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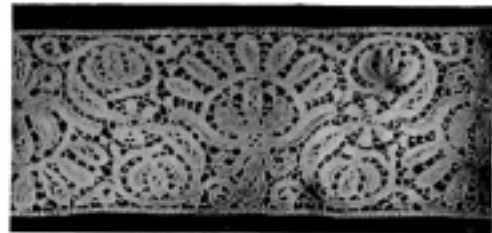
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TEXT BY
FRANCES MORRIS
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MARIAN HAGUE

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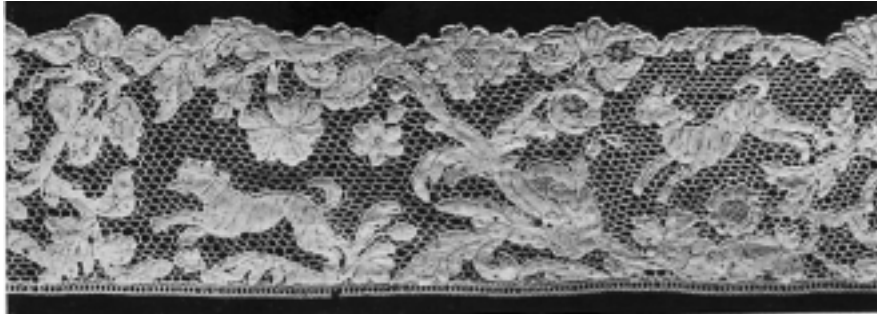
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MARIE ANNE DE BOURBON, PRINCESS OF CONDÉ
ATTRIBUTED TO SANTERRE
THE ORIGINAL AT HAMPTON COURT PALACE



FRENCH NEEDLEPOINT, 18TH CENTURY
IN THE METROPOLITAN MUSEUM OF ART

THE WARDROBE OF A PRINCESS IN 1720
BY GEORGES SELIGMAN

MARIE ANNE of Bourbon, the daughter of François Louis of Bourbon, Prince of Conti, and of Marie Thérèse of Bourbon-Condé, born 1689, married Louis-Henri of Bourbon, Duke of Bourbon, Prince of Condé by contract dated the 8th of July, 1713; she died prematurely on the 21st of March, 1720.

The inventory of her wardrobe taken after her death, provides us in detail with the list of the linen and garments of which her wardrobe was composed. The following is a statement of the articles found in the drawers of the large cupboard in her suite of apartments at the Hôtel de Condé:

Two linen wrappers, trimmed, one with Angleterre lace à brides, and the other with grounded Mechlin priced 100 livres.¹

Six striped dimity petticoats priced together at 86 livres.

Thirty-four fine linen night gowns, part of them used, priced altogether at 272 livres.

• Thirty-six Holland linen chemises trimmed at the wrists with narrow lace on fine ground, with the exception of six, untrimmed, priced at 400 livres.

¹ One livre was worth about 9½ d., (20 cents).

Five Holland linen wrappers the neck and sleeves trimmed with narrow lace à brides and à réseau, priced together at 70 livres.

Twenty-three fine white linen invalid cloths priced together at 36 livres.

Twelve fine linen aprons, lined, priced together at 20 livres.

Twenty-eight Holland linen handkerchiefs priced together at 45 livres.

Fourteen corsets, some of dimity, some of cloth, priced together at 25 livres.

Seven camisoles, some of fustian, some of dimity, some of cloth; six trimmed with narrow lace, excepting two with point lace, priced together at 200 livres.

Eight white linen negligées priced together at 35 livres.

Four lined linen cloths with a bath robe trimmed with lace, priced together at 18 livres.

Six pairs of stockings, and one pair of cotton sleeves priced together at 15 livres.

Thirty-six white linen dressing jackets, ten chair valances in white fustian, a pair of beaver gaiters edged with a narrow galloon with silver thread buttons; two pairs of stockings, one of beaver and the other of blue silk; a pair of blue taffeta garters embroidered with silver; priced 22 livres.

Six pairs of under-sleeves of which four have each a single row of lace, each of a different sort, the other two pairs having a double row, one of grounded Angleterre and the other of lace à brides; two neck ties of lace similar to that on the two pairs of under sleeves; priced together at 200 livres.

Six neckties of which four are trimmed with point lace and two with Mechlin; a three-piece head dress of Mechlin lace à brides; two pairs of Holland Linen sleeves, one pair of which trimmed with lace a réseau, and the other with lace à brides, priced together at 300 livres.

