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THE NEEDLE AND BOBBIN  
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VOLUME 5 NUMBER 1  
1921

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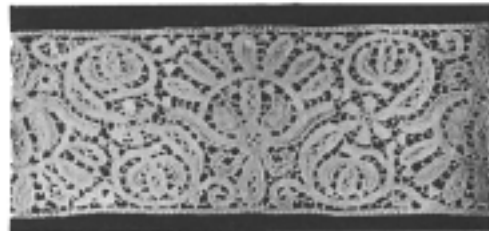
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# BULLETIN OF THE NEEDLE AND BOBBIN CLUB

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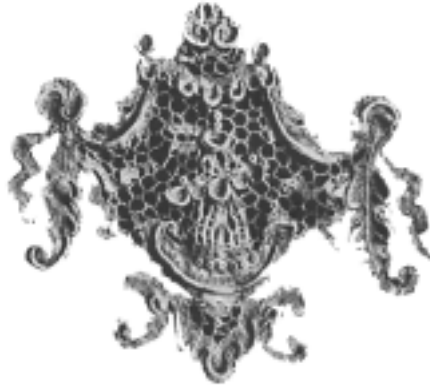
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LA COMTESSE DE RUMAIN; LA COMTESSE DE POLIGNAC (WITH LACE PILLOW OR TAMBOUR WORK), MADEMOISELLE DE RUMAIN. AFTER A DRAWING BY CARMONTELLE, C. 1768, IN THE MUSÉE CONDÉ, CHANTILLY

Cf. Gruyer : Chantilly, Les Portraits de Carmontelle.



## THE LACE COLLECTION OF THE MUSÉE DES ARTS DÉCORATIFS, PARIS

BY MARGARET TAYLOR JOHNSTONE  
*Hon. Fellow, Metropolitan Museum of Art*



THE lace collection has recently been charmingly rearranged in a large salle giving on the central pelouse between the two long wings of the Louvre.

The different periods of lace, with many subdivisions, are to be seen in the collection, but with less precision of classification than I could wish for in our own collection in the Metropolitan Museum of Art.

The early Italian linen-works are in the minority. A bed-cover of filet of very fine net is put together with modern work; it is the gift of the Marchesa Arconati-Visconati. In the borderland between the early geometric period and the later Renaissance, are two very beautiful specimens, in one of which the linen is largely cut away and replaced with needle-point stitches, the whole being enriched with gold thread, and an altar or table cloth of surpassing beauty, geometric in type. In this the regular spacing of the linen and certain of the rosaces are of the early Renaissance, while the figures of man and beast in the open spaces and in the pointed scallops of the border are of the transitional punto in aria belonging to the first

Detail of "Point de France" showing ship motive that appears also in the seal of the City of Paris. Original in the Metropolitan Museum of Art.

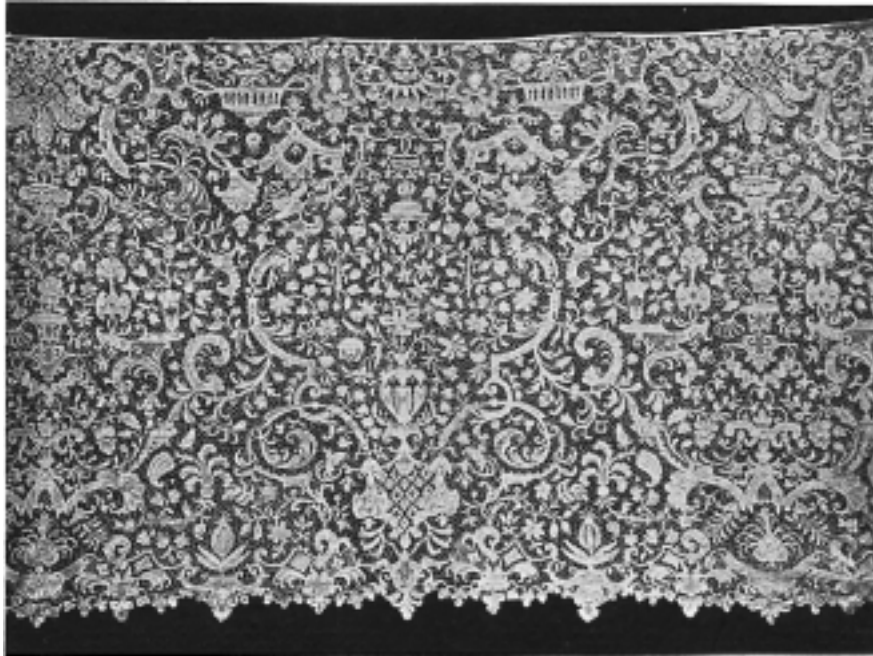


ALTAR OR TABLE CLOTH—CUT LINENWORK AND NEEDLEPOINT, ITALIAN,  
FIRST HALF OF XVII CENTURY. FROM THE COLLECTION OF THE MUSÉE  
DES ARTS DÉCORATIFS

half of the eighteenth century. A collar of deep falling points is also of this period.

There are many small specimens of the Venice Points, no large





DEEP FLOUNCE OF POINT DE FRANCE, END OF XVII CENTURY  
COLLECTION OF MADAME LIONEL NORMANT

piece representing the innumerable laces sent from Italy to France three hundred years ago.

The important laces are the Points de France, and the later laces of Argentan and Alençon.

Madame Lionel Normant's gift,<sup>1</sup> some years ago, of a deep flounce of Point de France of the early years of the eighteenth century, well known to collectors, is placed across the center of a large standing case at one end of the salle.<sup>2</sup> The charming design has the characteristic grande bride picotée grounding of these splendid laces—doubtless a bas de rochet of some prelate, the figure-pieces being reserved for the Princes of the Blood Royal. Two caps above, and two rabats below, form centres for an arrangement of the laces of Alençon and Argentan.

1. Cf. Author's translation of Monsieur Ernest Lefebure's *Les Points de France*, p. 58.

2. A flounce of this same design was exhibited in the Special Loan Exhibit of Laces held at the Metropolitan Museum of Art during the Summer of 1919.

One superb framed specimen of Argentan, is rare on account of its unusual width, and had the Musée des Arts Décoratifs, some years ago, been able to acquire a larger piece, we also might have had our share, as I was authorized by the Metropolitan Museum to purchase for a certain sum, and relinquished it with regret. The remainder of this beautiful flounce, I understand, is now among the treasures in the Museum of Lyons.

The gifts of Madame Doistau, of lighter Alençon Louis XVI and Empire, are charmingly arranged in a central standing case, the interest and coup d'œil of the arrangement heightened by little coiffes of these delicate laces—parasols of black lace, etc.

There are many barbes of both French and Flemish laces in long cases near the walls, and old engravings show the use of all these beautiful needle-points.

Two rabats, known to all connoisseurs who frequent the loan collections of lace, are Flemish work, the rare Point d'Angleterre à brides about 1700, and the later Point d'Angleterre à fond de réseau<sup>1</sup> with birds and the chinoiserie of the early eighteenth century.

Smaller specimens are mounted in a revolving standing case of many leaves.

