

NK
9100
137
Text.

THE BULLETIN OF
THE NEEDLE AND BOBBIN
CLUB
VOLUME 6 NUMBER 1
1922

ANTIQUÉ LACES OF AMERICAN COLLECTORS

Produced under the auspices of The Needle and Bobbin Club

TEXT BY
FRANCES MORRIS
AND
MARIAN HAGUE

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

Part IV, the final issue of plates is in the press, and the text in a separate volume, will be published in the near future, at which time the price to non-subscribers, will be advanced to \$75.00.

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

PUBLICATION COMMITTEE

FRANCES MORRIS MARIAN HAGUE
RICHARD C. GREENLEAF GERTRUDE WHITING

Published for The Needle and Bobbin Club
by
WILLIAM HELBURN, INC.
418 Madison Avenue, New York



CUOLA D'
INDUSTRIE
ITALIANE

48 KING STREET
Tel. Spring 330 NEW YORK
(formerly 177 MacDougall St.)

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

MRS. RAYMOND BELL

Real Laces

Antique and Modern Laces for
Personal and Decorative Uses

WEDDING VEILS
AND LACES
A SPECIALTY

Repairing, Cleaning and Tinting

1 EAST 45th STREET

NEW YORK

Telephone 1622 Murray Hill

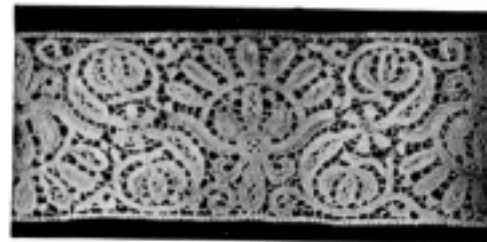
The
DEVONSHIRE
LACE SHOP

54 WEST 57th STREET

- COLLECTORS' SPECIMENS
- HOUSEHOLD LACES
- BRIDAL VEILS
- BABY CAPS & EDGINGS

Marian Powys suggests that ladies should
leave their laces to be cleaned and repaired
when away in the summer time

Telephone Circle 4655



SARA HADLEY

LACES

ANTIQUE AND
MODERN

COLLECTION PIECES
A SPECIALTY

9 EAST 35TH STREET
NEW YORK

WANTED

Back numbers of The Bulletin of the Needle and Bobbin Club

Volume I Number 1
Volume I Number 2

*Anyone willing to dispose of these numbers is requested to communicate with
Mr. R. C. Greenleaf, Lawrence, L. I., N. Y.*



MRS. WILTBANK

22 East 48th Street

*Italian Linens
Laces*

ANTIQUÉ AND MODERN

Italian and Spanish Pottery

INTERESTING ANTIQUES GATHERED BY
MRS. WILTBANK DURING HER RECENT
TRIP IN ITALY AND SPAIN WILL BE ON
EXHIBITION

GRANDE MAISON
de BLANC, INC.

FIFTH AVENUE, 44th & 45th STS.
NEW YORK

SAMPLE LACES

of the

XVII and XVIII Centuries
suitable for collections

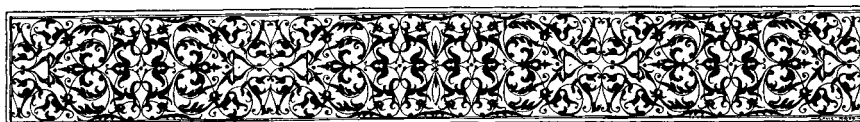
BULLETIN OF THE NEEDLE AND BOBBIN CLUB

VOLUME VI

NUMBER I

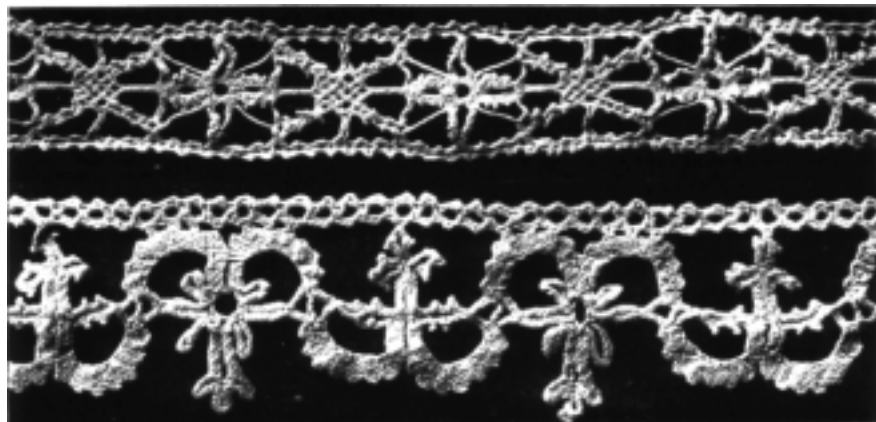
CONTENTS

	PAGE
Frontispiece. Portrait of Catherine de Medici by François Clouet COURTESY OF THE KLEINBERGER GALLERIES	2
“Le Pompe.” A Study of the Technique of Sixteenth Century Bobbin Laces - - - - - BY MME. L. PAULIS	3
Notes on the Needlework of South Eastern Europe - - - - - BY LOVINA S. SMITH	15
Club Notes Annual Meeting.—Exhibitions.—Litchfield Auxiliary.—The Amateur Auction.— Miss Morris’s Address	23
Field Notes Belgian Lace Industry	30
Book Notes The Lace and Embroidery Collector.—Geschichte der Gobelinwerkerei.—Rassegna d’Arte Diretta.—La Revue de L’Art.—Samplers and Stitches.	32
List of Officers The Needle and Bobbin Club The Guild of the Needle and Bobbin Crafts	33, 34





PORTRAIT OF CATHERINE DE MEDICI, (QUEEN OF FRANCE)
WIFE OF HENRY II
BY FRANÇOIS CLOUET
FRENCH, EARLY SIXTEENTH CENTURY
COURTESY OF THE KLEINBERGER GALLERIES



ITALIAN BOBBIN LACE, SIXTEENTH CENTURY

“LE POMPE”

A STUDY OF THE TECHNIQUE OF SIXTEENTH CENTURY
BOBBIN LACES

BY MME. L. PAULIS *

THESE notes on the technique of the laces in the designs in “Le Pompe” (“The Poms”), the earliest known pattern book for bobbin laces, will be of interest to students of the historical development of the craft as well as to those who make lace.

The first edition of this book was published in Venice in 1557. Froschower’s book of patterns for bobbin lace was published in Zurich in 1560,† repeating many of the patterns which had appeared in “Le Pompe” and saying that Venetian merchants had been bringing such laces to Switzerland since 1535.

The old pattern books and even the reprints of them are so rare that our readers will be glad to see these selections from one of the most important.

The designs in this volume may be divided into two groups of entirely different character. Those of the first group show the geometrical combinations of plaited lace, composed simply of braided lines which in-

*Madame Paulis is teacher of lace designing for the Society of *Amies de la Dentelle* in Brussels, and is the author of a manual, *La Dentelle aux Fuseaux, Dentelles à Fil Continu* published by the Society of *Amies de la Dentelle*.

†ED. NOTE—Several authorities place Froschower earlier, cf. Dreger, Palliser, Strange, etc.

terlace to form the design, (Fig. 1, page 3, of "Le Pompe,") or again in others, the braidings, which in the execution of the pattern would translate a *line* of the drawing, expand in many instances into surfaces composed of "cloth stitch," or the more open stitch known as "wire ground," while other designs are composed entirely of the "wire ground," *passée tordue* (Fig. 2).

The execution of these designs is generally simple and easy. Nevertheless some of the combinations of plaitings or braidings, and some of the multiple crossings require ingenuity and a perfect knowledge of the resources of the craft.

For example to execute the motif of the squares of model a, Fig. 1, one must place the plaited lines as shown in the sketch a, of Fig. 4. The three crossings of the center of the figure, executed successively, are all held by the same pin, placed when the first crossing is made and taken out and replaced twice more in the same hole, in such a way as to support the two additional crossings.

A similar case presents itself in model b, of Figs. 3 and 4. The execution of the motifs separating the squares should be done as in diagram b' Fig. 4. The successive crossings are so many in the center of the figure that one cannot expect a very satisfactory effect in the finished work.

The third model (a, Fig. 5) also requires ingenuity (cf. diagram c, Fig. 4). The most simple manner of carrying out the crossings of the plaits at the spot where the two loops meet is indicated in sketch c' of the same Fig. 4.