A three-piece head dress of point d'Angleterre à réseau, trimmed round with pillow edging, with six pairs of ruffles, with one row of similar lace; five other pairs of ruffles which also have a row of lace à brides, a cache-corset, two neckties, a camisole top, a morning cap in three pieces of Angleterre à brides priced at 900 livres.

A three-piece set of night wear made of Mechlin lace à brides, five pairs of sleeves with one row each of a different sort of lace, some à réseau, some à brides; 3 neckties, and three cache-corsets, also with grounded or

barred lace; another pair of sleeves similar to the above, three fichus, two of which are trimmed with Mechlin, and the other with point lace, priced at 200 livres.

A pannier trimmed with plain green taffeta, and another also trimmed with gold embroidered green taffeta, the ground around is of similar gold thread; a pair of black beaver stockings, a tippet edged with sable, a pair of black velvet mittens trimmed with sable, a small lynx muff and a black taffeta hood, priced together at 30 livres.

Five bed gowns of white China satin lined with quilted white taffeta, counted one with the other as four, and priced at 50 livres.

Eight taffeta domino robes of various colours, of which one is of gauze, one trimmed with silver net and the other with gold gimp, with their dominoes of similar materials and three rose-coloured taffeta hoods, priced together at 250 livres.

A trimming of revers for a gown, of blue velvet embroidered in gold. Seven pairs of gold thread tassels, priced at 300 livres.

Nine bodices, one covered with cloth of gold, and the others made of various materials, all priced at 40 livres.

In the cupboards and wardrobes of the anteroom the following were found:

A cloak and skirt of cloth of gold on purple ground, lined with taffeta, also purple, valued at 3000 livres.

A petticoat of cloth of silver, the bottom trimmed with silver fringe with large bullions, the over-dress of Spanish point, lined with white taffeta; priced at 600 livres.

Two plain satin gowns, one white, the other with narrow black stripes, with two skirts to match these two gowns, lined also with white taffeta, priced together at 300 livres.

A cloak and skirt of grey velvet, priced together at 300 livres.

A petticoat of green damask the bottom trimmed with a scalloped galloon and fringes and edging of gold, priced at 160 livres.

A buttoned dress, the ground of green satin, with gold and silk flowers, lined with green taffeta; another dressing gown, also buttoned, made of white damask, lined with white taffeta, trimmed with button holes made of gimp ribbon to match, priced together at 600 livres.

A plain gown with its petticoat of yellow satin with silver and silk

flowers to match, lined with taffeta also yellow, priced together at 400 livres.

A plain indoor gown, unlined, of white damask, with a petticoat of black Saint Maur reps² priced together at 150 livres.

A buttoned cherry-coloured satin gown with silver and silk flowers, trimmed with silver buttons and button holes, valued at 250 livres.

A plain chintz indoor gown, white ground, black flowers, lined with white taffeta a white damask petticoat, the bottom trimmed with black silk fringe; and also lined with white taffeta; a "chambreloup" of grey camel's hair with revers, material of silver ground, flowers and silk of various colours, the front decorated with raised trimmings and buttons of silver thread, lined with rose-coloured taffeta, all valued at 200 livres.

A cloak and a skirt of white taffeta priced together at 100 livres.

A cloak of Saint Maur rep silk priced at 90 livres.

A cloak and skirt of fine Saint Maur reps, with another cloak and a skirt of mohair, also black, priced together at 160 livres.

A skirt of satin lined stripes, wadded, green with rose-coloured bouquets; three corsets, of which two are of velvet, one being black, the other blue and the third covered with blue taffeta, the front trimmed with point; five little bed-jackets, one of linen chintz, and the other of cotton with bouquets, the third of white satin, the fourth of *gros de Tours* of the same colour, and the fifth and last of white cotton trimmed with point; priced altogether at 170 livres.

A satin cloak with gold and silk flowers of various colours on a white ground, lined with white taffeta; a green velvet petticoat of seven breadths, the bottom trimmed with gold Spanish point, valued altogether at the sum of 1550 livres.

The flounce of a skirt of Spanish point with a large bullion fringe joined by a gold thread edging, weighing altogether 5 marks, 6 ounces and priced at 575 livres.

A cloak of heavy flame coloured velvet, the fronts trimmed with raised vellum lace with gold ground, the sleeves fringed and with tassels, also of gold, priced together at 3100 livres.

A skirt of cloth of silver of seven breadths lined with white taffeta; priced at 360 livres.