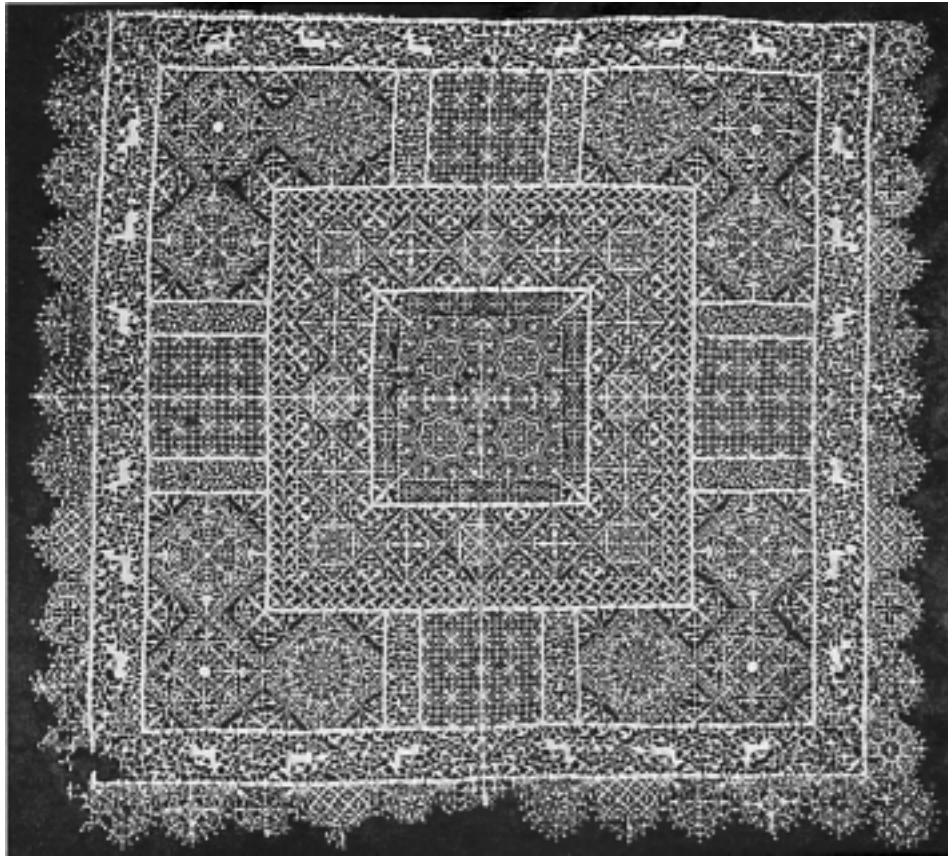
This collection, with other things of interest and beauty in the Museum, should certainly be visited by the members of the Needle and Bobbin Club when in Paris.

The Points de France having increased in number at the Metropolitan Museum, to an extent which fifteen years ago would have seemed incredible, it will be interesting and profitable for lace-lovers and collectors to study what they are and whence they come.

Two big dispersions of skilled lace-workers to other countries, took place in France—the first after the Revocation de l'Edit de Nantes, in 1685, when many found refuge in England, Flanders, and Germany—and the second during the French Revolution of 1789.

Seguin notes that at the earlier date, "le haut commerce" was in the hands of the Protestants, as ample funds could be obtained by borrowing, whereas the Church of Rome taught that lending at in-

1. Cf. Les Points de France, p. 70.



CUT PARCHMENT PATTERN FOR NEEDLEPOINT LACE, VENETIAN, XVI CENTURY, FROM  
THE COLLECTION OF THE MUSÉE DES ARTS DÉCORATIFS

terest was usury. Many Huguenots lived in Brittany at that time, not far from the lace-making centres of Alençon and Argentan, and those who did not renounce their faith fled in numbers to other lands, an irreparable loss to France.

Before speaking of the second exodus in 1789, I must remind my readers of the training in dexterity of French needlewomen, through copying the Italian linen-works, and the magnificent Venetian laces brought to France to supply the demand of the extravagant courtiers of the reign of Louis XIV. To prevent these immense

sums from going to foreign countries, Colbert established the monopoly between the years 1665-1675, when all work and designs had to be submitted to the bureaux of the Royal Manufactory, in spite of protests and *emeutes*. The greatest decorative artists of the day drew these lines, and thus carried the industry to the highest pitch of artistic excellence. Some of the figure pieces are ascribed to Berain, and also the charming design of *Le Roi Soleil*, illustrated in the frontispiece of *Les Points de France*—far more beautiful in the deeper flounce than in this smaller piece, the royal Sun glinting through the folds of lace. The genius of this artist lightened the heavy lines of the Louis XIV design, in keeping with the delicate fabric in which these lines were to be reproduced, supported by the hexagonal mesh of the *grande bride picotée*. Lebrun, Bailly, Bonner are other names of artists currently mentioned, but these can hardly be attached to individual specimens.

Monsieur Lefebure has reproduced the design of *Le Roi Soleil*, and a valuable addition to our collection would be a gift of two or three metres of this most beautiful lace, and also, if possible a copy of one of the figure pieces, designed for the royal princes. The *rabat* of the collection *Ikle*<sup>1</sup> would be a gem to add to our interesting class of the *Points de France*.

Monsieur A. Lefebure tells me that there were thirty superb flounces worked at this time, and where these are to be found is well known. Therefore no word of a nun, or other person, would suffice, only the sight of the most authentic documents, and signed papers before a notaire, would guarantee the purchaser, should at any time one of these treasures come into the market.

When the lace-makers were again dispersed, during the French Revolution in 1789, many went to Flanders and also to Italy, taking their patterns with them. Italy thus copying the *Points de France*, and *Points de Sedan*. The technique, according to the same authority, is as different as night and day, with less openwork in the solid parts (*toilé*), and as patterns lengthen when copied, these laces can easily be verified.

1. Cf. *Les Points de France*, p. 44.

It will be evident what careful expertizing should precede the purchase of an important piece of lace.

These French designs, worked in Italy, I should class as such—"Point de France (or de Sedan, and the epoch of the design) probably worked in Italy in the nineteenth century."

The new term which appeared in the Beer Catalogue of "old, or early Burano," I think complicates an already difficult subject, the design being evidently French. For many years, this name has been given to the short but exquisite transition (about 1700 A. D.) from the heavy laces to the fine flat needle-point with the delicate Alençon or Burano grounding, and known as Alençon, Louis XIV in France—early Burano, in Italy—and old Brussels needle-point in Flanders, the design distinguishing the work of each country.

Laces were terribly mutilated in the last century—deep flounces cut into so-called "cardinal capes," or the smaller rounded collars of our grandmothers' day. There may be bits of authentic Point de France among these disjointed remnants of *la belle époque*.

# AN INDUSTRIAL EXPERIMENT

BY HELEN R. ALBEE

MRS. ALBEE, author of the following extract from *ABNÁKEE RUGS*, devoted several years of energy and sincere effort to the building up of the organization described, and very kindly permits THE NEEDLE AND BOBBIN CLUB to reprint this interesting article.



THE industrial experiment known as the Abnákee Rug Industry is the result of a chance interview held in a New York studio. The subject under discussion was the relation of the individual to society at large, and particularly the duty a trained craftsman owes to a rural community, if he has made one his home. This is a question which eventually must find more and more place in thoughtful minds.

In the ebb and flow of humanity, prosperous people from the cities are seeking homes in the country in greater numbers than ever before, at the same time that energetic men and women bred in the country are seeking their fortunes in the cities. It is needless to enter upon the problems resulting from this drift to the cities. One does not need to be much versed in economics to know that it means overcrowded population, great numbers of unemployed, increasing difficulties for the individual to get even a foothold, save in the most menial employments, and all the attendant evils of close quarters, bad ventilation, disease, increasing pauperism and crime. When the prosperous meet this population in cities, they seldom get beyond questionable forms of charity and philanthropy, which, statistics go to prove, have served rather to increase the pauper spirit, while they have not reduced disease and poverty.

It is to consider the other side of the question that this pamphlet is written. How shall educated and trained men and women who go into the country use their influence to keep the country-bred youth at home? It is obvious that the most important thing is to give them congenial and remunerative employment, as it is to seek

employment that they have left their homes. A recent investigation made by a New England governor results in the significant statement that New England cannot compete in agricultural products with the great Western states; that she must depend upon her commercial and industrial enterprises, not only in the large cities, but also that they must be developed throughout the rural communities if New England is to retain her population and wealth.