Similar difficulties will be found in other models, where certain details which in the pricking seem at first sight very logical, present some difficulties in execution. For instance the loops which fill the center of the square motifs of the model b, in Fig. 1, and all the loops as well as the star-shaped motif of the model a, Fig. 2. If one keeps to the technique of plaited lace as seems the logical way, each of the curves forming the loops (those marked with an X) should be formed, not by a braid of four threads as in most of these laces, but by two tie-bars of two threads each, crossing each other (diagram d Fig. 4). The two strands of the "brides" or tie bars lying close together (not separated as in diagram d'), give the same effect as a braided bar. (See a, Fig. 6, showing the execution).

As for the star-shaped motif, it can only be executed according to the

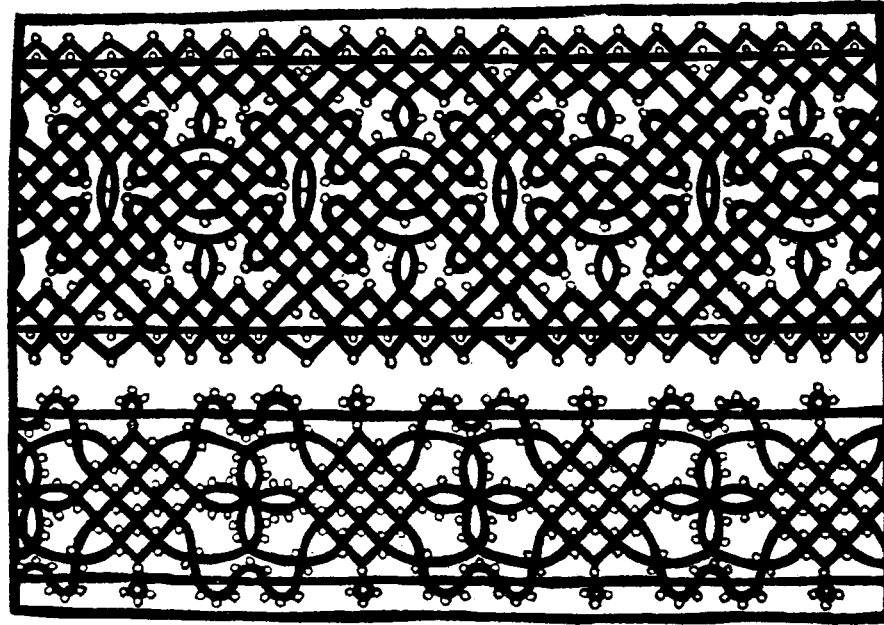


FIGURE 1. PAGE 3 OF "LE POMPE"

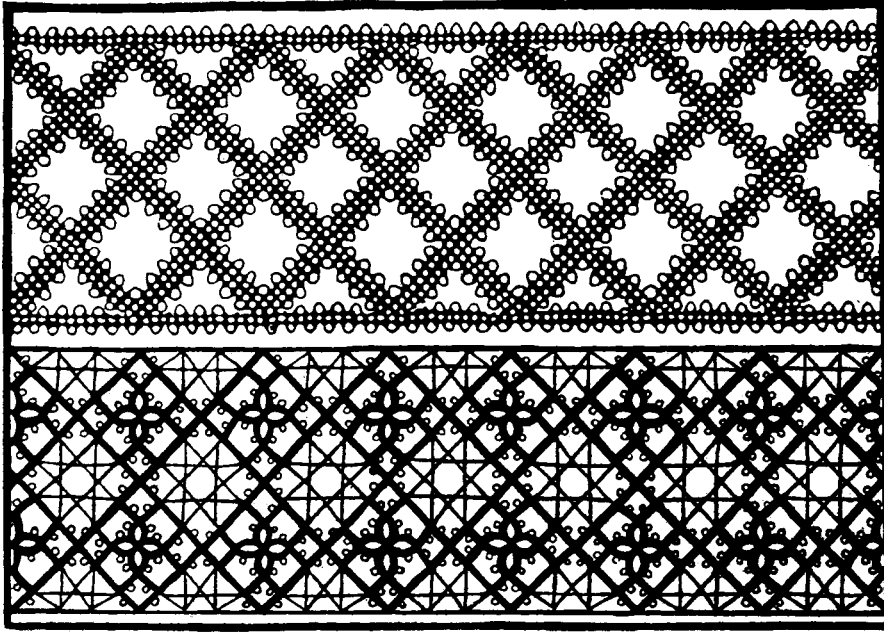
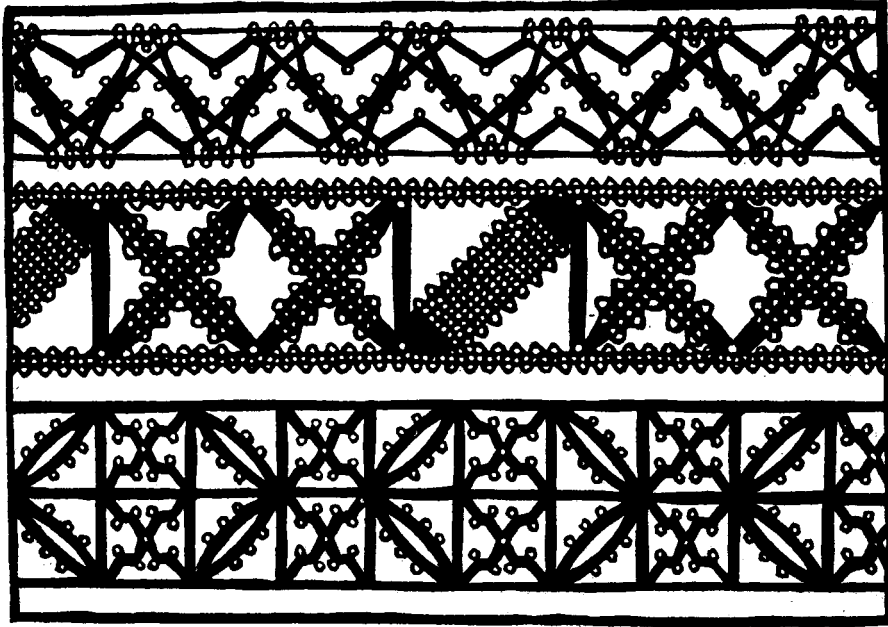
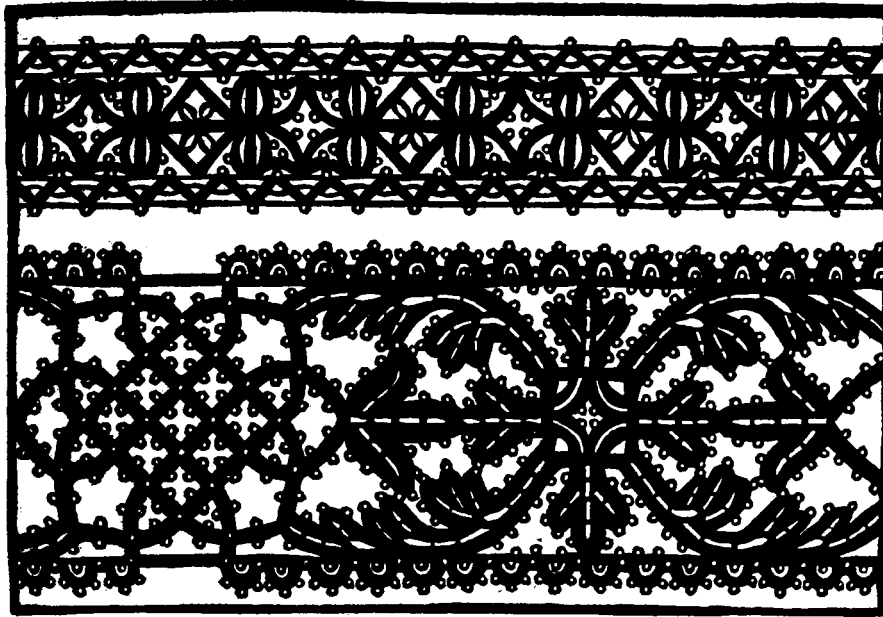