An indoor gown of white taffeta faced with crimson gauze, a skirt of

²Reps of St. Maur was a twilled silk, serge-like material.

similar taffeta, likewise covered with the same gauze; priced together at 50 livres.

An underskirt of yellow damask with silver flowers and flowered tissue lined with yellow taffeta, priced at 900 livres.

A white damask cloak and indoor gown of *gros de Tours*³ with stripes of various colours in silk brocade, a skirt of black Saint Maur reps lined with black taffeta, priced together 170 livres.

Two short dresses and two skirts of grey taffeta priced together at 130 livres.

Two other short taffeta dresses, one of striped lemon colour, and the other pale rose colour and sea green with two skirts matching the two dresses, priced together 140 livres.

A plain indoor gown of sky blue taffeta with revers of gold net, a skirt of similar taffeta, trimmed also from top to bottom with gold net. A mantle and a skirt of blue glacé taffeta, priced together at 200 livres.

A cloak and a skirt of pink⁴ taffeta priced 70 livres.

A cloak and skirt of *gros de Tours* with yellow and white stripes with bouquets of silk and silver, the skirt lined with white taffeta priced at 160 livres.

A plain indoor gown of *gros de Tours* with lemon and blue stripes and gold, silver and silk flowers, lined with blue taffeta, priced at 330 livres.

A cloak and skirt of grey *gros de Tours* with bouquets priced at 180 livres.

A flesh coloured cloak of *gros de Naples* faced with a material with a ground of similar colour and with silver flowers; a skirt of the same material lined with green taffeta, priced together 500 livres.

An under dress and a skirt of cloth of gold priced at 1600 livres.

A cloak and a skirt of black watered silk priced at 80 livres.

A cloak and a skirt of rose coloured damask with silver and silk flowers priced 700 livres.

A cloak of sky blue velvet faced with cloth of silver, gold and silk flowers, with a skirt of similar stuff lined with lemon coloured taffeta priced at 1000 livres.

A cloak and a skirt of *gros de Tours* serge on a pearl grey ground with gold, silver and silk flowers of various colours, priced at 650 livres.

³*Gros de Tours*, a silk-like taffeta but heavier.

⁴Gris de lin. "Couleur qui participe du blanc et du rouge." Dictionnaire Richelet date 1720.

An under dress and a skirt of black cloth priced at 80 livres.

A costume of black Saint Maur reps lined with linen cloth of the same colour, and an under dress of the same reps, self-lined, priced at 70 livres.

Four tippetts trimmed variously with gold or silver net, another tippet of cherry coloured satin edged with silver, the two sides trimmed with narrow silver lace, another tippet of black velvet embroidered with gold and trimmed with a sort of narrow gold tatting, another tippet of flesh coloured taffeta, trimmed with Angleterre à réseau; a gold embroidered sash, and four gauze neckerchiefs of various colours, all priced together at 250 livres. A parcel composed of armlets, fripperies, silk, gold and silver tissue ribbons weighing altogether 4 marks and priced at 140 livres.

Five small taffeta aprons, one rose coloured and trimmed with silver net and green silk, the second flame coloured, embroidered with gold tissue; the three others plain and of various colours, priced together at 40 livres. Five gauze scarves, three of them black with fringes, the fourth backed with gauze, also black, and the last of striped white; a parcel of old trimmings for gauzes, some fringed, some pinked, priced altogether at 70 livres.

Four pieces of white ground chintz priced at 450 livres.

Seven ells of glazed white dimity, with two handkerchiefs, four small pieces of embroidered Indian lawn, and a remnant of striped green and rose coloured satin, priced together 70 livres.

In the suite occupied by the Princess at the Tuileries, the inventory of the wardrobe was taken on September 20th, 1720.