It was a consideration of these conditions that pressed home the question of my own personal responsibility to a little community where I had made first a summer home, later deciding to remain throughout the year. Previously to going into the country, I had studied the principles and application of design to various textiles, and had been successful in disposing of them to manufacturers. I had for years worked in various ways with oil, water, fresco and china colors, and had given a course of talks on the principles underlying line, form and pattern. Such was my equipment when I faced the problem of finding some profitable employment which the women in the farmhouses about me, who had many leisure hours at their disposal, could do in their own homes. That this employment should be of an artistic nature was to my mind the first requisite; for, if there is any one thing which the average American mind needs, it is an awakening of the artistic sense. Beauty of form and color are not a daily necessity with us. As a people we are ingenious, fertile in resources and imitative; we are rapid in execution and quick-witted to devise new conveniences and to meet new conditions; but for some mysterious reason, the artistic feeling which is so evident in Oriental, in some European, and in nearly all savage races is a thing unknown to us as a nation. In proof of this, compare any dish or bit of earthenware made by the Japanese, costing but a few cents, with a dish of like cost made by an American. The comparison is mortifying. The Japanese has given a beauty, a finish, to everything he touches, no matter how insignificant its value, while our cheap American productions in earthenware, glassware, our cheap textiles and furniture, our moderate-priced wall-papers and carpets—in short, every sort of commodity produced by the com-

mon, average public is tawdry to the last degree. These objects are overloaded with meaningless ornament, they are for the most part crude in color, and utterly commonplace in conception.

It is hard to understand this lack of taste, which is well-nigh universal, not only among the working classes, but among many who have had superior opportunities, when a fine instinct for form and color is discernible in many savage tribes. Ruskin, in speaking of the fact that semi-civilized nations colored better than the English, that an Indian shawl and a Chinese vase are inimitable, says: "It is their glorious ignorance of all rules that does it; the pure and true instincts have play and do their work. The moment we begin to teach a people any rules about color and make them do this or that, we crush the instinct, generally forever." I doubt if art education has had anything to do with America's lack. Rather has it been the preponderance of our inventive genius, which is the natural result of an intelligent people meeting the stern requirements of pioneer life as it has had to be met in every state in the Union, that has almost dried up the sources of music and poetry as well as art, while trying to minister to pressing material needs. In our desire to express utility with economy we have overlaid any aesthetic tendencies that survived Puritanism. Whatever the real cause may be, certain it is that the North American Indian, those of Central and South America, and the South Sea Islanders show finer perceptions in their use of simple ornament in textiles, pottery, carvings, and weapons than do the greater portion of America's native population. Nearly all the best designers in this country are imported, and our leading mills frankly and openly copy foreign designs. It is only here and there that an American has an original talent for design, and with all our producing (I believe it is our present boast that we lead the markets of the world), we do not reach that beauty in design which is found in the cheapest cotton fabrics from India and Japan, in the silks of China and Japan, in the brasses of Benares, in the shawls, carpets, and rugs from India, Turkey, Persia and Arabia, in the thousand and one articles of merchandise upon which these older countries impress their instinctive interpretation of art



principles. Nor are these things produced by artists in the East, but by the humble native population, working at a few cents a day.

It is difficult to see how the artistic sense is to be awakened to such an extent in us that it will find a spontaneous, national expression; but with all our lack, we have, as a nation, a quick imitative spirit, a genuine desire for self-cultivation, an eagerness to appropriate that which appeals to us as best, and these qualities may, in time, help us to assimilate the art of older countries and give it a new and fresh utterance. I believe many influences are working to this end among us: foreign travel, international expositions, an increase of art galleries and art schools, an increase of wealth and leisure, which enable people to cultivate and enjoy the aesthetic side of life. And not a little is being done through the Arts and Crafts societies that are springing up on every side of life. These are reaching out to encourage and foster all kinds of handicrafts, to educate the public taste as well as to emphasize the intrinsic value which most persons have quite forgotten, so universal are the machine-made things in our market. The exhibitions of these societies are discovering to the public many modest, earnest efforts that have been going on for several years in out-of-the-way places to establish industrial enterprises that are called, variously, village industries, farmhouse industries, fireside industries. But they are all one in purpose, which is to use the unemployed time and labor of rural communities to create some artistic product. Some of these industries produce embroideries, some wrought iron and illuminated books, some hand-woven textiles; some are at work on pottery, carved chests, leather and bead work, basketry and lace. All sorts of commodities are represented, and the work generally is excellent in design and workmanship. These exhibitions have revealed the fact that though these enterprises were previously unknown to each other, they were prompted by the same impulse and are unified by a common aim. They are quite apart from the usual commercial ventures, and each has been much influenced by the peculiar conditions of the place where it was started.

I would here suggest to any one who may desire to join in this

industrial movement and find occupation for people in a certain locality, not to imitate any one industry that has proved successful but rather to make a careful survey of the field before choosing a handicraft to be developed; for a community may have natural skill in one certain direction and show no aptitude in any other. In studying individuals one may soon discern in what direction the industrious ones find expression through some kind of hand-work to which they are peculiarly adapted. The work they have voluntarily engaged in gives an excellent clue to their natural capacities. In such instances it will be wiser to foster the native craft and infuse it with artistic principles than to begin work on wholly unfamiliar lines.

There is, however, another matter of importance to consider, and that is the question of securing raw materials suitable for manufacture at a reasonable price. For example, a prairie country is not so well adapted to the manufacture of ornamental wood work, such as carved chests, panels, pyrography, etc., as one where native woods can be procured in the immediate vicinity. Raw wool can be secured more easily in a grazing country than where forests abound. Pottery or terra-cotta work is better where the native soil yields the suitable clays. While these commodities can be carried to certain places which do not produce them, yet it involves an industry in an unnecessary item of express or freight charges, which soon grow to be of formidable size in the cost of manufacture.

The first step in our own industry was to procure materials. Nothing seemed simpler than to buy all-wool goods at moderate price; yet to find the right thing was a problem that took many months to solve. The price at retail was too great to be considered, and the mills to which I wrote paid no attention to my letters; nor was the quality of any goods I examined suitable for my purpose. I wanted a cheap, soft all-wool flannel of firm but open texture. I found such a flannel was the most difficult commodity in the market to obtain, as it has been almost superseded by cotton outing cloth and part-cotton flannel; and the knitted underwear now so universally worn had still further displaced the use of cheap flannels. So for months I

pursued a weary search for an honest material that I could afford to buy. Having no precedent for the establishment of such an enterprise as I had in mind, I worked it all out theoretically. I determined to buy a quantity of cloth at wholesale and distribute it to the women at cost price, for which they should pay me when I had disposed of their work. I expected to give gratuitously a year or more of time to furnishing them with designs, in advising with them about colors to be used, in directing the work generally; at the same time letting the individual have free scope for her own original ideas. As I could not afford to advance materials and buy the product too, I planned to take their work when finished, pledging myself to find a market for it among my friends, and in that happy event I should pay them for their work, and get the money back for the flannel I had advanced. Then I should reinvest in more flannel and we should all start again; and after I had worked them along until they had confidence in themselves, I should drop out and let them carry it alone. It was a delightful scheme as I pictured it, an ardent enthusiast on the one hand, and a small population with much leisure and no opportunity to get employment on the other; nothing seemed easier than to fuse them into a successful whole.

As I had almost no money to embark in the scheme, little else than my years of artistic training and a great desire to serve others, and as I expected no personal profit from the enterprise, I fancied those whom I wished to benefit would be willing to meet me half-way; but it was soon evident that I had entirely mistaken the situation. Without exception the native inhabitants listened with apparent interest as I unfolded my plans to them, but they would commit themselves to nothing. I did not understand their indifference, and grew more zealous in my efforts. By this time I had found a flannel such as I wanted, and began to make several rugs after my own designs, thinking this would prove the sincerity of my purpose, as well as show them the character of the work as I planned to have it done. I was still met with an impenetrable reserve that could not be aroused into enthusiasm. It was several months before I chanced to learn the dismal truth.

