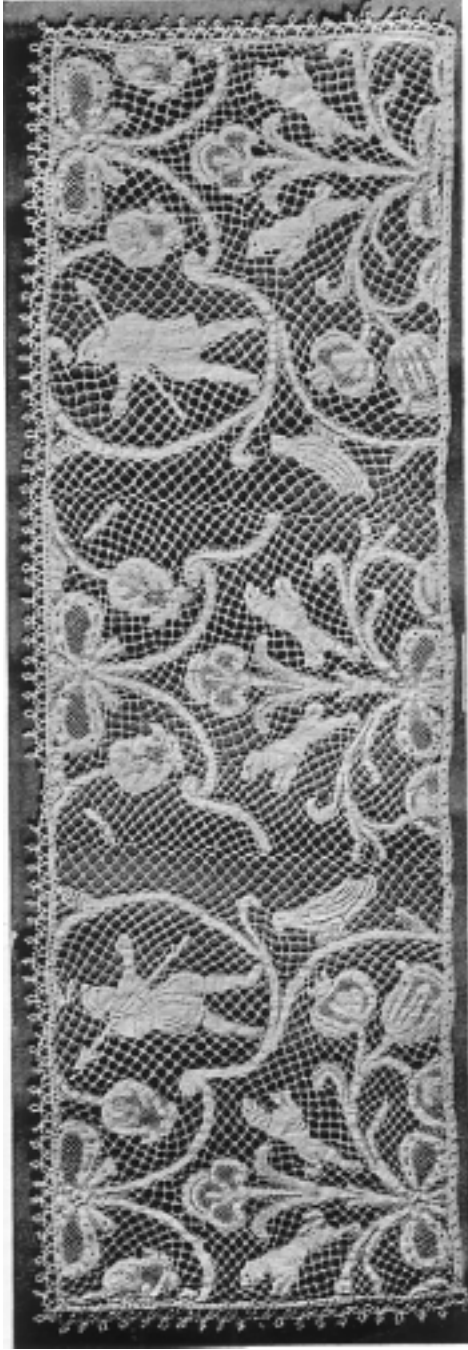
The hunters and their dogs, the eagles, and even the two humble rabbits are full of dash and animation, and the hand that drew the pattern for the worker was trained and sure. The tape is used skilfully and its presence is more or less disguised by adding rows of plain needle-made filling here and there to widen the solid white and to keep the lines from being too monotonous. (The monotony of the heavy line of tape is usually the characteristic by which a piece of *mezzo punto* is recognizable at first sight.) There are the various fillings that are usually found in Venetian point, amounting to about a dozen different styles. The design is connected by "brides," plain and picotées, and the curves of the scrolls and flowers are thickly padded and decorated with the little loops and picots after the usual manner.

The costumes of the huntsmen seem to date the piece in the second half of the seventeenth century, probably between 1660 and 1680, with the pseudo-classic touch in the tunic (like the "Rhingrave" of the French fashion of that time) and buskins, and they remind one of the ballets in the plays of Molière and the pageants of the court of Louis XIV.

The two lions ramping at each other in the middle of the composition immediately suggest the idea of heraldry, but the large flower forms that come between them in the place where one would expect a coat-of-arms seem to be quite innocent of any such intention.

It is difficult to tell for what purpose this piece of lace may have been made. Although the pattern is complete, the ends have been cut showing that the piece was formerly longer, so that it may have been part of a

² From the collection of M. H.



VENETIAN TAPE GUIPURE, MEZZO PUNTO OR PUNTO DI VENEZIA COL NASTRINO
SECOND HALF OF SEVENTEENTH CENTURY

border for an alb or perhaps for a tablecloth. Many of the pieces of Milanese lace with hunters are for albs or church use, in spite of what would seem to us an incongruity between the use to which the lace was put and the subject of the design.

A charming cape of needlepoint of the time of Louis XV, showing hunters, stags and dogs, is illustrated in Miss Margaret Taylor Johnstone's translation of "Les Points de France" by E. Lefèbure (Plate XIX), and in Miss Jourdain's book on "Old Lace" are several plates which connect themselves with our subject. Plate LII represents a very beautiful cravat of Brussels lace of the eighteenth century in which the design, the workmanship and the purpose of the lace seem to make a particularly happy combination. It seems difficult to imagine that such cravats were worn by the young nobles not only at court and for hunting, but also when they went "to the wars." It was indeed *La Guerre en Dentelles* in those days.

The two pieces of lace belonging to the Metropolitan Museum, which are the head and tail-pieces of these notes, seem to have been made to outline the necks of ladies' dresses and form the "engaging" ruffles at their elbows, as we see them in the portraits of the time of Nattier and Watteau, when Alençon was a "winter lace" and Mechlin was considered more appropriate for summer wear. The head-piece is a delightful bit of Mechlin, the tail-piece a charming strip of point d'Angleterre having for its subject Diana, the goddess of the hunt, with her dogs.