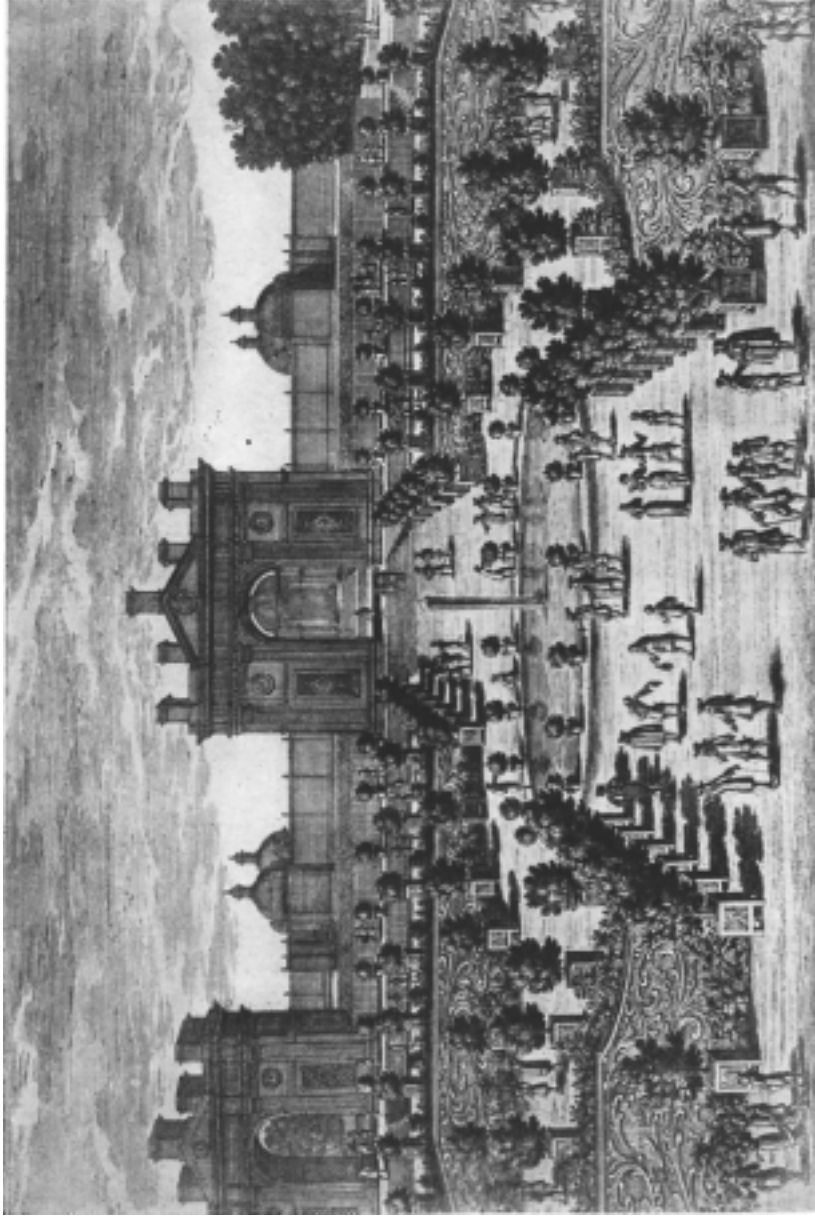
A plain indoor gown and a skirt of yellow and pearl grey striped damask faced and lined with yellow taffeta valued at 300 livres.

A plain indoor gown of flame coloured smooth velvet, trimmed with sable and lined with white taffeta, priced at 1000 livres.

A plain rose coloured embossed velvet indoor dress lined with taffeta of the same colour priced at 450 livres.

A plain white Marseilles satin indoor dress with gold and silver flowers and lined with sea green taffeta, priced 600 livres.

A plain velvet indoor gown, a petticoat of a rich yellow colour, lined with Florence taffeta to match, priced at 650 livres.



GARDEN OF THE HOTEL DE CONDÉ
FROM A PRINT BY PERELLE, ABOUT 1690, IN THE METROPOLITAN MUSEUM OF ART

A plain white satin indoor gown, with gold flowers, lined with white taffeta, priced at 200 livres.

A plain indoor gown of green satin, with silver flowers, faced with narrow bright red velvet and trimmed with silver gimp button holes and silver buttons, priced at 650 livres.

A plain indoor dress and petticoat of pearl grey taffeta, price 80 livres.

A plain taffeta indoor gown and its petticoat of striped taffeta in sea green, pink and other colours; also a remnant of an ell, valued at 130 livres.

A plain indoor dress and petticoat of blue *gros de Tours*, priced at 200 livres.

An under dress and the skirt of plain black velvet, price 600 livres.

Three pieces of white taffeta for use as a lining for the bottom of dresses, price 30 livres.

A plain dress of green Naples silk with silver and silk flowers lined with taffeta, priced at 900 livres.

A plain indoor gown of "feuille-morte" coloured satin with green flowers, lined with white taffeta, priced at 100 livres.

A plain dress of white satin with flowers in gold and silk, lined with rose-coloured taffeta, priced at 300 livres.

A plain dress and petticoat of rose coloured satin, lined with taffeta to match, priced at 200 livres.