FIGURE 2. PAGE 28 OF "LE POMPE"
 FOR EXECUTION OF THE STAR-SHAPED MOTIF IN MODEL a, SEE
 DIAGRAM e FIGURE 4 AND b ON FIGURE 6



a b c
 FIGURE 5. PAGE 21 OF "LE POMPE"



a b
 FIGURE 3. PAGE 11 OF "LE POMPE"
 FOR EXECUTION, OF MODEL D, SEE B, FIG. 14

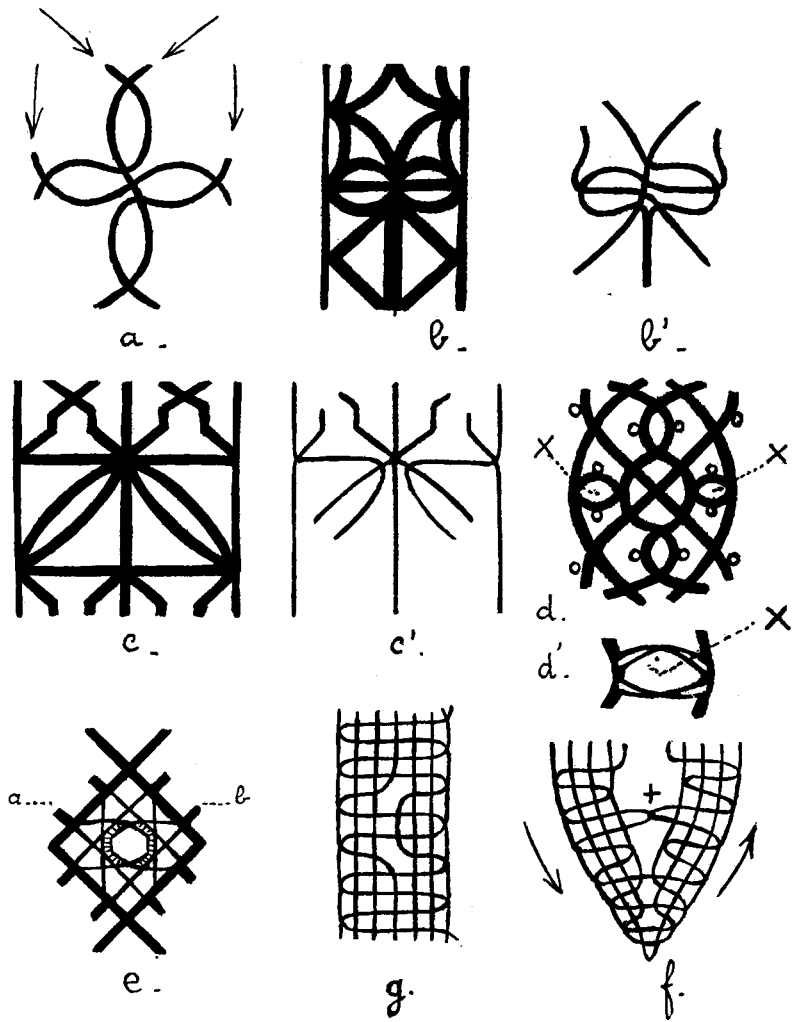


FIGURE 4. EXPLANATORY DIAGRAMS

In sketch *f*, the arrows mark the direction of the work. When half the point is made, the position of the lace pillow must be changed in order that the work may be continued in the direction of the right hand arrow. The + indicates an "accrochage." Each line in *g* and *f* in reality would be composed of two threads, "*les voyageurs*."

diagram e, Fig. 4. The braid a, coming from the left crosses the braid b, coming from the right. Each of these braids continues after the crossing, to follow the line of the octagon forming the center of the star. (Cf. model b, Fig. 6, showing the execution.) Thus the thickness of the contour lines of this octagon is greater than that of the lines of the rest of the star, which the printed pattern does not indicate.

It is possible that this omission may be an error of the engraver, as it would not be probable that the author of such well-composed designs would be guilty of such negligence. The engraver who probably did not know the technique of lace, might easily have made such a mistake.

These slight defects may be found in various parts of the book, for instance on page 3 (Fig. 1, model a), where the marking of picots at the angles of the squares is incorrect.

Besides this, in a certain number of models the thickness of the line in the drawing does not correspond to practical execution. All the models of the first group have a solid and heavy air, like *passementerie*. The workmanship had to be extremely firm and close because often the angles, loops or curves are not supported by any cross bars, and the accumulation of crossings in one place which is so often found in these patterns is intolerable unless the work is very firm.

The title of the book, claiming to present patterns *per poter far Cordelle, ouero Bindelle, d'oro, di Seta, di Filo, ouero di altra cosa*, is moreover the confirmation of this fact, that the designs were for *passementerie* as well as for lace.

What is the exact meaning of *Cordelle* and *Bindelle*? The author of the preface of the reprint made in Vienna in 1879 translates them by the French words "*cordelette, cordelière et bandelette*," which do not seem quite exact.

But whatever the material for which these designs were made, whether linen thread, or what we now call "cordonnet" (fine cord), gold thread, silk or hemp, the processes of the work are incontestably the braiding and weaving processes of plaited bobbin lace.

Certain models made up of interlacing lines of equal thickness, make one think of *soutache* work, but in other analogous designs, the spreading of the lines into flat surfaces proves that the patterns were meant to be executed by the braiding of bobbins.

So if there is uncertainty as to the purpose of these designs, if it is

possible to call them *passementerie*, it is equally correct to call them *laces* in the accepted use of the word.

The same uncertainty results from the study of the patterns of the second group. One might consider them as being of quite a different type and not permitting any sort of comparison with the preceding ones from the technical point of view as well as from their appearance, if certain designs did not act as intermediaries between the two groups.

A number of the designs, in fact, present a combination of geometrical

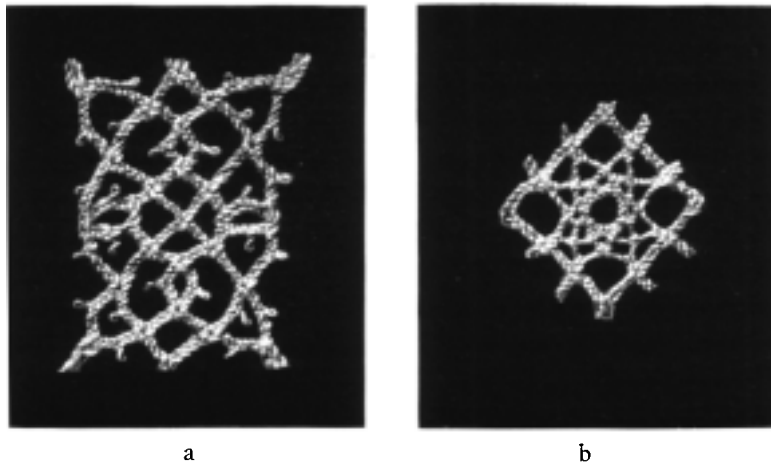


FIGURE 6
SHOWING THE EXECUTION OF d, FIGURE 4 AND e, FIGURE 4

lines, and of loops and curves more or less freely disposed. Such as, for example, the model shown in Fig. 7, and others in which the geometrical element only occupies a secondary place, but which has, nevertheless, the technical character of the first group. It is, then, a question of the same sort of work. The element of *plaiting*, however, gives way almost entirely to the element *weaving* or *cloth stitch*.

If the execution of the models of geometrical type demands ingenuity in the study of the working out of the plaited strands, that of the models of the second group demands an extreme technical cleverness.

The designs show curving inflections, often very delicate in drawing; spreading forms, sharp points, a compact or elegant line sometimes even slightly baroque, but requiring skilful technique in its execution. This

technique may be compared in certain ways to that of typical Bruges laces of the present day. The worker's cushion would have to be turned as in making Bruges lace, to permit the worker to follow the curves of the lace in working always from the top downward. A crochet hook would have to be used to connect the part of the work in process to the parts already finished by the process known as *accrochage*, the English phrase being *taking a sewing*. (Diagram f, Fig. 4).

The points, or parts of the design which diminish in width and then swell once more to their original dimensions, could only be obtained, as in Bruges lace, by the taking out of threads, laid aside for a while and then added again.

The numerous holes which ornament and lighten most of the solid surfaces of the lace could only be the result of the manœuvre known as *change of weavers*, which consists in abandoning the two *weaver* bobbins at a designated place, replacing them by two of the *passives* or hanging bobbins, which causes a sort of defect in the texture, making a little opening. (Diagram g, Fig. 4).

These different operations, the taking out and adding of threads and the *change of weavers* and the hookings, *accrochages*, permit the execution of all the models, although the difficulties are plentiful. (Cf. Fig. 8, model a, and its execution Fig. 8A).