POINT D'ANGLETERRE, PERIOD LOUIS XV

THE LOAN EXHIBIT OF LACES AT THE CARNEGIE
INSTITUTE, PITTSBURG

BY MRS. WILLIAM REID THOMPSON

THROUGH the efforts of a committee of Pittsburg ladies a delightful loan exhibit of laces was held in the Carnegie Institute during the past winter, where for several years a class in lace-making has been conducted by Miss B. E. Merrill, a member of the Needle and Bobbin Club. The exhibit, which proved exceedingly popular, covered a period of several weeks in January and February, remaining open until Lincoln's Birthday. The ladies were fortunate in gathering a representative collection that was indeed a page from the past illustrating the best period in an art almost lost. The cases were filled with specimens of the early Venetian, gros point, rose point and Burano, the points de France, Argentan and Alençon, shawls, flounces and wedding veils of Chantilly and the Brussels point de gaze, as well as the earlier Flemish bobbin laces, Binche and Valenciennes. There were also several charming lappets of point d'Angleterre, a lace fashioned before the scarlet battle line had blotted out the homes of the lace-makers for centuries settled in dreamy content in northern France and Belgium, where to-day at Bruges, Ypres, Courtrai, Lille, Arras, Bailleul, Quesnoy, Armentières, even the spider finds no quiet place in which to spin its web and the *dentellière* with her lace pillow has vanished with the home, the choirs and their altars and the chimes,—yet the Maid of Orleans and the Crucifix remain!

Historically interesting also was a flounce of pillow lace from Brussels, one of the first pieces sold in America for the relief of the Belgian sufferers. Another, a piece of modern network or *filet brodé* designed by

Mrs. Marcus, who chose for her theme scenes from Jane Austen's "Pride and Prejudice," and thus marked the high standard of excellence attained by American needlewomen.

The attribution of the church flounce shown in the accompanying illustration is full of interest. This lace which at first glance appears to be Milanese has, on the other hand, certain features distinctively Flemish, while the lotus motif bearing in its petals the emblems of the Passion at once suggests a work of the Spanish provinces where the Egyptian lotus flower introduced by the Copts still survives in mediæval stone-carvings. With this in mind the interesting query asserts itself as to whether this may not be the *Redano* lace described by Ellen Wishaw in her catalogue of the Andalusian Museum at Seville.

The interest awakened by this loan collection proves how well worth while it is to encourage local exhibits of this character, and it is to be hoped that women of other cities and smaller towns may be inspired to follow the precedent so ably established by those of Pittsburg.



EIGHTEENTH CENTURY BOBBIN LACE WITH LOTUS MOTIF BEARING EMBLEMS
OF THE PASSION IN ITS LEAVES



FIFTEENTH CENTURY WEAVE, FROM THE ROCCHI COLLECTION

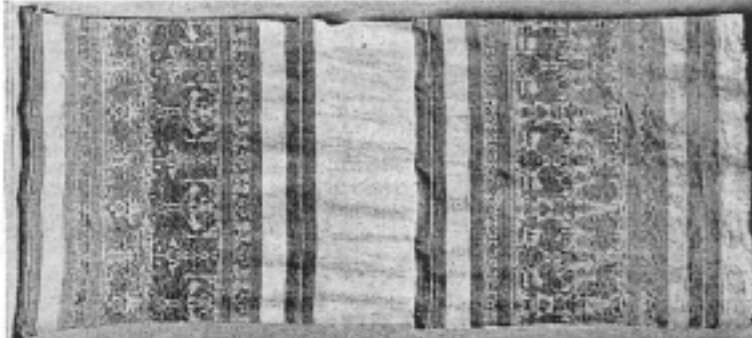
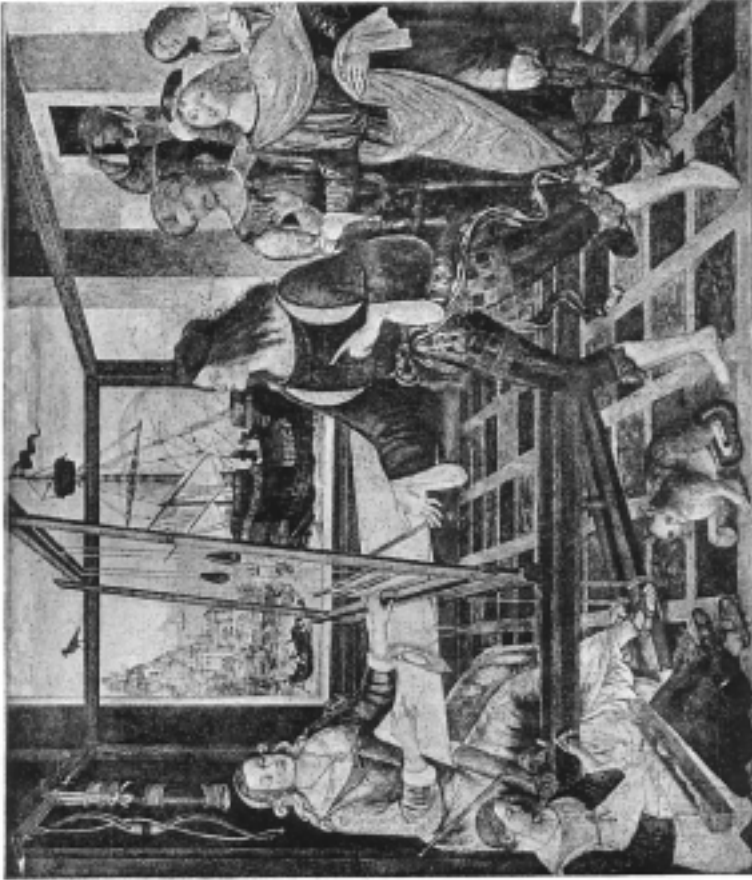
UMBRIAN WEAVES