A cloak and skirt of brocade, silver flowers on a blue ground, the skirt lined with white taffeta, priced at 1800 livres.

A petticoat of rose coloured damask, the bottom trimmed with a silver galloon bordered with fringe, lined with white taffeta, priced at 200 livres.

A plain gown of satin in olive green, rose colour and white, lined with rose coloured taffeta, with a petticoat to match, priced at 250 livres.

A plain dress with the petticoat of silver moiré, rose coloured, priced at the sum of 300 livres.

A petticoat of yellow satin, flowered with silver, and lined with taffeta, priced at 550 livres.

A plain satin gown with pink and white flowers on a grey ground, lined with sea green taffeta, priced at 250 livres.

A plain gown and petticoat of flowered white damask lined with white taffeta, priced at 500 livres.

A plain green gown of Naples silk, with silken flowers, the fronts trimmed with buttons of silver thread, priced at 280 livres.

A plain gown of bouclé cloth of silver trimmed with buttons and button holes of silver thread, lined with white taffeta, priced at 1500 livres.

An under skirt with its bodice, and a petticoat of flame coloured damask with large silver and gold flowers, the same under skirt lined with flame coloured taffeta, and the petticoat with white taffeta, valued together at 4200 livres.

A yellow damask cloak, lined with yellow taffeta and faced with silver embroideries, deep bullion fringes on the sleeves; the petticoat of damask lined with taffeta to match and with the same silver and silk embroideries, priced at 600 livres.

A plain gown of yellow damask flowered with silver, lined with yellow taffeta priced at 900 livres.

A plain gown of purple satin with silver and silk flowers, lined with purple taffeta, the buttons and button holes of silver, priced at 850 livres.

An under dress and petticoat of black silk Saint Maur reps priced together at 250 livres.

A full costume of green Tourville damask consisting of a bodice, skirt and petticoat, lined with various taffetas, priced at 3500 livres.

A plain gown and petticoat of cloth of gold flowered with blue and various other coloured silks, lined with blue taffeta; priced at 4200 livres.

A white damask skirt lined with white taffeta; priced at 200 livres.

Two plain cloth gowns lined with white taffeta; priced at 250 livres.

A skirt of silver moiré, unlined, priced at 120 livres.

A cloak and skirt of white taffeta priced at 140 livres.

An indoor gown and petticoat of black *gros de Tours* priced at 150 livres.

A petticoat of shot taffeta lined with the same taffeta trimmed with quilted hair cloth, priced at 40 livres.

Twenty-four pairs of shoes and slippers, of various materials with silver and gold embroideries, with the exception of three plain pairs, priced 120 livres.

Two plain scarves made of black silk lace and trimmed with different lace, one of them lined with black taffeta, price 800 livres.

A black chenille scarf priced at 80 livres.

A black gauze sash flowered in silver, trimmed with coarse and fine gold net, lined with blue taffeta, valued at 500 livres.

A black gauze sash with silver flowers trimmed with pink taffeta embroidered in silver on silver net, priced at 300 livres.

A gauze sash with gold flowers trimmed with white taffeta, embroidered with gold and silk, edged and decorated with gold net, priced at 400 livres.

A sash, the ground of gauze and gold flowers, trimmed with white taffeta, embroidered with gold and silk, ornamented with gold net, priced at 300 livres.

Two sashes of black flowered gauze, one trimmed with yellow taffeta embroidered in silk, and ornamented with silver net, the other of blue taffeta decorated with chenille priced at 150 livres.

Two sashes of black gauze with silver flowers, trimmed with gauze, one of sea green with silver and silk flowers embroidered with a narrow silver lace, the other of white gauze with silver and silk flowers decorated with narrow silver lace, priced together at 120 livres.

Three old gauze scarves of different colours, one of which is trimmed with black silk fringe, priced at 30 livres.

Three dress-trimmings, two of which consist of head-dresses of two pieces, and the third of three pieces; six pairs of dress sleeves and three collarettes, all of embroidered point and tasseled. Priced with a complete headdress of black silk lace at 2400 livres.

Four batiste hunting shifts, the fronts and sleeves trimmed with Mechlin lace, a muslin cravat trimmed with Angleterre lace à brides, 2 collars trimmed with Angleterre lace à brides and à réseau priced at 250 livres.

A dressing gown of batiste trimmed round with Angleterre lace à réseau, with fringe, a fichu of embroidered point edged with fringe, the whole priced at 200 livres.

A parcel consisting of several headdresses, chemisette sleeves and muslin neckties trimmed with fringe valued at 150 livres.