In a certain number of designs the thickness of the lines does not correspond with reality. The working of these models therefore could not be exact except by the process of cutting threads or of adding them again according to need. It seems that these differences might again be errors of the engravers, because the author of the designs seems always to have taken pains to make the forms pass from one end of the composition to the other, without interruption, in a manner that ought to have rendered this technical process unnecessary. But one must not take that entirely for granted. The idea of adding threads or of cutting them must have been a logical consequence of the diversity of the forms in the models of "Le Pompe." The worker must have been tempted in certain cases, in order to carry the model out faithfully, to cut some encumbering threads or to add some, which is an easy thing to do and passes unperceived.

In one of the most complicated designs on page 22, (Fig. 9, model a) a little fantastic "personage" which forms the central motif, confirms this

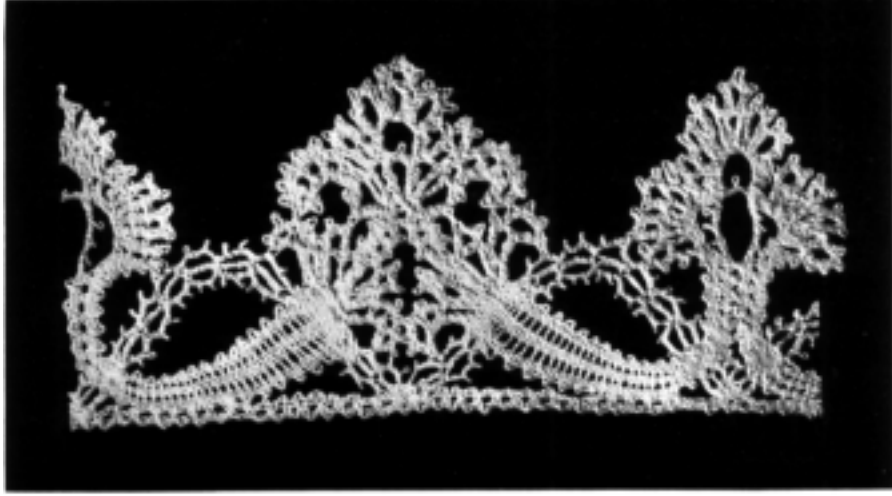
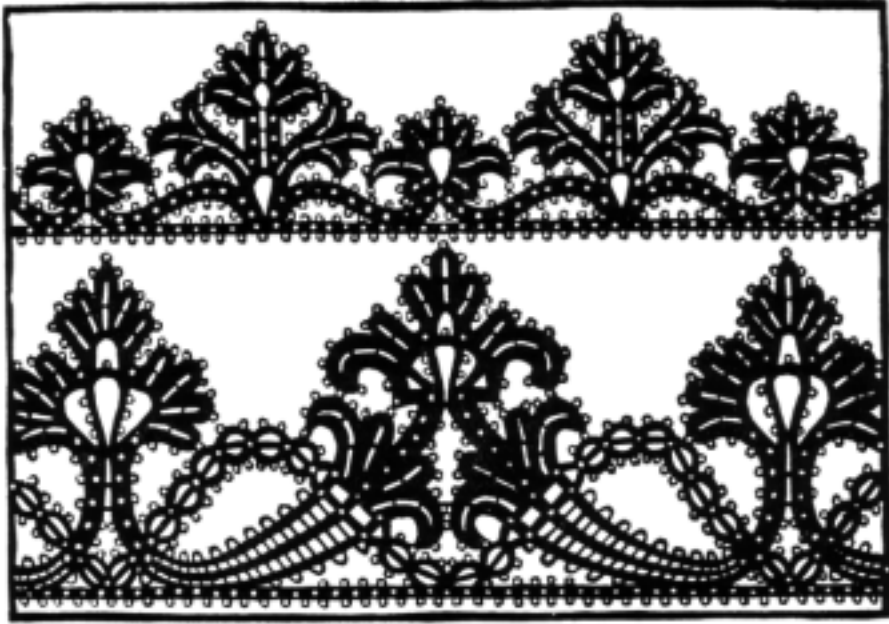


FIGURE 8 A
SHOWING THE EXECUTION OF MODEL a ON PAGE 26
OF "LE POMPE"



^D
FIGURE 8. PAGE 26 OF "LE POMPE"

supposition. It proves also that technical difficulties did not discourage either the designer or the worker, and in consequence one must admit that at the time when these designs were published, the craft was already highly developed and consequently ancient.

The somewhat heavy and compact aspect of these models is that of passementerie, but here as in the designs of the first group one is obliged to admit the close relationship between the two crafts of passementerie and lace, because of specimens that have come down to us presenting exactly analogous decorative character and which are incontestably laces. Executed in a comparatively fine linen thread, they are more delicate, more light and open than the patterns of the book, but otherwise the same.

The most remarkable of these examples is the splendid cover in the Victoria and Albert Museum supposed to have been made for Philip IV of Spain. The insertion which surrounds it is conceived entirely in the spirit of the models of "Le Pompe" and the technique is identical, although some parts are executed by the process of non-continuous threads. This cover is illustrated by Ricci, "Italian Bobbin Lace," Figs. 37 and 38; also by Mrs. Palliser, Plate XXXVI to face p. 110; and in "Old Lace," by M. Jourdain, plate XV to face p. 19.

Of a similar workmanship, although lighter, as is characteristic of Flemish work and of a comparable decorative style, are the ornamental panels uniting the groups of figures in the cover of Albert and Isabella, belonging to the Museums of the Cinquantenaire at Brussels. After the study of these models of "Le Pompe" one is led to conclude that the transition between lace and passementerie was imperceptible and that the laces which come under the category of guipures, that is, laces without *réseau*, were simply passementerie made of finer linen thread, white, rather than of silk or gold. They only differed in the matter of material until the time when the world realized that it might ask of lace a different effect, that of lightness and delicacy, which gave the fabric its particular characteristic.

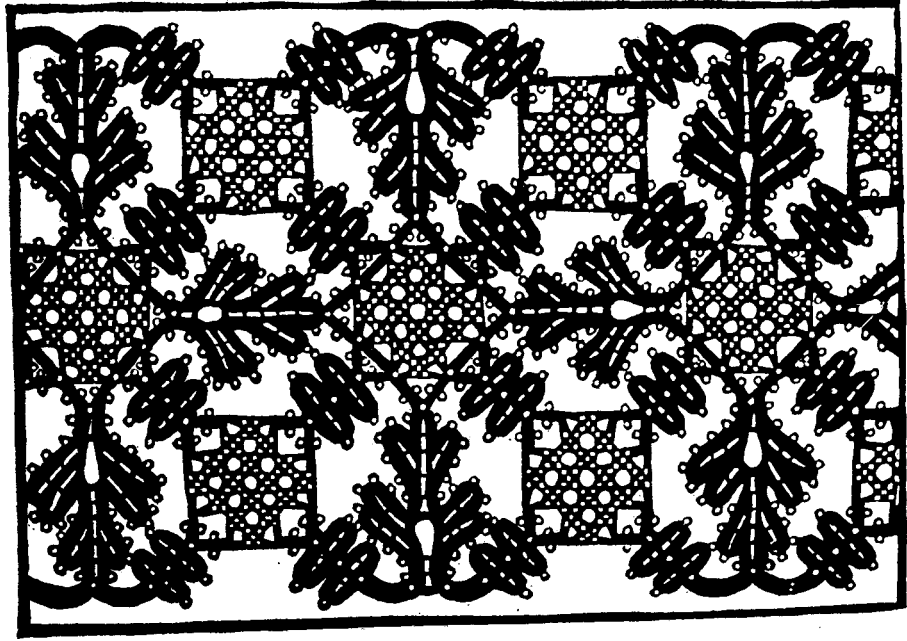
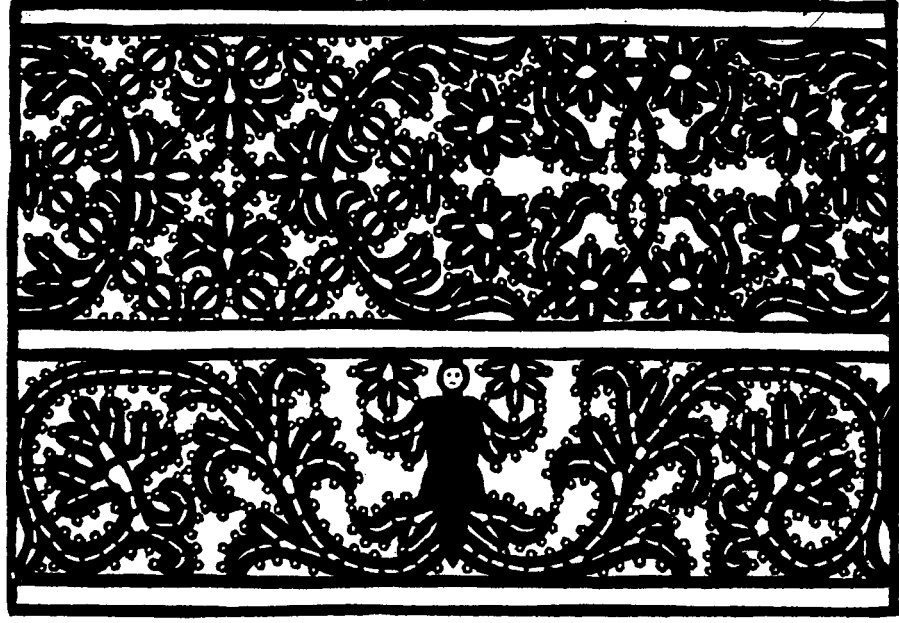