BY FRANCES MORRIS

THE charming collection of Umbrian weaves lent by members and friends of the Club on the occasion of its annual meeting in February was an inspiration to all interested in hand-loom work.

These picturesque *tovaglie* preserved as treasured heirlooms in many Italian peasant families, make one realize the possibilities of the simple cottage loom; for here we have none of the intricate details of fine silken fabrics such as were produced in the Sicilian and north Italian cities in the fifteenth and sixteenth centuries, but rather a coarse, loosely spun cotton thread woven in a simple diaper pattern with ornamental bands of bold grotesques in deep blue monochrome, of exquisite decorative quality.

The frequent recurrence of these weaves in the dated works of the Italian primitives proves that household furnishings of this type were in general use in Italy in the fourteenth century, although these earlier examples were devoid of decoration other than simple bands of solid color. In the fifteenth century, however, church inventories giving a detailed description of the patterns of the *guarnappes* for the altar, prove that they were also employed as altar cloths, cloths which may have been woven in



DETAIL FROM PINTURICCHIO'S "RETURN OF ULYSSES"
TWO FIFTEENTH CENTURY UMBRIAN WEAVES
FROM THE COLLECTION OF THE METROPOLITAN MUSEUM OF ART

the convent or in the palace; for at that time weaving was an household art favored by the nobility. Later, when rich embroidery in silk and gold became the vogue, loom-work was relegated to the peasant class, who, lacking originality, adhered strictly to old models and preserved to us the decorative features of the best period.

A clear idea of the household loom employed by women of the Italian Renaissance is shown in the charming detail from Pinturicchio's "Return of Ulysses," reproduced in the accompanying illustration. Here the artist not only has taken pains to record accurately the mechanism of a fifteenth century loom but has as well portrayed a delightful interior depicting Italian home life as it was lived in his day. The whole composition teems with interest; the naïve beauty of Penelope,—whose serenity is in no wise ruffled by the sudden appearance upon the scene of her ardent and impetuous suitor,—the demure little maid at her side patiently winding the bobbins, the complacent cat oblivious of the bird poised upon the framework of the open casement, all reflect the quiet domesticity of a household of the upper class.

The two towels illustrated from the collection in the Metropolitan Museum, represent the art at its most interesting period, for in these we find three motifs peculiar to the Umbrian fabric,—the Perugian griffin which appears in the arms of the city; the Guelph lion, the symbol of civic liberty; and the *fonte maggiore* designed by Arnolfo di Cambio and erected in the Corso in 1280; all motifs that appealed to the civic pride of the patient weaver who realized and availed himself of the inspiration of his local environment. Other popular motifs are the confronted stags, the fountain or castle with unicorns on the backs of which appear small skirted figures, or again the devil astride a dragon. In these two examples the fountain and castle are woven in a lighter shade of blue, and against this the dragons, stags and griffins are thrown up in the deep blue weft threads in striking contrast.

In all of these grotesques, more particularly the griffin and the dragon, one cannot but be impressed by their strong resemblance to the mediæval dinanderie figures which might almost have served as models; the loom work here reflecting the influence of the metal-workers, just as in England the *Opus Anglicum* reflected the patterns of the Gothic glass.

The decorative charm of these weaves is not alone in the beauty and

balance of the pattern, however, but as well in the splendid monochrome effects produced by the indigo dye which was first introduced into Sicily by the Jews in the thirteenth century and in time gained universal popularity in northern Europe. In this connection it is also interesting to note that the production of these Italian weaves coincides with the appearance of the blue and white porcelain in China, the earliest pieces of which date from the Ming Period (1368-1644).

This industry was revived some years ago through the efforts of the Contessa Gallenga Stuart, whose work was carried on at her death by the Marchesa Torelli Faina as a branch of the *Industrie Femminile Italiane*; the modern weaves, however, differ materially from the antique both in texture and color.

The weaves exhibited represented a variety of patterns, some of the early geometric type, others with reversed borders which it is claimed were suggested by the reflection of the figures in water, possibly the quiet pool of the *fonte maggiore*, and several similar to those shown in the illustration.

Those who contributed to the success of the exhibit were Miss Mason, who has a most interesting collection of these fabrics, Mrs. Kerrison, Miss Lois Scoville, the Metropolitan Museum of Art, The Sangiorgi Gallery and John Wanamaker.