My simple conventional designs had not met with approval. I did not use bright colors; I wove no vines, no flowers, into my rugs; no cats nor puppy dogs reposed on party-colored foliage—in other words, I had not reached the standard of the native taste. Further, they had never been able to sell their rugs, and it was not likely that mine, which were to their eyes less beautiful than their own, could be sold, and they had grave doubts if they should ever get the money for the work if it were advanced. In short, I had been weighed in the public balance and had been found wholly wanting. I confess this news was very depressing, and several days of melancholy reflection were devoted to it. Then it occurred to me to submit the question to a bold test by presenting it to the buying public in an exhibition in the village hall. If I could once prove to the native mind that the summer colonists appreciated the work enough to buy it, I might hope to win the former to reluctant confidence in my plan.

I worked industriously and made about half a dozen rugs of various patterns in dull shades of terra-cotta, old rose, yellow, olive rich dark blue, and cream color, to which I added as many more made by a young girl, my only convert. This simple statement gives no hint of the labors those first rugs cost me. The native people were justified in their skepticism of me; for at the time I began an effort to win them over to my views, I had never seen a rug hooked nor a yard of goods dyed; nor did I know anything of either until I began to make my own experiments. It was because I knew nothing of the usual methods of rug-hooking that my own were so different in texture and finish from others. It was a great advantage to work free from traditional influences, for I was thus enabled to set a new standard. But the weary days spent on my experiments in dyeing! It is not profitable to dwell upon the many failures, nor the quantities of flannel that came out every color save the one I strove for, nor the days of discouragement when I was at the point of throwing the whole scheme over, particularly when I realized that those whom I wished to aid did not care for my help. Nothing but pride saved me from complete fiasco. I could not and would not

confess, after spending more than a year of time, during which I had used my utmost knowledge, that I had failed miserably. So I struggled on, studying probable causes for evident results, gradually learning the necessity of keeping an exact record of every procedure and of all proportions of dye used, accompanied by a sample of the color each formula produced. Often I came to a snarl that refused to be unravelled, and all I could do was to wait—just wait until kind fortune should send me some adviser who usually cut the Gordian knot in simple, direct fashion. I must here acknowledge my great indebtedness to many friends, who by advice or influence assisted me to information—to books, to the proper market where materials could be bought, to many things which I should have never found unaided.

It is to save others from going through all the trials and difficulties that attend pioneer work that I have decided to give this complete summary of my labors and methods to the public. To my mind it is a sheer waste of human energy for each person to struggle single-handed with the problems that necessarily arise in any industrial experiment, and the more valuable the new craft is, the more ready should the early workers be to smooth the way for the later ones. It is not necessary for each one in turn to learn the same painful lessons; each should place his experience and knowledge as a stepping stone for others. Then only can we expect real progress; for no time should be wasted in beating down the same old useless barriers, when the fresh energies may be better spent upon directing the work intelligently upon new lines.

Clear as the steps now look in the light of experience, at that time everything was uncertain and the way dark. I secured the use of the village hall, and to make up for the small number of my exhibits I made lavish use of vines, flowers and evergreens as decorations. It was with much trepidation that I thus challenged the double uncertainty of pleasing the taste of a capricious public and of overcoming the native prejudices.

The little hall was crowded; city and country folk came alike, and the success of the enterprise was assured from that hour. Every rug

that was for sale was sold, and many orders for duplicates were received. Much as I had dreamed and hoped of the work, I was not prepared for the instant recognition accorded to the rugs. Those I had made for my own use, which I had not offered for sale, proved to be of the greatest value to me. By keeping strict account of the material I had used, I discovered how much cloth it took to cover a square foot of rug, also what proportions of the various colors were required for each pattern. I also had them at hand to explain to workers, who now offered themselves in great numbers, the texture I wished to have them secure, how high the loops were to be drawn, and how much they were to be clipped. In some cases I loaned them, where I wished an exact duplicate to be made. They were of still greater service in helping me to estimate how many hours of skilled labor went into the execution of each pattern, thus enabling me to fix a price to pay the worker, and also the selling price. I found these two points very difficult to estimate, as there was no precedent for either. I wished to pay the worker as high a price as was compatible with the permanent interests of the industry, and to sell the product as reasonably as possible. Patterns were deceptive, some simple effects were quite as tedious as some of the more elaborate ones; but by keeping careful account of hours required to complete each new pattern I was able to establish a scale of prices that seemed just. So valuable were these experimental rugs, that I have made it a custom to finish for my own personal use an example of each new design that I have since added to the industry. From these I have secured orders, and have them at hand to send to exhibitions at short notice. As years go by they prove, too, how the colors and texture stand wear and tear. It is with pleasure I note that these examples are growing more beautiful with age, acquiring more of a sheen.

From the day of my first exhibition I saw the necessity of reorganizing all my former plans. The first thing I relinquished was the hope of individuals working independently. I had expected to find fertility of resources and imagination among them, and it was with the utmost reluctance that I abandoned the community idea, with

the freedom and independence that it means to the worker. So far from having any original ideas of their own, I found it difficult to get a number of workers to carry out mine successfully, and I saw daily the growing necessity of one person assuming full control. I saw, where I had intended to play with the management for a year and then withdraw, leaving workers equipped to carry out their own conceptions, and to fill orders that might come, that I had become hopelessly involved with the fortunes of the budding industry, and that a retreat on my part would be fatal to its interests. Who could fill orders for duplicates save the one who had planned the originals? Who could guarantee a uniform product unless one person stood ready to train workers and maintain the standard? I was appalled by the responsibilities I had quite unwittingly made for myself, yet was unwilling to retreat and declare the plan a failure. From that day I assumed the charge of every detail; I furnished all materials, designed patterns, cut stencils, stamped burlaps, dyed goods, arranged color schemes, trained workers, secured a market, addressed correspondents, arranged exhibitions, furnished accounts of the work to numerous inquirers, ranging from members of women's clubs to contributors of various periodicals, and lastly, though it was the first thing required, I furnished the capital and met all expenses as they arose. I do not seem to have a very clear idea just how the finances were managed, for though I had no capital to start with I always paid cash; I did not borrow; I was always hoping to get something ahead to meet the increasing demands for more outlay. To save money I had to buy in wholesale quantities, but as fast as I added to my little hoard of money, it melted into dyes, burlaps, tags, pressboard, wrapping paper, mordants, flannel and—more flannel. I was chronically out of flannel until I quite involved my bank account by pledging myself to take forty bolts in order to secure a certain quality, which otherwise would have been dyed scarlet and blue and lost entirely to my purposes. It was a long time before I got squarely on my feet, with a little surplus ahead to comfort me when some unusual drain was made upon my purse.

From the day of my exhibition I hired the worker outright, and

paid for the work when it was delivered to me. I prepared all materials myself, which the worker took home, spending what time she could each day upon her rug. The price paid was so much per square foot, according to the intricacy of the pattern, and in consequence the workers varied much in what they earned, as some busy housewives could spare fewer hours than others less employed with household duties. Prices were gauged upon the basis of a skilled worker receiving \$1.50 a day, if she were able to put in a full day. Though no one gave undivided time to the work, several were able to make \$1.00 a day and do the housework of a family besides. Some were more dexterous than others, and earned accordingly. Whether the worker was rapid or slow, whether she was lavish and had to be checked from squandering the cloth, or was parsimonious and used it too sparingly, was merely a matter of temperament. When you combine temperament with inexperience, it takes much patience and ceaseless supervision to bring a number of workers into line and secure uniform results. But it can be done, and no one is prouder than the individual worker herself to see that her work compares favorably with the best. In every way I have sought to stimulate a personal pride and sense of responsibility and a desire to reach as high a degree of perfection as possible. I have striven to impress the fact, as each rug goes out with our label on it, that it carries with it and stakes the reputation of the industry. To bring this home as a personal matter to each worker, she is asked to work her initials on the under edge of her rug, thus placing the responsibility where it belongs—upon the individual.