FIGURE 7. PAGE 2 OF "LE POMPE"



a
b
FIGURE 9. PAGE 22 OF "LE POMPE"



HUNGARIAN WOMEN WEARING THE RED
EMBROIDERED BLOUSE AND APRON



MAGYAR (HUNGARIAN)
CHILDREN IN THE
MARKET PLACE



MAGYAR GIRLS IN SUNDAY ATTIRE WEAR-
ING THE FLORAL CROWN AND
GAY RIBBON

HUNGARIAN COSTUMES



FIGURE I
MACEDONIAN WOMAN-WEAVER

NOTES ON THE NEEDLEWORK OF SOUTH EASTERN EUROPE

BY LOVINA S. SMITH*

ALL of Eastern Europe has the same penchant for gay colors in native costume that is found in Southern Russia; but in many districts the contact with urban life has modified some of its original picturesqueness. In the mountainous districts of the interior, however, the dress of the peasants still retains the archaic cut of by-gone days, and the collector may still find typical examples, if he has the courage to venture into these remote districts.

In the large cities of Hungary and Roumania—Budapest and Bucharest—modern European costume prevails; the shops are filled with the latest Parisian modes, and peasant dress is the exception. Only on feast days when the country folk flock to the cities in gala attire, can one realize the great variety of costumes available in this part of the world, Hungary alone counting within her borders some fourteen different

*Ed. NOTE: This article is based on travel notes furnished by Miss Lovina S. Smith, who has recently returned to Budapest, where for many years she has made a special study of the peasant life of southeastern Europe. The illustrations accompanying these notes have been supplemented by material from the textile collection of the Metropolitan Museum of Art.

nationalities; and Macedonia, twenty within her small territory, each one with its individual type of blouse, coat or jacket, and its own peculiar color scheme.

And the same prodigal use of color prevails in the dwellings of these people; the Roumanian paints the window sash and base-board of his house with a peculiar shade of blue; the Slovak, on the other hand, is partial to chrome yellow in his house-trim, while the Magyar marks his residence by tall gate-posts elaborately carved and painted—a land, teem-



FIGURE 2

MAGYAR PEASANT COATS
WHITE FELT WITH BLACK CLOTH APPLIQUÉ

ing with delightful possibilities, but still remote from creature comforts and modern tourists, especially in these latter years.

In all of Hungary there is no costume that surpasses that of the Magyars; these people, who are looked upon as the native Hungarians, are descended from a Finno-Ugrian tribe that invaded the country in the ninth century.

The male attire in this district is most gorgeous; the jacket sometimes of velvet with gold embroidery, and the richly embroidered vest reflecting the splendor of the orient. The most striking feature, however, is the coat, that is known as the Szúr or Magyar coat. (Figs. 2-3.) In the old days, this, like Joseph's coat, was wrought in many colors, the patterns cut out of different colored cloths and applied on heavy white felt; the



FIGURE 3
SZÚR COATS FROM VESZPREM
OLD STYLE IN BRIGHT COLORS

modern coat is less elaborate, usually having the large collar of black with trimming on the lapels, sleeves and at the hem.

Originally the finest of these coats were produced at Veszprem near Lake Balaton, a district noted for its elaborate tailor-work. These coats were very costly, but the heart's desire of every shepherd boy, who, by foul means or fair—usually horse or sheep stealing—made it a point to procure the coveted garment at any cost to complete his Sunday attire. As a natural outcome, this extravagance often led to disgrace, thieving became an epidemic and "sumptuary laws" were passed prohibiting the wearing of the Szúr coat among shepherds. The famous Veszprem tailors finally migrated to Croatia, where many died in poverty, but fortunately their old pattern books have been preserved in the local museums.

Another article of wearing apparel similar to the Szúr coat, but coming from another district, is the wedding coat or dress worn by the men. (Fig. 4). This is of the heaviest white homespun with a thick coarse lining. It has an elaborately embroidered border of solid black with touches of deep green and blue, and the same type of embroidery trims the neck and sleeves, resulting in a cumbersome garment, but one full of inspiration to the modern designer. The beautiful example shown in the illustration is preserved in the Metropolitan Museum of Art, as is also a black and white coat similar to the Szúr coat.

The cowboy, with his skirt-like trousers, is another picturesque figure in Hungary, each leg requiring material a yard in width in order to give it the required fullness. This garment with a sleeveless vest worn over a shirt with long full sleeves and topped with a small felt hat, leaves nothing to be desired in the way of "individual style."

In another remote village, Nozo Koved, the particular pride of the Beau Brummels is a long, black, cotton apron, usually embroidered with a border of conventionalized flowers in white, gathered into a band embroidered in bright yellow, green and red tulips, the pomegranate and tulip being the favorite motifs in Hungarian art.

The more familiar type of Hungarian apron, if so it might be called, as it is worn at the back instead of in front, is a large square woven in a striped or figured pattern of bright colors with tinsel, edged with a long fringe. (Fig. 5, ill. e).

At this little town of Nozo Koved the seri-culture was developed by the Government, the state furnishing mulberry trees and maintaining

a central factory. The raw silk produced is of a beautiful golden color before it is dyed the brilliant hues so loved by the peasants. This district is noted for the skill of its needlewomen who work without patterns, and while the most startling contrasts are employed in the embroidery, it nevertheless has remarkable charm.

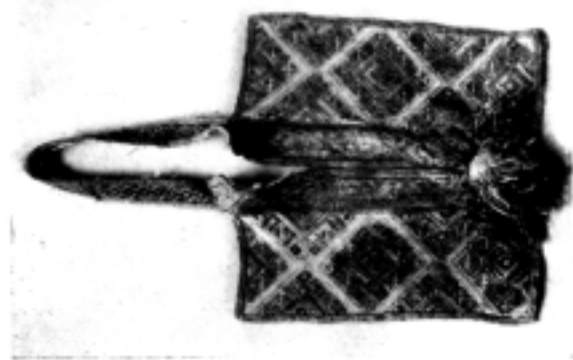
At Banfy Hunyad the interest of the peasant women centers in the



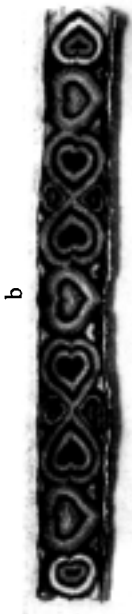
FIGURE 4
WEDDING COAT
WORN IN SOME OF THE SOUTHERN PROVINCES
BORDERING GREECE. TURKISH INFLUENCE.

apron, which is elaborately embroidered with gaily colored yarns. In recent years machine-woven bands have appeared upon the market and these are rapidly supplanting the more elaborate hand-work. The women of this district also do elaborate drawnwork in a geometric star pattern combined with the usual tulip motif, the surface being embroidered in a flat satin stitch.