Further notes on the subject of these weaves will be found in the following works: Gnoli, "L'Arte Umbria"; Belluchi, "L'Arte," Vol. VIII, 1905, p. 113; Bombe, "Rassegna d'Arte," Vol. XIV, 1914, p. 108; Vol. XV, 1915, p. 20.



POINT D'ARGENTAN
SHOWING WAR MOTIFS—CANNON AND TROPHIES
FRENCH, EIGHTEENTH CENTURY

FIELD NOTES

THE LACE INDUSTRY IN THE WAR ZONES OF FRANCE, BELGIUM AND ITALY—THE REVIVAL OF SPINNING

IN reply to an inquiry as to the condition of the lace industry in France, Miss Margaret Taylor Johnstone, one of our members who has remained in Paris despite the discomfort of air raids, writes as follows, under date of February 23rd:

“Lace in France during the war? Twice the question has been put to me from America.

“I hear of an almost complete arrest of production. Workers receiving the low price paid for lace-making, now seek the highly paid war-work in the ‘usine’ of munitions.

“Will they ever return to their needles, bobbins, and cushions? Will the immensity of the reconstruction period after the war absorb and turn into other channels these skilled workers, or will this inheritance of skill, through generations, draw them back to their former lives? Sooner or later, this force may hold them—but when?

“‘Tell the Americans to buy now,’ a manufacturer said to me. ‘When the present stock of lace is exhausted, it will be eight or ten years before it can be renewed.’

“The ‘réfugiées’—Belgians and French from the invaded regions—are making little narrow laces of minor importance; they, with the occasional individual initiative which one finds, may add a small nucleus of workers for coming years.

“But on what basis of design?

“‘After the war, do you think we will turn back?’ said a Curator. ‘Nous voulons aller de l’avant!’

“The French desire and contention always is for original design in lace. But in these days, two important factors are lacking—designers of creative force, to break away from the influences of the past, while holding high the standard of accomplishment—and a public with the appreciation of technique and design, which in by-gone centuries asked the best of artist and artisan.

“The Italians have always copied—carvings in wood and stone, iron-



LACE-MAKERS AT LES OMBRAGES

work, carpets, and mosaics—and they still turn to the past for inspiration, and thus produce ‘chefs-d’œuvre’ of lace and embroidery which, if not original, tend towards an advance, in the adaptation of earlier lines to later needs, thus cultivating both the eye and the understanding, for these lines are based on long-established principles of design.”

Mrs. Joseph Lindon Smith of the Comité Franco-Américain pour la Protection des Enfants de la Frontière has furnished the following notes on the work at Versailles:

“Les Clarisses and Les Ombrages are colonies run by the ‘Children of the Frontier’ Committee in France under the direct supervision of the

Countess Viel de Castel and Mrs. Walter Gay. They are both at Versailles where two hundred Belgian girls in charge of the Mother Superior of the famous convent at Ypres have the opportunity in beautiful, peaceful surroundings to regain their health and complete the training so brutally interrupted by the advance of the enemy through their native land, who destroyed the convent and made necessary a hasty flight of this group of nuns with their young charges, finding shelter in hospitable France for the duration of the war.

“Under able management these lace schools are carried on with a view to being a financial success. To succeed commercially with lace-making in these refugee colonies is a difficult problem, and can only be accomplished by each girl becoming very efficient in making one pattern of lace and making that pattern exclusively. Cluny and Valenciennes are the laces specialized on in these Versailles colonies. When the lace is sold, the money is placed in the bank to the credit of its maker’s name, so that at the end of the war, each girl will have a trade for her future support as well as some money earned during her years of training.

“Some beautiful altar-pieces have been made at Les Ombrages from old patterns.

“In all the colonies under this Committee’s care the girls are taught to embroider and buttonhole their white collars for Sunday wear; also to make complete trousseaux, as required in French Government Schools. At Blois in Touraine a school has been established by the American Committee to teach the French girls embroidery and fine lingerie making, which is sold successfully in the open market. The Central Supply Office of the ‘Children of the Frontier’ is at 18 West 57th Street, New York, Mrs. Charles Howland, Chairman.”

BELGIUM. The following report of the condition of the Belgian lace industry is from an article by Milton M. Brown, a member of the Committee for Relief in Belgium, reprinted from the *New York Times* of March 3, 1918:

“At the outbreak of hostilities the lace-makers of Belgium were threatened with destitution by reason of the fact that in war-time such a craft which produces only a luxury pure and simple is not remunerative. But there was formed at Brussels almost immediately the Comité de la Dentelle, to carry on and even enlarge if possible the work of the Friends

of Lace Society founded by the Queen of Belgium. And this new committee—one of the most active members of which was formerly one of our own countrywomen, the Viscountess de Beughem, and of which the honorary president was Mrs. Brand Whitlock—was faced with a problem which now was not only economic but one of charitable relief as well.

“The committee realized only too keenly that it must control the entire output of the workers, or the simple peasant folk would be ‘sweated’ by those who cared even less for them than had the manufacturers. They enrolled women all over Belgium; they instituted lace schools for little children; they set up local committees of control and intelligent assistance; they recruited the services of artists of international reputation to make the more elaborate designs; they engaged a permanent staff of expert designers for the simpler work; they bought up all available stocks of the necessary raw material, the special thread, to keep down its price to the workers.