In order that they might be identified in the market, I have adopted an Indian name for the rugs, Abnákee, an arbitrary spelling of the name of the Abniqui Indians, who constituted a great tribe including the lesser tribes of Maine and New Hampshire, among whom were the Pequaket Indians. Thus in a way the name is identified with the place where the industry was established, Pequaket, New Hampshire.

“The Abnákee Rug,” appears upon a woven silk label which is sewn upon every rug as a guarantee of the genuineness of its manu-



facture. It includes as a trademark the totem or cipher of one of the Indian chiefs, Kirebenuit, who signed a treaty between the English and Abnaqui Indians. I think it is a decided advantage for each industry to adopt some characteristic name and mark by which the public may know its work.

Regarding the industry as it now stands, more than six years after I began my first groping efforts, I can say it has grown beyond the experimental period. The work has extended from floor rugs to wall rugs, including jeweled effects and coats of arms. It also includes chair covers, cushion and couch covers. There are also various practical ways in which this method can be carried into portieres. No one who knows anything about the old hooked rugs needs to be told that they are durable. I have seen some over thirty years old—and still good. Made from the best materials procurable, instead of old rags, the Abnákee should, with proper care, outlast even these.

I have a great desire that others should develop a similar industry elsewhere, and in such an event one suggestion may be of value. Two conditions are necessary for the success of an industry: workers who can afford to work at a moderate wage (for hand-work is slow and cannot compete in price with commodities ground out by machinery), and a public who can afford to buy at fair prices the work produced. These two conditions are best found in some of the small but popular summer resorts among our mountains or lakes, or by the sea-coast. Through annual exhibitions the work can be brought to public notice and readily disposed of; the summer visitor in returning to his home carries back not only news of the enterprise but an example of the work. If the product has artistic merit and integrity, it will only be a question of time until a regular market is established.

There is one other way that an industry may be started, and it matters not what article is chosen for manufacture, it will probably be the same in its methods. Suppose a rich man or woman wishes to make a memorial gift to the native village from which he sprang. Instead of bestowing a library, a museum, a hospital, or a statue,

which doubtless ministers to the public good with the least possible responsibility to the donor after he has once made the gift, let us presume he makes a study of the industrial conditions of that village, and after deciding what the young men and women are best qualified to do, he employs a trained artist in that particular branch and places him in charge of the new industry which he wishes to be fostered. This manager would train the workers and devise fresh, original ways in which the new handicraft could be developed. The patron should provide the instructor, also the materials, and give the work full equipment. He should keep an eye to the financial side so that the industry should be self-supporting, and not add to the many philanthropies that are little less than demoralizing alms-giving. As a man of means and influence he could command a market for the product, and place the enterprise upon a permanent basis. With small capital involved he could reach a multitude of young, ambitious people, giving them congenial employment, and as far as his small village was concerned, stem the exodus to cities.

Should he wish to enlarge the scope of work, he could advance individuals as fast as they proved worthy, allowing them to purchase shares in the business, and thus make it cooperative; or he might, when he found one especially efficient, give him a special artistic training that would qualify him to take charge of a like industry elsewhere. Should the opportunity to direct such industrial enterprises be offered to students in schools of design, many would fit themselves in special lines of work and stand ready to take positions as they presented themselves. Such work would offer especial attractions to original minds, for they would have great freedom in carrying out their own ideas and at the same time make a dignified place for themselves in the industrial world. In such careers many students could make a far nobler name for themselves than if they were added to the long roll of ineffectual artists who never achieve distinction in pictorial art.



HOOKED RUG, DESIGNED AND WORKED BY A CLUB MEMBER  
E. J. FORREST GREENFIELD

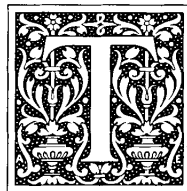


BOHEMIAN EMBROIDERY <sup>1</sup>

## THE GUILD OF THE NEEDLE AND BOBBIN CRAFTS

BY B. E. MERRILL

*Guild Director of Technique and Design*



THE Needle and Bobbin Club's first child has reached its majority and the Guild is now an independent youth, full of vigor and activity. For convenience in doing business expeditiously, it seemed best to have a separate organization, and so the Guild's request for independence was granted by the Club in the middle of March. But though there has been a separation in form, the spirit of the Club still lives in the new organization. As stated in the new by-laws, "the motive of the Guild is humanitarian and artistic." The high artistic ideals of the Club are assured by the pledge of the Guild to place on its Design Committee a majority of Club members, one to be an officer of the Club.

The Guild is especially fortunate in the carrying out of its dual purpose from the fact that not only the Club continues to help further its artistic achievements, but the People's Institute, which is so well prepared to offer assistance in all humanitarian ways, has pledged its continued support. This help has already been most significant in the giving of Miss Cora McDowell's services as Organizing Director. She, together with Mrs. Howard Mansfield, former chairman of the Executive Committee, laid the foundation deep for

1. Courtesy of the Lenox Hill Settlement.

RUSSIAN NEEDLEWORK<sup>1</sup>

a work whose results in the future it taxes the imagination to conceive.

It is therefore with deep regret on the part of the Guild that Mrs. Mansfield's recent illness has compelled her to give up the chairmanship. In this emergency, the Club's President, Miss Gertrude Whiting, has consented to take over the leadership so that the work goes on without interruption, Miss McDowell continuing as formerly.

During the winter the activity of the different groups of foreign women producing needlework was so great that the question of marketing the products of their labors demanded serious attention

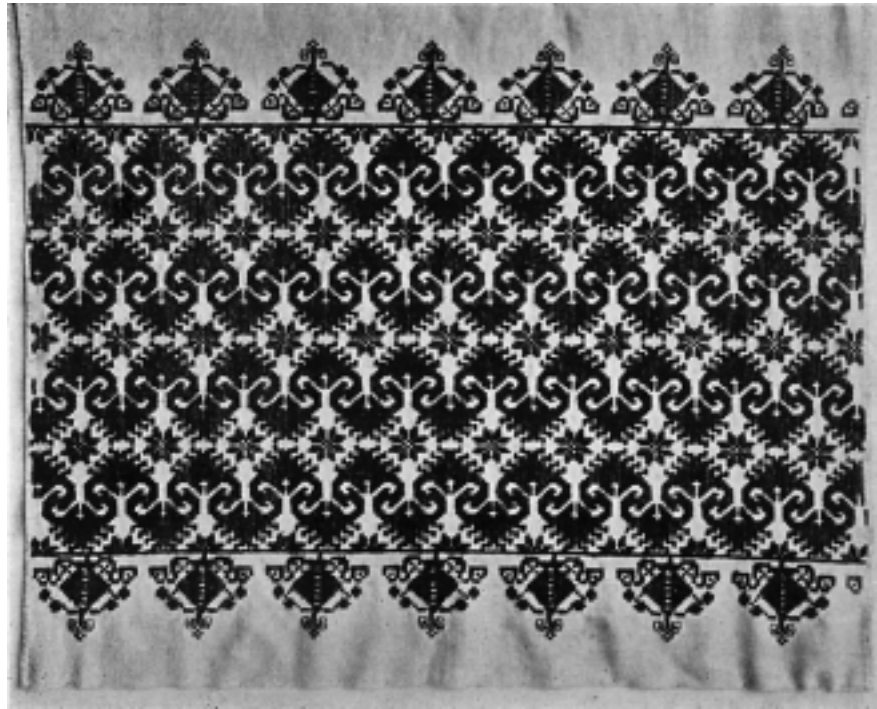
1. Courtesy of Madame Golokhasroff.

on the part of the Guild. After a good deal of investigation and some experimenting, an unusual opportunity for selling came to light. It then seemed advisable to employ a technical director to see that the work produced be of a high standard as to technique and design. To this end Miss B. E. Merrill, formerly head of the Arts and Crafts Department of Carnegie Institute of Technology, was called to New York the first of February. Since then the Design Committee and Miss Merrill have met frequently, and if the readers of the Bulletin could listen to the discussions at these meetings, they would realize how earnest and active is the effort to conserve the best of the old world's art in needle and bobbin work and to put on the market only those things which will develop a better appreciation of beautiful textiles in America.