Two large day headdresses of two pieces and the foundation; four pairs of sleeves with three rows of ruffles; four neckties, a large full fichu, all of point lace, priced at 1250 livres.

A headdress, for a cap, consisting of two pieces; two pairs of sleeves of

two rows each, and two little pieces for the bodice, all of thread pillow edging, priced at 250 livres.

A headdress of two pieces and its crown, two pairs of under sleeves of three rows each, and two neckties, all of Angleterre à réseau, priced altogether at 250 livres.

A headdress of two pieces with its crown, two pairs of under sleeves of three rows each, and two neckties, all of Angleterre lace à brides, priced altogether at 300 livres.

One cap trimming of two pieces, one pair of under sleeves with two rows of Angleterre lace à réseau, and two little stomachers of similar lace, all priced together at 100 livres.

Two pairs of sleeves, one of two rows and the other pair plain, one necktie with two stomachers, all trimmed with Angleterre lace à brides, priced at 80 livres.

Two other pairs of sleeves of two rows, two neckties, two stomachers, all trimmed with Mechlin lace à brides, trimmed with thread lace edging, priced at 300 livres.

A trimming of flowered gauze in two pieces, a pair of sleeves of two rows, a necktie, all trimmed with a small edging of thread lace, priced at 50 livres.

Three night sets consisting of two pieces each, of which two are lace à brides and the other lace à réseau, priced at 200 livres.

A parcel consisting of old night sets and other small items of linen, trimmed with various laces all priced together at 200 livres.

Five corsets, one covered with rose coloured satin with silver embroidery in the front, another the front and sleeves covered with silver moiré, two others covered with white dimity, the front of one trimmed with narrow lace, and the fifth of yellow taffeta; ten quilted caps; priced altogether at 100 livres.

Seven tippets of silk of various colours with fine gold and silver, with five others of silk of different colours, priced at 100 livres.

Five gauze fichus of several colours, three hoods, one of black velvet, another of "chette," and the other of taffeta, priced at 60 livres.

Four pairs of armlets, three slashed, one bobbin lace, all priced together at 120 livres.

.

What strikes one at once in this inventory is the scarcity of linen and above all of handkerchiefs, stockings and the solitary pair of garters.

If we compute 30 handkerchiefs for a wardrobe of this importance, we may find this number very small, but we must take into consideration that at this period the handkerchief was seldom employed for the purpose for which it is now used.

The handkerchief was looked upon as an addition to the toilette for show only, and until the end of the century the nose was blown on the fingers. It was an article of luxury, an accessory for the toilette carried almost exclusively by the nobility and some rich citizen families, the number of which was very restricted.

As to the twelve pairs of stockings, I can only explain this paucity by an omission in the inventory, as these certainly were one of the most generally used accessories of the costume and one which, with elegant ladies, necessitated garters to match.

Neither can I explain the absence of hats and gloves. Although gloves were worn but rarely,—only on special occasions,—the members of aristocratic families possessed one or several pairs.

I cannot, short of writing a volume, make further comment on this inventory. It is remarkable enough, it seems to me, to be published in the BULLETIN, so as to acquaint its readers with a small part of the History of Dress in France.