“All this was very well, but the women were unable to sell their lace, and from the standpoint of ever-present want, which stared them in the face, all the committee had done for them was useless. Accordingly, the committee constituted itself a vast wholesale lace establishment. It obtained the grant of a regular subsidy from the Charity Department of the Belgian National Committee of Relief—which, together with the American Commission for Relief in Belgium, formed the great relief organization provisioning and caring for Belgium—and with this money was enabled to pay the wages of its employes—upward of 60,000 lace-makers—throughout the country.

“But after about a year and a half this had become quite a drain upon the resources of the committee in two directions. First, it was piling up an immense stock of lace—one could stand in a stockroom surrounded by laces to a value of more than frs. 2,000,000 (\$400,000)—which was just so much capital tied up and with no prospect of any returns, and beset with the uncertainties of the risk of war, and, secondly, the precious raw materials were fast being exhausted. It was this latter fact which brought matters to a head and solved the problems of the committee. Seeing that the thread would give out absolutely, it approached the commission, which immediately opened negotiations with the British and German Governments.

“The result of these démarches on the part of the commission was that full permission was granted to import thread from England, to export the finished lace for sale abroad, and to send the money realized from the sales back into the country into the relief organization for the benefit of the lace-workers. This meant that the lace industry would not be forced to stop because of the lack of the necessary raw materials; that the enormous unearning stock of made-up lace could now be turned into francs and centimes for the destitute of Belgium, and that, whereas the National Committee had hitherto paid the workers their wages out of the relief funds, these women would now be supported by the moneys realized from the actual sale of their laces at The Hague, London, Paris, New York, or elsewhere ‘out here.’

“And so to-day in the wholesale lace department of the Commission for Relief in Belgium’s London office there are over 4,000,000 francs’ worth of some of the finest laces in the world, and there is no other stock of real Belgian lace made under these conditions during the war for sale except from this source. For when that great gray tide swept over Belgium in 1914 her economic life cracked like a shell and all industry and commerce stopped dead. Since those early days there has been nothing coming out of nor anything going into the little martyred land save through this narrow door, which the commission keeps open. And the lace work is the only surviving industry there for which the importation of raw materials and the exportation of finished products is permitted. . . .

“Besides the attraction which this lace should have for us Americans, there is the sentimental value of the lace over and above its intrinsic value. For, off there in that little Flemish land, the old women of Ghent and Bruges and many other places bend over their cushions beside the shaded canals, or in the melancholy mists that float in from the sea, and weave into this lace all the anguish and grief of women suffering silently while their loved ones are at war. It seems a splendid symbol of the spirit of Belgium, an unparalleled souvenir of the great conflict—this lace made within the sound of the great guns by this little people, who rose to fight in defense of our own ideals and who to-day, three years and a half later, are still so gloriously helping to uphold the honor of the world.”

ITALY. Letters from Allyn Cox, Fellow of the American Academy in Rome, who is working now with the American Red Cross in Rimini, indi-

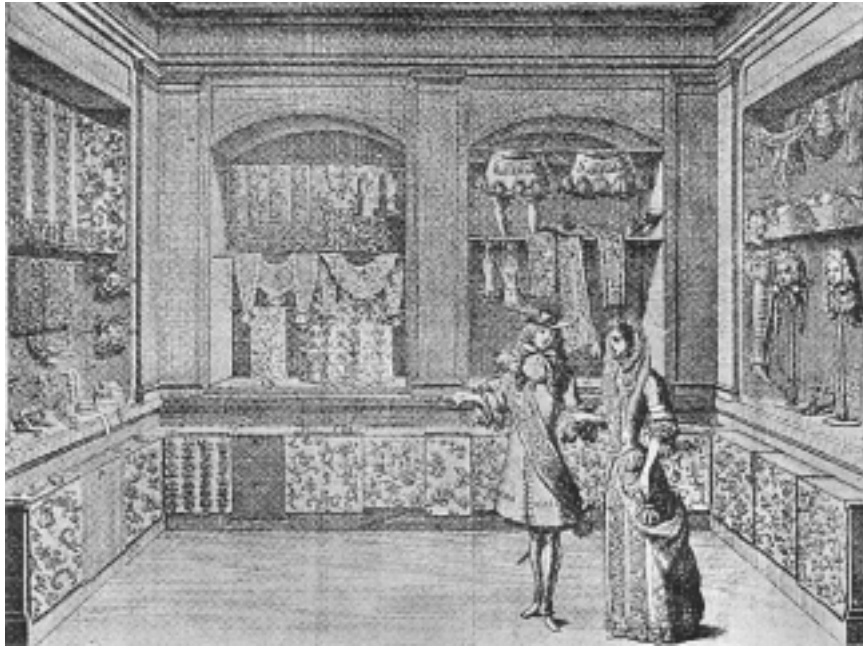
cate considerable interest in the encouragement of the industry in Italy. In regard to the work there Mr. Cox writes:

“Mr. Lothrop, Professor of the History of Art in the Academy, has been working here since last October—he has the whole coast from Ravenna to Foggio. . . . I am in the Department of Civic Affairs; that is, we take care mostly of the refugees from the Veneto. Among other things there is a large lace factory started, but they cannot get good designs and I am probably to help about that. . . . I am getting a woman to teach Venetian point in our school and a man to design under my direction. Do send me anything you come across in the way of designs for filet, white embroidery or Venetian point, in the hope that it may get here. I want old designs, of course, and I must have variety.”