This enterprise has demanded much research in order to secure just the right linens and threads for reproducing the old pieces. It has necessitated the dyeing of unusual materials and for this purpose one of the settlement houses is developing a dyeing department to meet the common need of all the groups.

Already there have come into the new Guild organization four groups of foreign workers—the Scuola d'Industrie Italiane, the Ukrainian Needlecraft Guild, the Bohemians of Lenox Hill, the Italians of Hamilton House, and also the Aquidneck Cottage Industries (office in New York), which gives employment to both foreign and native born in Newport, R. I. In this banding together there cannot help but be mutual benefit as is already proven by the spirit of the helpfulness shown by the older groups toward those more recently formed.

The material assistance to the producers is becoming daily more and more manifest, as for instance, the eager entreaty on the part of a group of Russian refugees to be given work by the Guild. In response to this appeal they are for the present being mothered and given work by the Ukrainian ("little Russian") unit, and a fund has been supplied by a member of the committee with which to buy the necessary materials for future work. Before long it is probable that with the assistance of the Guild regarding color, design and

UKRAINIAN EMBROIDERY<sup>1</sup>

use in the application of their own beautiful technique, they will be organized into a separate group. At their first meeting these women brought pieces they had saved in their flight from Russia, representing eight different kinds of embroidery and lace. What a wealth of material from which to draw in producing beautiful textiles for America!

Another example of meeting the present need is the case of a man out of work from the Ukrainian settlement, who brought in a guest-towel made according to the Design Committee's adaptation from an old piece. It has cross-stitch borders in old blue and red, and on the edge a tiny fringe with these two colors alternating in true Ukrainian fashion, for, as far as possible, the work is being kept true to type in each group.

1. Courtesy of the Peoples Institute.

The workers in charge of the Shinnecock Indians' needlework at North Hampton, Long Island, have just applied for membership in the Guild, not because they need any particular assistance, but because of the inspiration and general helpfulness that the cooperation will give.

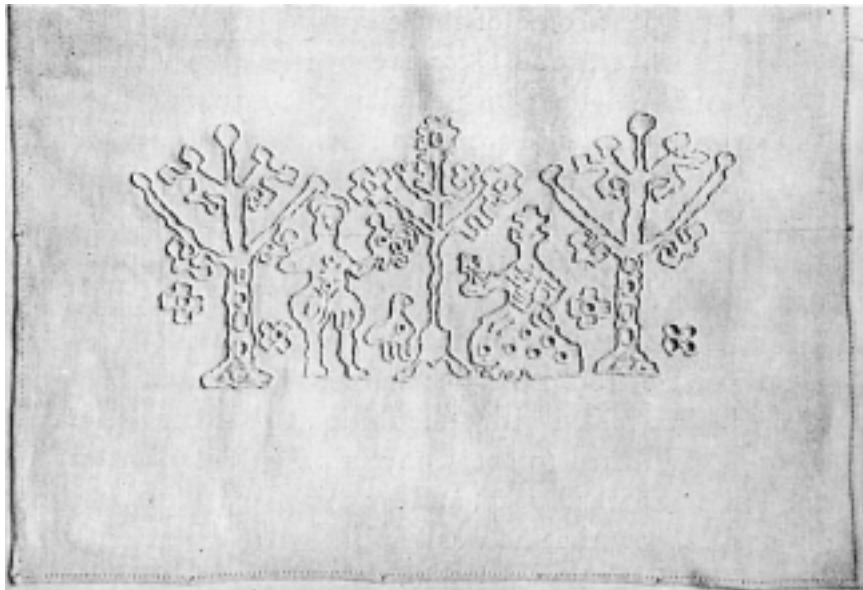
It is expected that little by little other groups, not only in New York but all over the country, will come in, so that there may be a nation-wide organization for the producing of different kinds of beautiful textiles that will have lasting merit.

Though the responses to the request for funds for carrying on this work have been encouraging, there is still need for further financial support until the enterprise is sufficiently developed to be self-supporting. There is need for a room which can be used not only as an office but also as a meeting-place for committees and a deposit for reference material, etc. At present the People's Institute are giving what little space they have to spare, but this is not adequate. Just now there is urgent need for a loan fund which can be used for the purchasing of materials wholesale. For instance, linens of the right quality at the present time are very scarce and when they are to be found the individual groups are not able to lay in a stock that will insure the fulfilling of future orders.

One of the most interesting activities of the Guild was the delightful exhibition, "THE NEW WORLD'S DEBT TO THE OLD WORLD'S NEEDLEWORK" held in the Arden Gallery, through the courtesy of Mrs. John W. Alexander. The gathering together of this wealth of embroideries was the work of Mrs. Robert Coleman Taylor, who for weeks was indefatigable in her search for textiles which would worthily represent each nationality, sometimes interviewing the consuls from foreign countries and sometimes drawing from the occupants of East Side tenements. Who shall measure the help in Americanization through these contacts and these common interests so near to the hearthstone of every foreign-born?

The Guild is to have a part also in the still larger Americanization effort, "America's Making," a festival and exhibit to be given this coming October.





SHINNECOCK INDIAN EMBROIDERY  
COURTESY OF MISS DORA FRANCKLYN

# PEASANT ART OF CENTRAL EUROPE

BY STUART CULIN

*of the Brooklyn Institute of Arts and Sciences*

A Paper read before the Club on the afternoon of  
April 26, in the drawing-room of Mrs. R. C. Taylor



AMONG the still vivid recollections of my childhood is a lecture I heard in the little country town where I spent some of my early years. Well I recall the speaker, robust, confident, dressed in black, the bare stage lighted with candles, the meagre audience scattered along the benches in front and the men waiting impatiently around the hot stove in the rear of the hall to take their women folk home in sleighs and Germantown wagons through the snow.

It was not the circumstances of this lecture that fixed it in my memory. It was the personality of the speaker and things he said, things that carried conviction to my youthful mind.

The times were troubled times and he spoke seriously and with deep feeling. I was filled with an ambition to become a man, a man of the world, and then to speak my mind on occasions as he had spoken. His name was Locke, and by this name I knew him.

Only now I know that he was known to the world as Petroleum V. Naseby, and that my early idol obtained a hearing, not as the serious man that he was, but as a professional humorist. Even then the cult of omniscience had begun its sway. Of course it has made great progress since then. I know now my early ambition was an illusive, unpractical dream. At the same time I still pursue it to find editors requesting me more or less politely to change my articles in conformity with accepted standards, and audiences accepting my outspoken utterances as attempts to be amusing.

Now, on this occasion, quite sure that I am addressing a society so earnest and well informed that I cannot be misunderstood, I throw caution to the winds and do not hesitate to be as serious as my natural instincts prompt me.

In the first place let me say that many of the customs which we

find among savagery, much of the decorative art we are led to admire among what we are led to regard as primitive people, are broken-down derivatives from higher cultures. In the same way, most of the art we find among peasants did not originate with them, but was borrowed from people in a higher social position. Contrary to the notion that is bound up with certain political theories, art does not spring naturally from the earth, but descended from above. Furthermore, while it is true that we find many customs surviving among peasants from remote antiquity, on the other hand the permanence of folk-customs generally is commonly overstated and this holds true of their art.

The peasant arts of Central and Eastern Europe, of Czechoslovakia, of Hungary, Austria, Servia and Roumania are the foundation of a great national industry. As such they have been recognized by the State, and their encouragement and conservation regarded as a matter of public polity, taking its place with the preservation of the forests and other national resources. These countries inherit, among the people themselves, the very thing we are trying to create and build up with the aid of our schools and museums of industrial art, with our arts-and-crafts societies, with our Art Alliance and all our widespread machinery for industrial art education. We are coming slowly to a realization that good taste finds its roots in these so-called industrial arts, and a few among us have come to understand that the artistic future of our industries, if not the very existence of the industries themselves, depends upon the skill of our specially trained artist craftsmen.