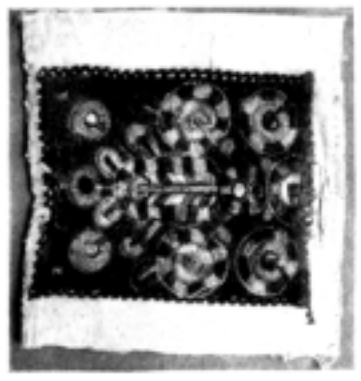
Just as the Hungarians are of the plains, so the Roumanians are people of the mountains. Here they herd their flocks, card their wool and weave their cloth. Here the peasants still retain the tree loom; children work



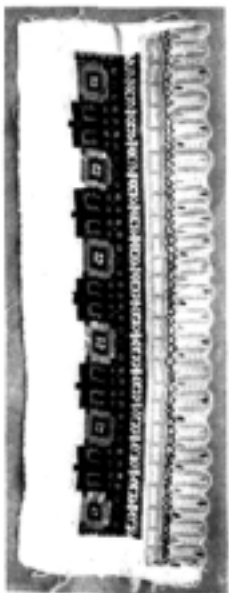
a
EMBROIDERED DALMATIAN COLLAR.
XIX CENTURY



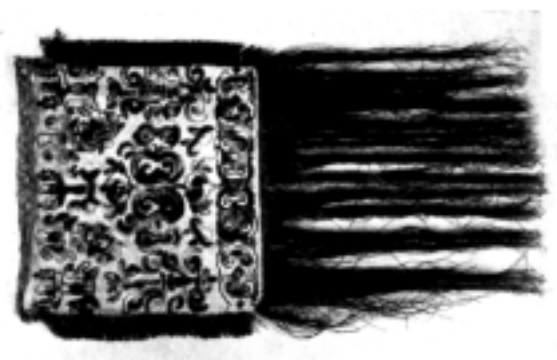
b



c



d



e
NORTH HUNGARIAN, XIX CENTURY.
APRON OF WOVEN WOOL AND TINSEL

B. EMBROIDERED SLOVAKIAN BAND: PROBABLY COLLAR OR SLEEVE BAND. XIX CENTURY
C. PART OF A CAP-CROWN. CROATIAN, XIX CENTURY. POLYCHROME EMBROIDERY IN SILK, ON WHITE LINEN
D. CROATIAN, PROBABLY XIX CENTURY. A CAP-BAND OF BRIGHT COLORED SILK ON WHITE COTTON EDGED WITH BOBBIN LACE

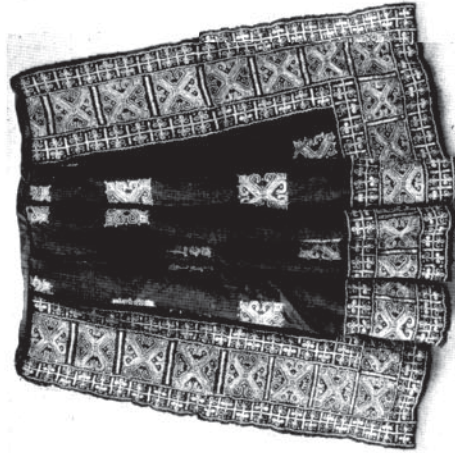
FIGURE 5



a'
DETAIL OF EMBROIDERED SKIRT



b
ROUMANIAN GIRDLER AND APRON
RED HOMESPUN WITH WOOLEN EMBROIDERY LIKE SKIRT
FIGURE 6

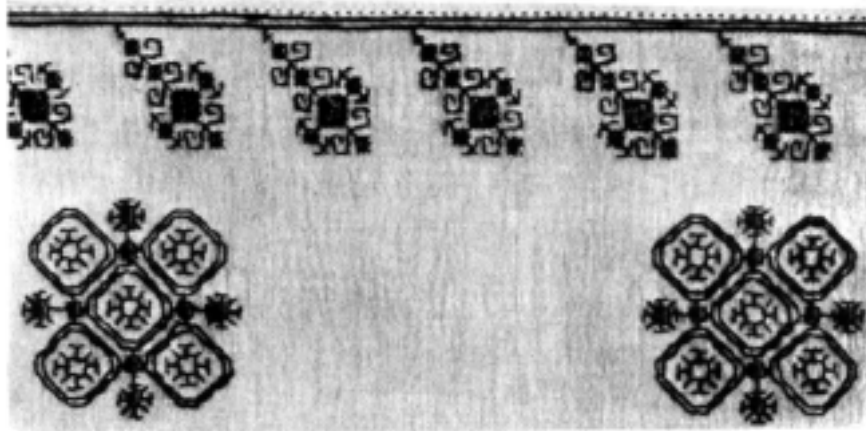


a
ROUMANIAN SKIRT
HEAVY HOMESPUN, EMBROIDERED IN WHITE,
RED, GREEN, ORANGE, AND BLUE WOOL, A
COARSE METALLIC THREAD

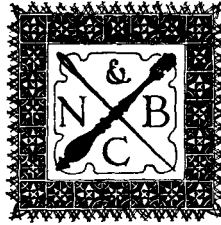
on these outdoor looms, often weaving cloth for an entire family. The patterns are simple, usually stripes, the occasional "lightning" motif recalling the Navajo weaves of the North American Indians.

The embroidery of Roumania, however, is especially charming and is said to have had its source among the aristocracy. The blouse is much more simply cut than that of the Slovak; the sleeves are straight and hang in simple folds from the shoulder with none of the awkward fullness at the back of the neck such as is found in the blouse of the Czechs and Slovaks. Cotton crepe is the material most frequently used with delicate embroidery in black. The heavy black or indigo cloth skirt usually has a broad border of bright colors, while the apron is of scarlet covered with a geometric pattern with touches of tinsel, characteristic of Roumanian work. (Fig. 6.)

Southern Croatia and Bosnia are still unbeaten tracks. Fear of the stranger is still apparent among the natives of the interior, especially if he is armed with a "kodak," and it requires much bartering to obtain a coveted specimen. Here the embroidery, of which little has come into the market, is in beautiful shades of rose color and deeper reds, the native cap being a square of homespun embroidered in a solid square. One of the nationalities in this section is a type resembling the North American Indian; they have long straight hair which they braid with shells and beads. These people also do weaving and embroidery, but of a simpler type than that of their neighbors.



DETAILS OF EMBROIDERY FROM A ROUMANIAN BLOUSE
WHITE COTTON CRÊPE EMBROIDERED IN BLACK



CLUB NOTES

ANNUAL MEETING

THE annual meeting of the Club was held in a class room of the Metropolitan Museum of Art on February 23rd. The usual reports were read showing an encouraging growth of the club's activities, and the Treasurer's report will appear on a separate sheet.

Mr. Meyric R. Rogers of the Metropolitan Museum gave a very interesting talk on Decorative Art in France in the Eighteenth Century illustrated by lantern slides.

Mr. Rogers very kindly consented to do this at short notice owing to the illness of Miss Anne Rittenhouse who had been announced to speak on Costume in the Eighteenth Century.

EXHIBITIONS

CLUB MEMBERS have had the pleasure during the past winter of being entertained on five different afternoons by exhibitions of private collections belonging either to members or friends of members.

Miss Ballantine showed her embroideries, textiles and laces, making a charming ensemble, on January 12th.

On the 19th of January Mrs. DeWitt Clinton Cohen invited the Club to see her "sewing collection" with sewing implements of many countries and periods.

Mrs. Frederic B. Pratt and Mrs. Luke Vincent Lockwood showed their interesting and varied collections at Mrs. Pratt's house on the afternoon of January 27th.

A delightful group of Near-Eastern Embroideries was shown by Mrs.

Edward Robinson and Mrs. William Henry Fox at Mrs. Robinson's house on February 17th.

Through the kindness of Mrs. Vanderpoel arrangements were made with the Rev. Vincent Pisek to entertain the Club on the afternoon of March 15th. His large collection of Bohemian and Czecho Slovak costumes and embroideries, as well as his picturesquely decorated house proved exceedingly interesting to the many members who availed themselves of Dr. Pisek's hospitality.

All of the afternoons were greatly enjoyed and the Club desires to express its appreciation of the effort exerted by the various members who arranged the meetings.

REPORT OF THE LITCHFIELD AUXILIARY OF THE NEEDLE AND BOBBIN CLUB

THE activities of the Litchfield Auxiliary of the Needle and Bobbin Club for the last year have been few, owing to the death early last summer of Miss Mary Perkins Quincy, its Founder and President.