(In this connection it may be stated that Mr. Cox is the son of the American artist, Kenyon Cox, and is admirably fitted to superintend work of this kind. A number of patterns from the collection in the Metropolitan Museum have already been forwarded in response to the above request.)

AMERICA. THE REVIVAL OF SPINNING. One interesting result of the war is the revival of the art of spinning and weaving in Wisconsin, Minnesota, the Dakotas and Wyoming. Many of the farms in that region raise both flax and wool, and since linens, cottons and woollens have reached nearly prohibitory prices, and are hard to get in some rural communities, many old women, who come from countries where in their youth the spinning wheel and hand loom were essentials in the domestic economy of *every household, have again taken up spinning and weaving. In addition* they are teaching these arts to the younger women, and spinning and carding bees are now much in vogue. Some of the farm-houses have, of course, been modernized, and in many where money and electricity are not wanting, spinning wheels and looms are run by motor.

Some of the homespun and home-woven cloth is all wool, some part flax and part wool, and it is as firm and well made as the best of Irish frieze. The colors are often artistic, the wools being either natural-colored or dyed with vegetable dyes gathered on the farms or in the forests. Some very fine flax bed-coverings have been made, and not a little linen cloth for women's wear that would rival the homespuns used for clothing in the days of the American Revolution.



AN EIGHTEENTH CENTURY LACE SHOP
FROM AN OLD PRINT

THE CLUB "RAG MARKET"

THE picturesque rag markets of continental Europe, where in the past lace devotees have spent many an interesting hour in search of enticing bargains, are now but a delightful memory. With this in mind, it has been suggested that the Club, through the medium of its BULLETIN, establish a sort of clearing house where members may by sale or exchange dispose of duplicate specimens of lace, embroidery and the like to mutual advantage, each party to a transaction either of sale or exchange to pay into the Club War Fund the sum of one dollar.

Members desiring to avail themselves of this privilege should notify the Editor of such material as they may desire to offer one month prior to the dates of publication,—June and December.

CLUB NOTES

CLUB MEMBERSHIP. The following names have been added to the Club membership since the publication of the December BULLETIN, at which time a complete list of members was published:

Barrowes, Mrs. Elliot T., New Jersey	La Spina, Miss Maria, New York
Bass, Mrs. Perkins, New Hampshire	Philadelphia Free Library, Pennsylvania
Clarke, Mrs. William H., New York	Plimpton, Mrs. George A., New York
Cross, Mrs. W. Redmond, New York	Richards, Miss Grace, District of Columbia
de Neergaard, Miss Elna N., New York	Ringius, Carl, Connecticut
Gallatin, Mrs. Albert, New York	Shirley, Mrs. Charles F., Massachusetts
Hague, Mrs. Arnold, District of Columbia	Smyth, Mrs. Frederick, New Hampshire
Harkness, Mrs. Edward S., New York	Stearns, Mrs. Foster, Massachusetts
Kohn, Mrs. Gerster, New York	Whiteside, Mrs. Warren, Kansas
	Zug, Mrs. George B., New Hampshire

THE ANNUAL MEETING. During the annual meeting of the Club at the Metropolitan Museum of Art on February 28th, there was a discussion as to whether it would be advisable to discontinue the Club activities for the duration of the war. The decision was strongly in favor of continuation, as was clearly shown by the applause when the motion was voted down.

The opinion was that it would be so much more difficult to renew interest in the Club after the war, were it suspended now, and that even during the war many members to whom the Club activities are an inspiration must be considered, such as teachers and those who may have occasion to instruct crippled soldiers and widows. We feel that the war may open up to the Club even greater fields of usefulness and that it may do its share in supplying the urgent needs of the hour.

CLUB ACTIVITIES. On February 28th, at the annual meeting of the Club, it was decided that under existing conditions it was neither advisable nor desirable to attempt any large exhibits while so many are actively engaged in war relief work. It was therefore proposed that individual members should hold private views of their own collections, and two exhibits of this character were held on the afternoons of March 28th and April 24th. The first of these, at the residence of Mrs. Edward Robinson, included laces and embroideries from the collections of several members—Mrs. Robinson, Mrs. Harry Markoe, Miss Hague and Mr. Greenleaf. The second was devoted to needlework, Mrs. Henry E. Coe exhibiting her splendid collection of samplers. Both of these occasions were so enjoyable that several other members are planning to entertain the Club in the autumn.