Embroidery and lace making are the two peasant arts that have the greatest practical importance in Europe. They are women's work and are carried on, uniformly, in winter by women and girls who work in summer in the fields. Their products were made for their own use. They made their own clothes, and their household treasures consisted of painted pottery and furniture and embroidered pillow covers and bed curtains, often kept merely for display, and woven of coarse linen from flax grown in their own fields. Even in their worst estate these peasant farmers were well-to-do, producing

their own food and making everything they needed to wear. These conditions were disturbed by the schools, by modern industrialism, by the coming of the railroad and easy intercommunication. Girls gave up their old beautiful peasant dresses and wore clothes of the newest and latest fashions from the shops. The home demand for laces and embroideries declined. The producers were prosperous. They could buy what they wanted ready made. The home industries of lace making and embroidery were threatened with sure and certain extinction.

At this moment these conditions excited the concern of many public-spirited men and women and the protection of the peasant industries was undertaken both by the government and by societies of private individuals created for the purpose. Embroidery and lace making were taught in the schools. In Austro-Hungary the work was directed from a central bureau at Vienna, a bureau that supplied patterns and arranged for the sale of the peasant wares. Ladies who were interested encouraged the work by ordering and wearing copies of the old national costumes, and the revival of these costumes became part of a patriotic propaganda. This extension of the local demand, however, was insufficient to furnish employment to the thousands of trained women workers. The large demand, the real, practical demand that had to be met if the work was carried on on a commercial scale was for finished garments adapted to present-day fashions. For such garments, made by hand and adorned with lace and needlework, there existed an almost unlimited sale.

Capital, of course, was required for such an enterprise, and highly intelligent direction. This work was assumed by private societies in the various capitals such as the Zadruha in Prague, the Isabella in Pressburg, with corresponding societies in Vienna and Budapest, and again, in the countries without the monarchy, such as the Albina in Bucharest, the capital of Roumania. I found the efforts of these organizations broken down and interfered with as the result of the war. In the first place, the peasants themselves were more prosperous and had not the same incentive to labor. Again, the machinery of direction and of sale which had been exercised from

Vienna had been destroyed. The new governments, notably Czechoslovakia, had not re-created it effectively, and the old, disinterested leaders of the movement had been displaced for new, untrained men. The "Isabella" had been under the patronage of the Austrian Archduchess and the work had been carried on under her personal direction in her palace in Pressburg. Everywhere the heads of these societies asked me to intercede for them and enable them to re-establish direct relations with large distributing firms in America.

As the outcome of these private societies and the direct patronage of the government there exist published pattern books in which every form of Central and Eastern European needlework has been reproduced in colors. It is difficult to realize the attention that has been paid to the publication both of designs and of national costume, and for the latter, one finds not only the customary pictures, but full-sized paper patterns with the embroidery, as well. These books were designed for the use of schools. Contrary to the statement widely repeated to me, I found that embroidery and lace were not copied directly by the workers from old examples, but rather that the designs are drawn with a free hand from memory by old women, one or more of whom live in every town or village. These women were kept busily employed, going about from house to house and tracing their old and well-remembered patterns with a lead-pencil directly upon the linen. The range of their patterns is limited, and their themes few in number, but such is their skill, that, while they do not invent, they so vary their designs that no two are ever precisely the same. The silk and yarns now employed are bought in village shops where one sees the same garish aniline colors that now disfigure so many of the present-day embroideries.

The well-fitting silk bodice, that is such a charming feature of the dress both of girls and women, is made, I am told, by a dressmaker who is always found in the villages, and who cuts and sews the linen foundations for the brocades and embroidery. I saw such linen foundations ready made in some of the village stores. In the old days the independence and self-sufficiency of the peasants in their own communities was maintained by monthly and annual fairs held

in the market towns, fairs in which the people trade their own commodities with each other. I attended such a fair held monthly in the old town of Tyrnau in Slovakia. The women had come in from all the neighboring countryside and occupied the principal streets, where, all dressed pretty much alike in work-day clothes, their heads uniformly covered with a white cloth, they had set up their market. Each commodity had its special place and street. Leather and boots and shoes were notable, while lace and embroidery, the most important, had the first place. Their venders were drawn up in two files, facing inward in the center of one of the streets, and the buyers crowded between the lines, bargaining for the old clothes that were extended to them on either side. I could find nothing interesting, nothing valuable, discovering later that these people were very well-to-do and were offering only their cast-off garments. It is very difficult for the visitor to buy old and beautiful embroideries. The original peasant owners do not care to sell them and the old things offered in the shops are for the most part valueless. The new complete costumes made for sale are seldom of linen, for which white muslin is almost invariably substituted. As for the elegant garments made in fashionable styles, it is asserted generally that only their shapes are changed and that the peasant designs are scrupulously maintained. There are students who declare that these new creations result in the death of the peasant art. However that may be, without the support that this art receives from the well-managed societies that order and sell the work, I am sure that the art must perish. I may remark in this connection that the fine new work, in spite of the very low rate of wages, is not relatively so very cheap, being about identical in price with what similar work would cost here if made by machinery.

The patterns of the laces and embroideries, deservedly so admired, are accepted without much inquiry as to their source, it being understood that they have been handed down among the people for countless generations. Mr. Stibrál, the learned President of the Zadruha in Prague, told me that the chief sources of information concerning the old art of the Slavic peoples is to be found in their textiles. Some

little sculpture and some painting remain, but the embroideries represent the chief and almost sole survival. I sympathized deeply with Mr. Stibral in his vigorous and practical efforts to preserve the old traditions and in his opposition to the new "international" art, itself a concrete expression of social and political theories. At the same time I did not cease to pursue my investigation into the origin of the lace and embroidery patterns, arriving at last at the conclusion that in large part they were a more or less recent intrusion, due to recent Turkish influences and more or less harking back to India and Persia, through Turkey, for their origin. This idea is confirmed as one travels eastward in Europe to the countries more recently under Turkish influence. In Hungary I learned that even after the Turks were driven out, male Turkish slaves were esteemed as embroiderers and as such were regarded as valuable property. Furthermore, when it comes to the scrutiny of individual pieces of embroidery, such as are contained in the collections of the great national museums, it is clearly apparent that they may be divided into two groups, one the work of ladies in the castles and great houses and the other of peasant women. The specimens in these two groups are to be distinguished only by their difference in quality. It was the custom for the village girls to go into service in the great houses and learn domestic arts. Another probable source of peasant patterns is thus revealed, while the presence of ecclesiastical ornament, of ornament borrowed from altar cloths and church vestments, suggests another clue.

Whatever may be the antiquity of the devices on our embroideries, however, or the place from whence they came, they are precious as records and full of inspiration. One may say they depend for the beauty upon their color, but what could be more beautiful than some of the embroideries done in white alone? The materials I have assembled as the result of my recent visit in Eastern Europe confirm my original impression that a vast wealth of precious documents, for the most part practically unknown to us, still remained there. The continued existence of home industries, as well as their revival, is bound up with social and economic conditions over which

there is little possible control. At the same time, it is possible for us at least to preserve the records of these fleeting arts to the direct advantage of our manufactures and the general enrichment of our artistic consciousness.

It is not without importance that we should know the history of design. Through this knowledge we are led to return to the source. Through this knowledge we are led to the East and not alone to Turkey and Asia Minor, but to the purer and still more fertile fields of Persian and Hindu art.

The original making of pictures and decorative patterns was with the full brush, with a brush in the way that still survived in the Far East. It was no filling in of traced patterns from which we are only now escaping in our own art of picture painting. The embroiderer I found in Eastern Europe was exercising no artistic or inventive talent of her own. She was doing the thing we know so well: filling in traced patterns, made by a village artist in whom alone reposed the tradition.

The technique of weaving enfeebles design. The technique of embroidery enfeebles design. It is necessary we should refresh ourselves, if not directly with nature, at least by contact with those who see nature with fresh and unsophisticated eyes. It is for this I urge excursions not only to the border lands such as I have visited and described but to the East itself.