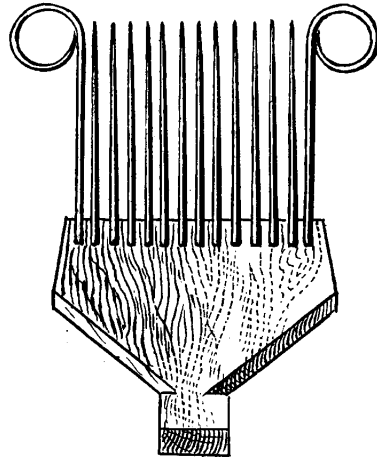


FIGURE I
RIPPLE USED FOR REMOVING THE
SEED-BOLLS FROM THE FLAX

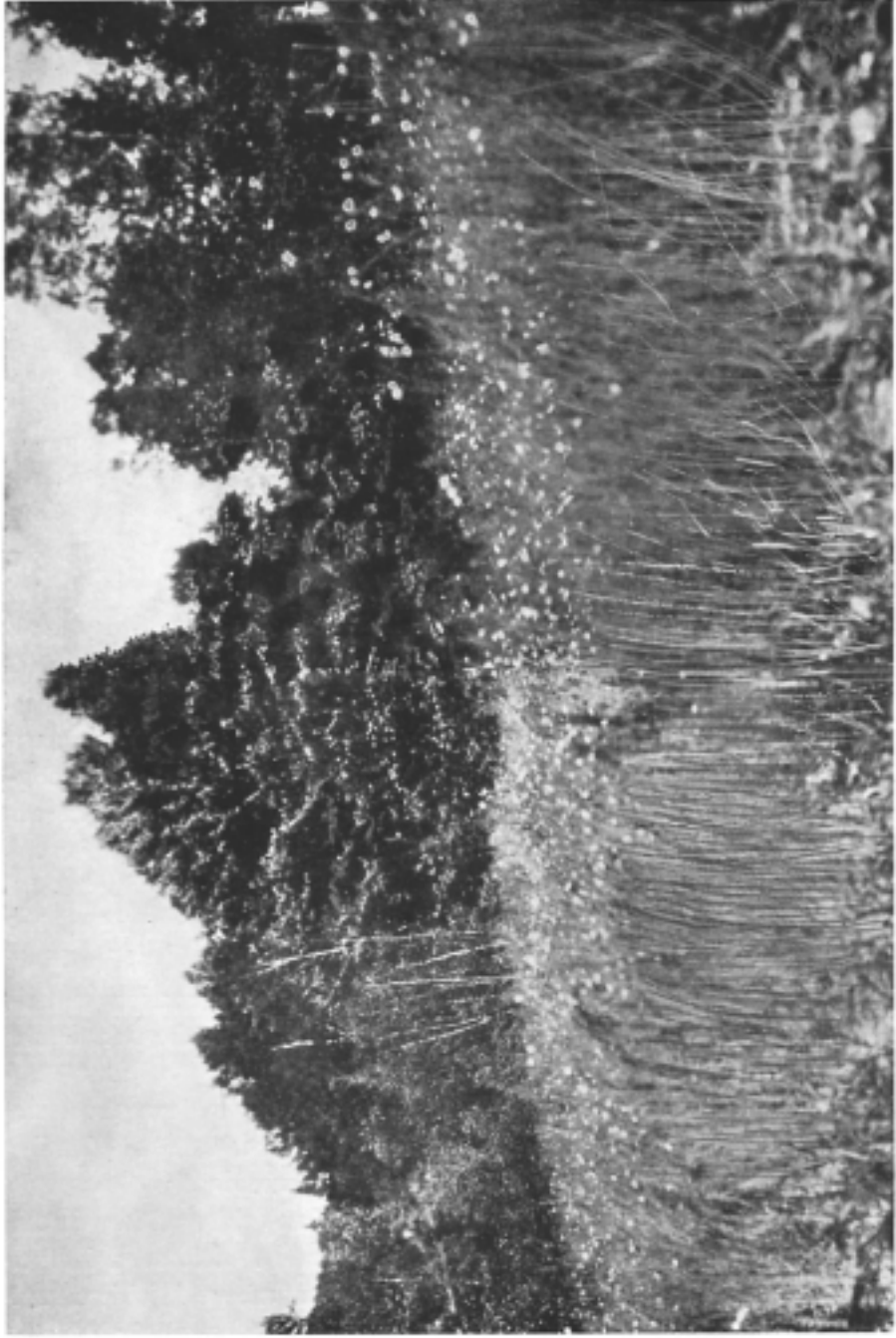
AN EXPERIMENT IN FLAX RAISING

BY MABEL H. KERRISON

WHEN, following the war and resulting crop failures in various countries, we were confronted with a shortage and consequently high cost of flax, it seemed as if hand weavers would have to resort to cotton or some substitute for the incomparable linen thread.

The question as to how this problem might be solved recurred so frequently to my mind, as to become almost an obsession. Finally it transformed itself into a desire and resolve to make a practical experiment of the whole process, from the sowing of the seed to the weaving of the finished product.

Looking into the matter, I learned that flax was grown throughout the Northern Original Colonies. One sees here and there in some old family, a beautiful tablecloth of home manufacture. Occasionally old people will relate how in their youth they helped in the flax fields and how in the long winter months, they hackled, spun and wove it. I learned further that flax of good quality is grown successfully in northern Michigan and Minnesota and that the demand is much greater than the supply.