In this way it is hoped not only to maintain club activities but to establish as well an *esprit de corps* that is bound to react to the betterment of the Club and to increase its value as a working force.

CLUB LACE PATTERNS. A collection of twenty lace patterns for Filet have just been received from Paris.

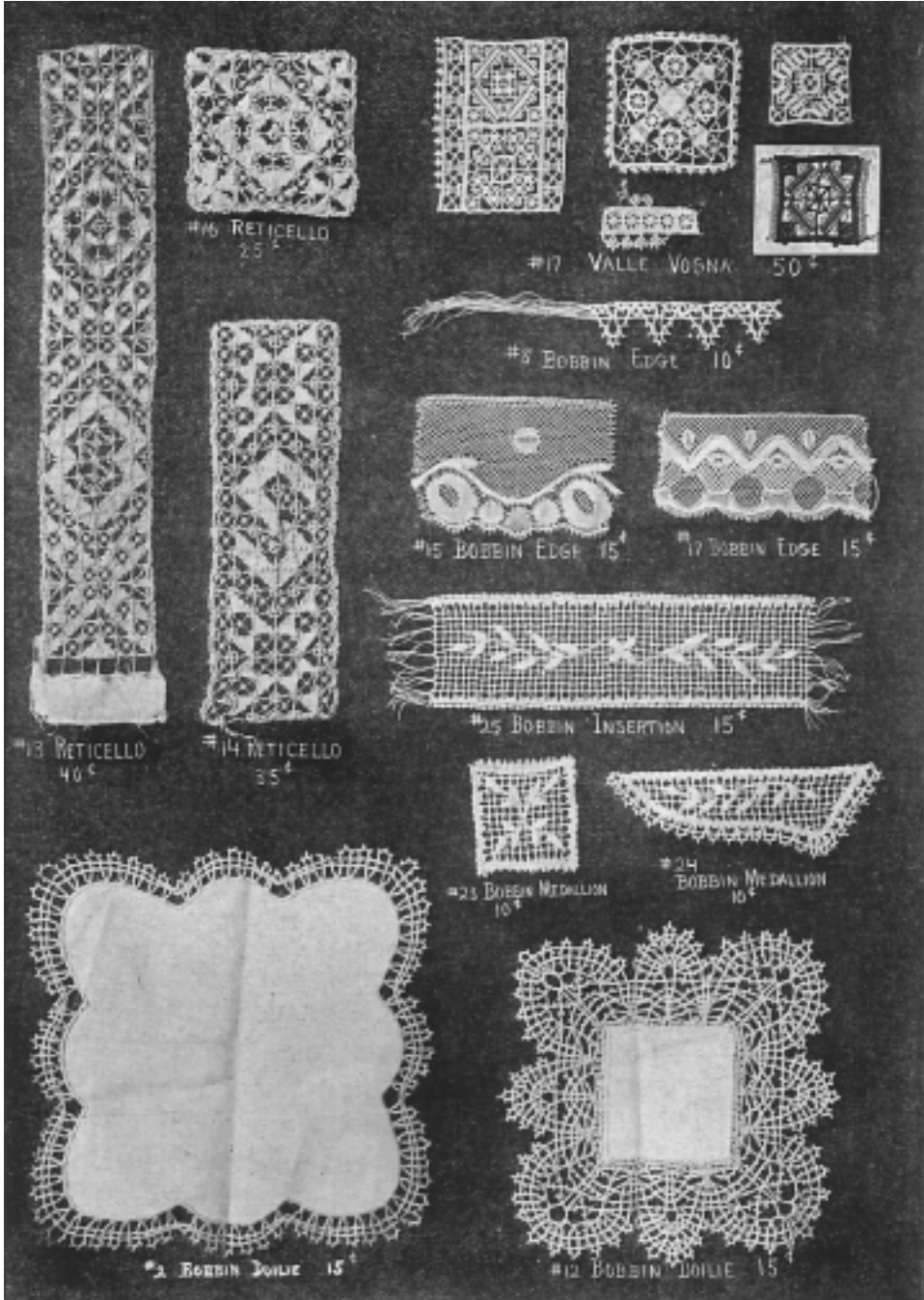
OLD PATTERN BOOKS. The Club desires to keep on file a complete record of old pattern books. Will any members who may own early editions, or who may know of such in private collections, kindly communicate with the Editor?