## THE CLUB EXHIBIT AT THE ARDEN GALLERY



THE Club is again indebted to Mrs. John Alexander and Mrs. Rogerson, whose gracious hospitality once more placed at our disposal the large gallery of the Arden Studios for the Spring exhibit which launched the Guild of the Needle and Bobbin Crafts. The Guild, which is now an independent organization, is the outgrowth of the Guild Committee of the Club, a committee whose interest was devoted to the work of the various groups in New York and elsewhere producing work inspired by the native needlecraft of our foreign-born population.

The exhibition was described as illustrating in a measure the new world's debt to old-world needlecraft and represented in a concrete form the inspiration available to American craftsmen, and particularly to needlewomen, in the exquisite fabrics brought into this country by the incoming population from foreign shores. It also marked the opening of another approach toward the Americanization of immigrant women by expressing to them, and especially to the younger generation, our appreciation of the art of their native lands.

Thanks to the untiring energy of the Chairman of the Exhibition Committee, Mrs. Robert C. Taylor and to the enthusiastic support of the Guild's Executive Director, Miss McDowell, hundreds of beautiful embroideries were gathered in from all parts of the city, and the finished exhibit was a blaze of color in which every shade of the spectrum was represented.

The exhibition was opened on April 13, with a morning reception to the members of the Club, followed by a luncheon at the Hotel Chatham, at which addresses were made by Mr. Whiting Williams, the first speaker, who is devoting himself to the study of our foreign population in factory life. The next speaker was Mrs. Vernon Kellogg,

whose book "Bobbins of Belgium" brings home to us the work done among the Belgian lace makers during the war, and whose first-hand information regarding the newly organized lace schools there was of intense interest. The last speaker, Mr. De Forest Baldwin of the People's Institute, gave a brief sketch of the work of that organization along the lines in which the Guild is interested.

The following Tuesday, Governor Miller accepted an invitation to visit the exhibition while in town for the ceremonies of the Bolivar celebration, but was detained with the President, and obliged to send his regrets. On this occasion several countries, Russia, Ukrainia, Czechoslovakia and Jugo-Slavia were represented by foreign-born women in their native costumes, who as they moved about the room, added a kaleidoscopic note to the brilliantly hung walls of the background.

The aim of the Hanging Committee was to center the attention of the visitor upon the keynote of the display, the American section. This was placed at the east end of the room, where a delightful group of Colonial furniture and embroidered hangings represented the needlecraft of our forebears. At the west end of the gallery the picturesque display of peasant head-dresses and costumes from Central Europe, lent by the Brooklyn Institute of Arts and Sciences, formed a brilliant feature of the room, while the side walls represented the works of the various European countries on one side with the glowing fabrics from the Far East, Morocco and Spain on the other.

In smaller cases, collections of needlework implements of all kinds were shown, supplemented by a group of free-standing lace pillows from different countries. In the center of the room modern work of the various industries was placed side by side with the old fabrics from which the inspiration was derived.

The interest awakened by the exhibit drew a large attendance and the following letter indicates a cordial appreciation of the constructive lines along which the work of the Guild is being directed:

STUDY OF METHODS OF AMERICANIZATION  
CARNEGIE CORPORATION

## THE GUILD OF NEEDLE AND BOBBIN CRAFTS:

The exhibition of "The New World's Debt to the Old World's Needlework" typifies the most promising and effective method of Americanization. In our study of numerous and varied methods of uniting native and foreign born we have found these methods successful to the extent that use was made of the capacities and interests of these new Americans. When the valuable qualities they bring can be given a place and recognition in American life, they are tied to America in the strongest possible way.

Your exhibition, however, has a special interest because it applies the principle just stated to the life of immigrant women. They have been the least in touch with American life, and less has been done to unite them solidly with the native born. To the extent that their needlecraft can be made to meet demands of America for textile art, you will not only tie these women to our country, but add a decidedly necessary element to our national life.

Yours truly,

ALLEN T. BURNS, *Director*

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**BOOK NOTES**

DE LANTSHEERE, A. CARLIER: TRÉSOR DE L'ART DENTELLIER.

Répertoire des Dentelles à la main de tous les pays, depuis leur origine jusqu'à nos jours. Ouvrage publié sous le patronage de la CHAMBRE SYNDICALE DE LA DENTELLE DE BRUXELLES. G. VAN OEST & CIE., EDITEURS, BRUXELLES ET PARIS. Prix de l'ouvrage en souscription: 100 francs. 1921.

BOOK OF AMERICAN SAMPLERS published by the Massachusetts Society of Colonial Dames of America. Boston, 1921.

## CLUB NOTES

THE ANNUAL MEETING of the Club for 1921 was held at the Metropolitan Museum of Art on the afternoon of February third. The meeting was well attended and the interesting reports of the different committees showed marked progress in the Club's activities during the past year. That of Mrs. Mansfield, the retiring Chairman of the Guild Committee, promised a bright outlook for the splendid work so well organized under her efficient guidance.

The Committee on Traveling Exhibits reported increased demand for the collections offered by the Club, and appreciative testimonials were read from the different museums and schools where the laces had been shown.

The Publication Committee reported the publication of three parts of *Antique Laces of American Collectors*, and stated that the completed volume would be ready within the year. With the issuance of Part Four the price to non-subscribers will be advanced to \$75.00.

At the close of the business meeting the Club was addressed by Miss Edith R. Abbot, of the Museum Staff, who gave an illustrated lecture on *Textile Fabrics in Flemish Art*.

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The death of Miss Mary Perkins Quincy, President of the Litchfield Auxiliary of the Needle and Bobbin Club, will not only be a great sorrow to all who knew her, but a most serious loss to the Club. Her enthusiasm, interest, and knowledge were an inspiration to all associated with her and did much towards placing the Auxiliary in the enviable position it now holds.

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## FIELD NOTES

RECENT MUSEUM ACCESSIONS. Members of the Club who are deft with their fingers and interested in Italian needlework, will find delight in a beautiful collection of "glands" or tassels of the sixteenth and seventeenth centuries recently presented to the Museum by Mrs. J. Pierpont Morgan, Jr., who, interested in the revival of hand-made fabrics, stipulated in the gift that they were to be made available to hand-workers for reproduction, especially members of The Needle and Bobbin Club, or workers recommended by them.

Another feature of special interest to bobbin-lace makers is the Ida Schiff collection of Italian pillow laces of the sixteenth and seventeenth centuries, from simple edgings of exquisite delicacy to the more elaborate Van Dyck points shown in the ruffs of Flemish and Dutch portraits. All are available in the Study Room of the Museum, and photographs may be had at small cost.

## THE NEEDLE AND BOBBIN CLUB

ORGANIZED FEBRUARY 8TH, 1916

Headquarters in New York City

### THE AIM OF THE CLUB

**T**O stimulate and maintain an interest in hand-made fabrics—lace, embroidery, weaving, tapestry—and to centralize such interest: to help in the maintenance of a high standard for decorative art.

### ADVANTAGES

**LECTURES** on kindred topics by eminent authorities.

**NOTICES** of sales, exhibits, books, and magazine articles mailed to enrolled members.

**BULLETIN**, illustrated, containing papers on allied subjects, bibliographies, and working patterns, published semi-annually; advertisements of teachers, schools, books, workers' supplies—thread, wool, bobbins; articles for sale—antique lace, et cetera.

**CIRCULATING LIBRARY** available to members—books free for one month: two cents a day rental thereafter; express charges payable by borrower.

**WORKING PATTERNS** from museum specimens for sale at minimum prices.

**EXHIBITIONS** by club members and their friends.

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# ANTIQUÉ LACES OF AMERICAN COLLECTORS

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Produced under the auspices of The Needle and Bobbin Club.

TEXT BY  
FRANCES MORRIS  
AND  
MARIAN HAGUE

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