There was a feeling of depression among its members. Miss Quincy had the work of the society so thoroughly in hand and was so untiring in her efforts for its success, it seemed impossible to go on without her. Many thought it might be best to end the Club's existence then and there. There were a few members, however, who had been inspired by her enthusiasm and felt it might be better to wait for light in hopes of being able to continue the work so well begun. Then a surprise awaited them in a clause in Miss Quincy's will in which she bequeathed Ardley, her Litchfield home, built by her about 1900, with an endowment fund of \$20,000, to the Society for the Preservation of New England Antiquities, an active and growing society with its office in Boston. Mr. Appleton, its Founder and Secretary came to Litchfield, and on his return to Boston gave such a report to its trustees that they have accepted the gift.

Mr. Appleton and certain members of the Auxiliary have a hope that the two institutions may be able to coöperate with the Litchfield Historical Society and be of future use in the Town.

One of Miss Quincy's dearest wishes was that her home might serve to house a school for lace, embroidery, etc.

After learning of this gift and its possibilities the Auxiliary held the Annual Meeting, elected officers and postponed action for the present,

except the giving of prizes that had been offered previously to the school and to the American Indian lacemakers.

A goodly balance was reported by the treasurer.

After the adjournment of the meeting a second one was held as a memorial to Miss Quincy.

Respectfully submitted,
E. W. VANDERPOEL,
Honorary President.

THE AMATEUR AUCTION—FOR THE BENEFIT OF THE GUILD
OF NEEDLE AND BOBBIN CRAFTS

ON Tuesday morning, April 4th, the Needle and Bobbin Club had an Auction at the Anderson Galleries, of old laces, embroideries, and textiles. The sale was planned and arranged by the Club, to help the work of the Guild of Needle and Bobbin Crafts.* A Collection of Early Eighteenth Century Needlepoint and Bobbin laces—large and small—was obtained abroad, and to these the members of the Club generously added beautiful pieces from their own collections.

The exhibition was hung in the Anderson Galleries, kindly loaned to us for the sale, and on Monday, Miss Frances Morris of the Metropolitan Museum gave a talk on old laces, using this exhibition for illustrations. The lecture was a great success and given to a large audience.

An Amateur Auction is a novelty and the committee gave much attention to all details. Mr. Chapman of the Anderson Galleries kindly volunteered to sell the collection; and conducted a spirited auction encouraging timid bidders and promoting friendly rivalry for coveted pieces.

Bids were taken by young ladies dressed in charming linen frocks and blouses, designed and embroidered by the Guild and the sale netted \$902.75 plus a generous contribution of \$100 from a member of the Club, bringing the total to \$1002.75.

This opportunity is taken to thank the Anderson Galleries, for their courtesy, members for their generous gifts to the sale, and all those who contributed to the success of the auction.

Extracts from the lecture given by Miss Morris on the day preceding

*The Guild now has an exhibition and salesroom at 70 Fifth Avenue, where the work may be seen at any time.

the sale are published herewith for the benefit of those members who were unable to attend.

MISS MORRIS'S ADDRESS

“To treat of the history of lace in forty minutes leaves a fascinating subject almost untouched; for only the slightest suggestion of its interest can be gleaned from a short résumé that, at best, can but touch lightly upon its salient points.

The best avenue of approach to the study of lace is through the works of the Old Masters, for a survey of the field of early portraiture, furnishes the key to a simple historical classification based on authentic documents.

In Italian portraiture of the sixteenth century, there is all the severity of line in costume that is found in the extreme current mode: the brocaded velvets are of large pattern trimmed with heavy gold passementerie; there are jewels in abundance, but of lace there is no suggestion. One of the earliest documents is found in Holbein's portrait of Anne of Cleves painted about 1538, where in the formal head-dress, a band of drawn-work appears above the forehead with letters, apparently worked after a pattern found in Vavassore's pattern book, published in 1532, where the word, “liberta” is shown in the diagonal banding. Another, a fifteenth century document, is recorded in a work of Memling (1425-1494, 1495) this time in male attire, the artist having portrayed a band of cutwork about the neck of the robe of a kneeling donor. At this period only altar linens and ecclesiastical works furnish the clue to the gradually developing interest in this delicate type of needlework, and while the convents were producing work for the churches, housewives were becoming interested in the decoration of their treasured household linens. Thus we find in Carpaccio's *Vision of St. Ursula*, a delicate band of open-work at the edge of the sheet.

An important point to remember in connection with the early days of lace-making, is the fact that pins and needles did not come into general use, that is they were not available in large quantities, until well into the sixteenth century—a statute, entitled “An Act for the True Making of Pynnes,” being passed in England in 1543.

Needlepoint lace was evolved from embroidered linen, and it is based entirely upon the buttonhole stitch. Thus when the toile or solid part in the pattern of a piece of lace shows, when magnified, a loop stitch, it is

needlepoint. On the other hand when the solid part of the pattern shows, when magnified, that the threads are interlaced, as in a piece of linen, or that the threads are braided, it is made on a pillow with bobbins.

So in the sixteenth century the patterns evolved from the linen work were geometric, simply because the workers, becoming more expert, tried to produce lighter effects by cutting out pieces of the linen or drawing out threads of the warp and weft. By this treatment of the fabric, the spaces left to be filled in with stitches were rectangular in shape, and borders were designed by the repetition of a single unit; by placing cross bars in the rectangular openings, a framework was furnished in which were developed star devices and circular motifs, and this type of lace is what is known as *reticello*.

The next step in the development was what is called "punto tagliato a fogliami," a beautiful representation of which is recorded in the "Dame Venetienne" by Paris Bordone (1500-1570), who was painting in the middle of the sixteenth century. Patterns of this are found in Pagan's pattern book, "L'Honesto Essempio," published in 1550. This work has the lattice-work foundation similar to the *reticello*, but the ambitious lace-maker, weary of the monotonous geometric forms, has ventured into a new field, and the stars and circles give way to a simple leaf scroll. This type marks the transition to the *punto in aria*, the pointed lace made up of pendent leaf and simple floral forms that made its appearance in the latter part of the sixteenth, and early part of the seventeenth century, a step that heralded the emancipation of the lace-maker, who, once freed from the confining limits of the supporting linen threads, recalled the beautiful scrolling patterns of the earlier embroideries and availed of them for the newly evolved art.

So in a general way the history of lace may be divided into five different periods:

First: Prior to the sixteenth century,—Linenworks: that is, networks, drawnworks and cutworks,—although of course, these works survived throughout the following centuries.

Second: Sixteenth Century,—Geometric patterns of the *reticello* type, based on the buttonhole stitch; picot edgings found on caps, and the simplest patterns of early bobbin laces.

Third: Seventeenth Century,—Scrolling patterns in flat needlepoint, *punto in aria* type; heavy Venetian point in relief: no background, the

edges of the pattern supported and held in place by tie-bars or "brides," Flemish and North Italian bobbin work.

Fourth: Eighteenth Century,—More delicate patterns, the fine "rose point" of Venice. Development of the mesh background: first, a large hexagonal mesh; later, net as delicate as a cobweb.

Fifth: Nineteenth Century,—Introduction of the machine-made net and deterioration of pattern."

These were the principal points suggested in the lecture, which was supplemented by stereopticon views of portraits and reproductions of Museum specimens in American and foreign collections, the costumes of the charming women of the French court illustrating the exquisite points de France developed under royal patronage during the reign of Louis XIV.

Groups of Venetian lace-makers and views of Bruges showing the patient inmates of the Beguinage earning a pittance by plying the bobbins, made one realize how differently and how quietly people used to live in the old world! But the lace-maker is a picturesque feature of bygone days; to-day life is lived in a dynamic age of power-driven machinery, and the machine-made product which, in its way is quite as marvelous a feat as that produced by hand—has come to stay. And for this reason every effort should be made to improve the output of the factory; every scrap of hand-made lace should be preserved, and the more people are interested in the old-time hand-made fabric, the better will be the chance of fine modern reproductions. It is toward this goal that our Club and Guild are pressing.

The delightful eighteenth century portrait shown at the close of the lecture, in which an aristocratic French woman is seen drawing the hand-spun thread from her miniature wheel in the quiet of her charming drawing room, is a far cry from the young woman in the modern factory, threading thousands of steel bobbins to be fed to the great power loom that makes the day and night hideous by its incessant din—for these machines are working on three daily shifts of eight hours each to supply the demand for lace edgings; the bobbin loom requiring only a single operator for twenty or more machines.

In these days it is difficult to gain a true perspective, but one thing is certain, in all probability the modern factory woman would die of boredom in the quiet of the eighteenth century home life, just as the delicate

refinement of the woman of that day would perish in the nerve-racking speed of this electric age.