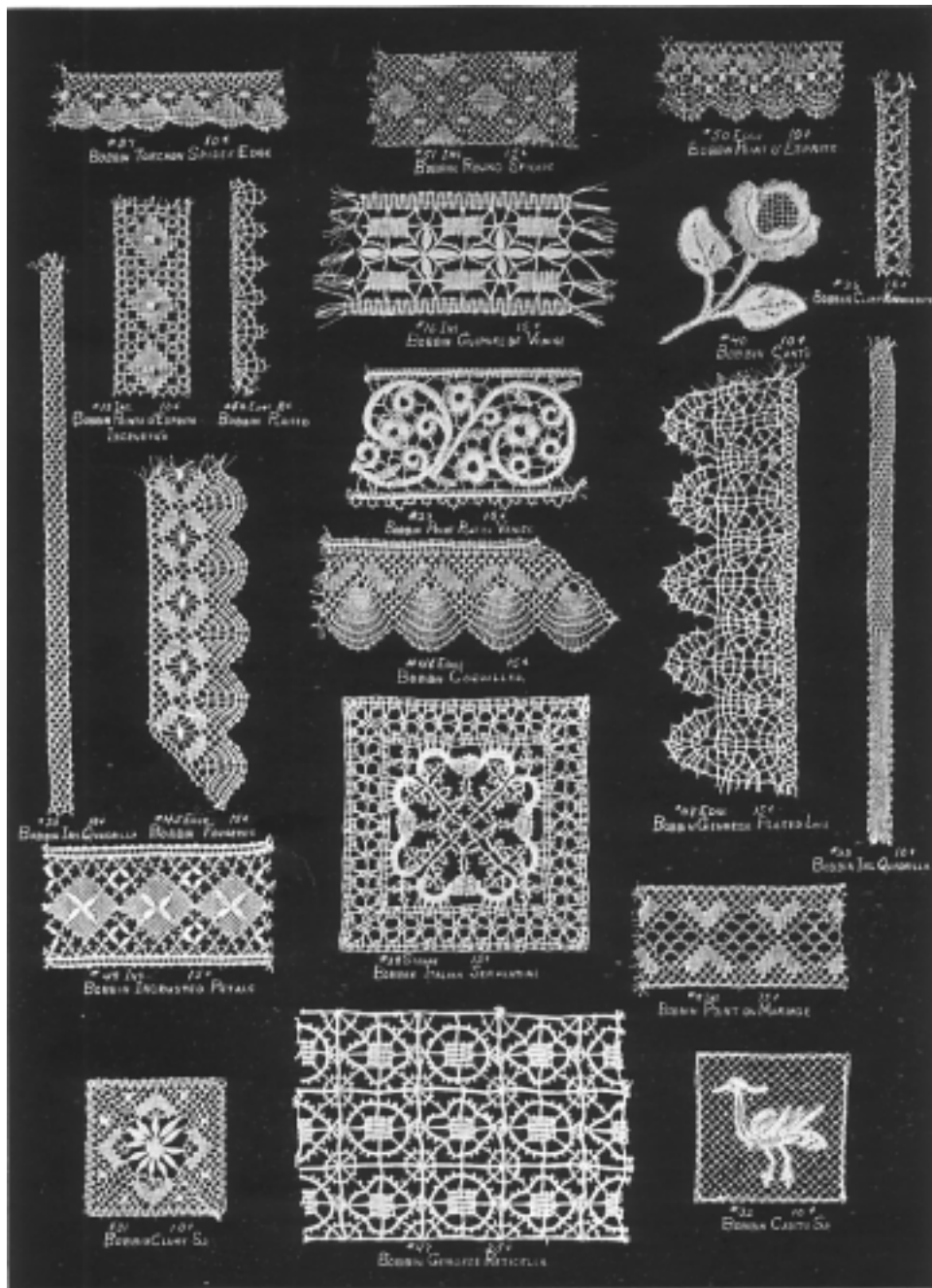
AMERICAN SAMPLER, DATED 1766
 FROM THE COLLECTION OF MRS. HENRY E. COE



PATTERN FOR FILET



ABOUT ONE QUARTER SIZE OF ORIGINAL



ABOUT ONE QUARTER SIZE OF ORIGINAL

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 to those who are not members will be three dollars per year. All communications should be addressed to the Editor.

THE NEEDLE AND BOBBIN CLUB

ORGANIZED FEBRUARY 8TH, 1916

OFFICERS FOR 1918

PRESIDENT

MISS GERTRUDE WHITING
1 West 72nd Street, New York

VICE-PRESIDENT

MISS MARIAN HAGUE
161 East 70th Street, New York

RECORDING SECRETARY

MISS ANNA MACKENZIE
Monroe, New York

CORRESPONDING SECRETARY

MISS FRANCES MORRIS
The Metropolitan Museum of Art, N. Y. C.

TREASURER

MRS. PHILIP D. KERRISON
58 West 56th Street, New York

LIBRARIAN

MRS. NATHAN W. GREEN
152 West 57th Street, New York

EDITOR

MR. RICHARD C. GREENLEAF
Lawrence, Long Island, N. Y.

B. Altman & Co.

THE LACE DEPARTMENT

has in stock a virtually unrivalled assortment of real

VALENCIENNES LACES

all of which were made by the deft fingers of the
women of Belgium.

Owing to the conditions prevailing in that disturbed country,
it is now practically impossible to obtain these laces abroad;
but B. Altman & Co. have in stock an extraordinarily large
stock of Edgings and Insertings, some of the narrow widths
priced as low as 58c. per yard.

There is also a rare and very interesting collection of genuine
Antique Laces, as well as a most comprehensive assemblage
of fine Modern Laces.

(First Floor)

Madison Avenue - Fifth Avenue, New York

Thirty-fourth Street

Thirty-fifth Street