THE BULLETIN is indebted to the Kleinberger Galleries for permission to show a reproduction of the interesting portrait attributed to François Clouet (1522-1572) of Queen Catherine de Medici, wife of Henry II of France, who did so much to encourage lace-makers, designers and embroiderers in France during her long life there. She caused Frederic Vinciolo to come from Venice to make designs for her, and she herself was a great needlewoman. Brantôme says that every day after dinner she devoted herself to needlework.

A MANUSCRIPT LECTURE on the History of Lace illustrated by stereopticon slides has recently been presented to the Club by one of our members, Mrs. Sutro.

This new feature of the Lending Collections is available upon application to Miss Marian Hague, No. 161 East 82nd Street.

THE CLUB'S TRAVELING COLLECTION OF LACE is to cover an extended route during the coming winter, the Club having arranged with the American Federation of Arts to place it temporarily on their circuit, in order to meet the increasing demand for material of this kind in outlying districts.

FIELD NOTES

THE BELGIAN LACE INDUSTRY*

ITS PROSPERITY DEPENDS ON PRODUCTION OF HAND-MADE KINDS

THE manufacture of hand-made lace in Belgium is at a low level just now because of the smaller number of workers. The lace industry has existed in Belgium for over four hundred † years, during which time it has passed through various phases of prosperity, but the number of workers has dwindled constantly since 1870. There now remain only about 30,000 lace-makers, in contrast with the 45,000 before the war. This decrease of 15,000 workers has occurred, especially since the armistice, owing to the extensive employment of female labor in factories during the last three years.

Cigar factories, glove-making, lingerie and various other small industries have taken quite a few lace-makers away from their original occupation. In these and other industries female labor often receives 6, 8 and even 10 francs for a day's work of eight hours, whereas only good lace-makers can at present earn 4 francs a day. Numerous convents and lay schools give instruction in lace-making, Leigh W. Hunt, Secretary to the United States Trade Commissioner at Brussels, explains, but these workers leave the lace industry for more remunerative labor when they approach the age of eighteen years.

A serious source of competition for Belgian hand-made lace is imported machine-made lace from Germany, France and England. German competition in Torchon and Cluny laces is especially serious, as these two kinds are particularly adapted to machine-made imitations. The recent Belgian tariff increases on German products include a thirty per cent. advance on lace of all kinds. French and English machine lace imitates

* From the New York *Times*, Jan. 15, 1922.

† ED. NOTE: The accuracy of this statement may be questioned.

the finer laces, such as Valenciennes, and offers excellent imitations, but Belgian manufacturers of the hand-made article state that these imitations do not equal the better quality of real lace. All bobbin-made lace is more or less successfully imitated, but needle-made lace (Brussels, Venice, rose) has not yet been well duplicated.

It is evident that the prosperity of the hand-made industry depends greatly on the production of the finer laces that cannot be well imitated by the machine-made article, and it is precisely for these laces that the supply of labor is the least. The quantity of lace produced at present is only about half the pre-war production, but values having more than trebled, it can safely be said that the annual production is now in the neighborhood of 25,000,000 francs. Of the total production about 25 per cent. is Cluny and Torchon, 25 per cent. Valenciennes and 15 per cent. Venice. Brussels, Bruges and Milan, or Flanders laces form a large portion of the remainder of the production. Chantilly is practically no longer made in Belgium.

BOOK NOTES

THE LACE AND EMBROIDERY COLLECTOR. A guide to collectors of old lace and embroidery by Mrs. Head. Herbert Jenkins Ltd., London, 1922. 7/6

BILD TEPPICHE, Geschichte der Gobelinwerkerei von Hermann Schmitz. Berlin, 1919. A small and well illustrated handbook.

DEDALO. Rassegna d'Arte Diretta Da Ugo Ojetti. Milano-Roma.

March, 1921: La Mostra d'Arte Carnica. Lace.

May, 1921: Arte Rustica Sarda. Tappeti e Trine. Embroidery and Lace.

September, 1921: Il Mésere. Printed Chintz.

August, 1921: Tessuti Istoriati Fiorentini. Fourteenth Century Weaves.

This new Art Magazine has many articles on Italian textiles.

JEAN-FRANÇOIS BONY, décorateur de soieries, par M. Henri Algoud.

"La Revue de L'Art Ancien et Moderne." page 131. February, 1922.

SAMPLERS AND STITCHES. A Handbook of the Embroiderer's Art by Mrs. Archibald Christie. With many designs and other illustrations by the Author. London: B. T. Batsford Ltd., 94 High Holborn. New York: E. P. Dutton & Company. \$12.00

Mrs. Christie's book on Samplers and Stitches seems to prove the continuance of the age-long tradition of English needlework. She gives a wonderful number of stitches clearly drawn and described and the many samplers illustrated in the book show the enthusiasm and love of good workmanship of a born craftsman. It may be classed with the books by Miss Louisa Pesel and Lewis F. Day and contains much additional material to her earlier volume on Embroidery and Tapestry Weaving.

OFFICERS AND DIRECTORS OF THE NEEDLE AND BOBBIN CLUB

PRESIDENT

MISS GERTRUDE WHITING.....Term expires 1924
1 WEST 72D STREET, NEW YORK

FIRST VICE-PRESIDENT

MISS FRANCES MORRIS.....Term expires 1923
3 EAST 83D STREET, NEW YORK

SECOND VICE-PRESIDENT

MRS. MCDUGALL HAWKES.....Term expires 1925

RECORDING SECRETARY

MRS. CHARLES MALLORY WILLIAMS....Term expires 1925
20 EAST 93D STREET, NEW YORK

CORRESPONDING SECRETARY

MRS. W. THOMAS VAN ALSTYNE.....Term expires 1924
1 WEST 72D STREET, NEW YORK

TREASURER

MRS. SCHUYLER S. WHEELER.....Term expires 1925
755 PARK AVENUE, NEW YORK

LIBRARIAN

MRS. PHILIP D. KERRISON.....Term expires 1924
58 WEST 56TH STREET, NEW YORK

EDITOR

MR. RICHARD C. GREENLEAF.....Term expires 1923
LAWRENCE, LONG ISLAND

DIRECTORS

MRS. W. REDMOND CROSS.....Term expires 1925
MRS. WILLIAM HENRY FOX.....Term expires 1923
MISS MARIAN HAGUE.....Term expires 1923
MRS. CORNELIUS J. SULLIVAN.....Term expires 1924

THE GUILD OF THE NEEDLE AND BOBBIN CRAFTS

IN COÖPERATION WITH THE PEOPLE'S INSTITUTE

70 FIFTH AVENUE, ROOM 1008

NEW YORK

OFFICERS

Honorary President	MRS. HERBERT E. HOOVER
President	MRS. CORNELIUS J. SULLIVAN
Vice Presidents	MRS. FRANKLIN K. LANE
	MRS. VERNON L. KELLOGG
	MRS. HOWARD MANSFIELD
	MISS GERTRUDE WHITING
Secretary	MRS. JOHN W. FROTHINGHAM
Treasurer	MRS. L. EMMETT HOLT

EXECUTIVE COMMITTEE

Mrs. CORNELIUS J. SULLIVAN, Chairman	
Mrs. EUGENE S. BENJAMIN	MISS FRANCES MORRIS
Mrs. WILLIAM HENRY FOX	MRS. LAURENT OPPENHEIM
MISS MARIAN HAGUE	MRS. GINO C. SPERANZA
Mrs. RICHARD MARCH HOE	MRS. ROBERT COLEMAN TAYLOR
Mrs. LUKE VINCENT LOCKWOOD	MRS. CARR VAN ANDA
MISS EDITH WETMORE	
Executive Director	MISS CORA McDOWELL

BULLETIN OF THE NEEDLE AND BOBBIN CLUB

PUBLISHED SEMI-ANNUALLY BY THE NEEDLE AND BOBBIN CLUB

MEMBERS may obtain a limited number of extra copies of the BULLETIN at one dollar and fifty cents each. Subscription rates to those who are not members, three dollars a year. All communications should be addressed to the Editor, RICHARD C. GREENLEAF, Lawrence, Long Island, N. Y.

SUBSCRIPTION BLANK

Please state your exact name and address:

Name

Address

Kindly add exchange to out-of-town checks, and make payable to Needle and Bobbin Club.