THE FLAX FIELD IN BLOOM

My summer home is in northern New Hampshire, and my first great encouragement there came from my nearest neighbor, an old man of eighty-five years, who remembered perfectly how a little more than fifty years before, he had helped his father on those very fields, grow good crops of flax year after year. He still possessed a few much-prized woven linen pieces, which were shown as proof thereof. Some of them were in excellent condition which would rather prove that the flax must have been of a good and strong quality. Also, all through the smaller towns of New Hampshire and Vermont, one occasionally comes across flax implements put aside in old attics and barns. These country people do not collect such implements for their historical interest; they are simply heirlooms telling a story of a once active industry.

So, after collecting all the practical information possible, I proceeded to formulate plans for growing my own crop.

As to the preparation and fertilization of the soil and the planting and cultivation of the crop, one has only to apply to the Bureau of Agriculture at Washington for all the necessary information.

I advise sowing down only a small piece of ground the first season—say one eighth of an acre—in order to try it out. The resulting crop should yield more than enough fibre for all experimental purposes of spinning, weaving, etc. By allowing about one quarter of it to remain standing until the seed becomes quite ripe, one should have enough for the following year's crop. I cannot speak from actual experience, but I am inclined to believe that better results may be obtained from seed from one's own soil than from seed grown elsewhere, i. e., under different conditions of soil, climate, etc. Sow seed at the rate of one bushel to an acre.

Prepare the soil just as soon as the frost is out of the ground, having already on hand your seed and fertilizer. Harrow the ground thoroughly until well pulverized and sow the seed broadcast. This should germinate in six or seven days.

How proud one feels when on some sunny morning in late July, one looks on the first field of flax of one's own planting. Picture to yourself the slender, graceful stalks, rising three feet high, and topped by delicate flowers of the brightest blue. My first illustration, reproduced from a photograph of one of my fields, gives perhaps some idea of how really beautiful a field of growing flax may be. The second illustration is from a particularly exact and perfect drawing of the plant in full bloom.

It is rather difficult for a novice to judge just when the crop should be gathered, or "pulled." Usually there is an interval of eighty to ninety days between the sowing of the seed and the harvesting of the crop. After the blue petals have fallen and the pods have formed, and when the stalks turn yellow about two thirds of their length from the ground up, and the lower leaves begin to fall, then on a day that is clear and dry, it is time to pull. This is quite easy as the roots are very shallow. Pull two or three handfuls and tie into a bundle. In repeating this process, be careful that the stalks shall always be in the same direction, i. e., all the roots at one end. In fact, it is particularly important that throughout all the harvesting processes, the roots should be kept as evenly as possible at the end of the bundles; otherwise they will become unmanageable. Stack these bundles on high poles, twelve or fourteen to the pole just as oats are stacked. They should be left thus to dry for about a fortnight.

RIPPLING. When the stalks are thoroughly dry, spread a sheet on the ground or on a barn floor and, taking a handful of stalks at a time, put them through the ripple (see figure 1). This, as you see, is a sort of coarse comb for removing the seed-bolls, which at this stage are not mature enough to utilize for seed. This is quite necessary and facilitates the later processes, as the pods, if allowed to remain on the stalks, would become entangled.

DEW-RETTING. As the bundles are rippled, spread them in rows upon the grass with the stalks separated, each from the others. Leave them thus lying out in the air for two or three weeks. This is called dew-retting and is the most critical of all the essential processes. On this depends the strength, lustre and color of the final product.

The different methods of retting are so interesting that I shall take time to describe one or two of them. The most noted flax is that grown in the Courtrai Country of Belgium and retted in the River Lys. It is most curious that this flax of an unusual quality and of a creamy color is grown on a strip of land bordering on this river for only one and a half miles, although the river is much longer. The water of the river has been analysed with no discovery of any chemical property that might cause an unusual fermentation and color. It is apparently just a very slow-running river and its water is very soft.

The Russians and Irish retted their flax in pits, often dug out for this



FLAX PODS AND BLOSSOMS, NATURAL SIZE



FIGURE 2
HAND-BRAKE

purpose. But the stench which results from this process would make it prohibitory for us.

In other countries, the bundles are weighted down in slow-running streams or brooks. This would seem the easiest method. But although I have just such a stream near at hand, I am prevented from utilizing it because of the fact that something in the fermentation of the flax causes all the fish in the stream to die, which in a trout-fishing country such as mine would not make for popularity. Therefore, taking everything into consideration and also the fact that soft water is known to give the best results, dew-retting seems to be the most practical method.

On the success or failure of this process everything depends. If under-retted, there will be difficulty in separating the bark from the fibre. If over-retted the resulting fibre will not be as strong and it will be without lustre and of a dull and dark color. Lustre and color decide the value of all flax. It is the heavy dews at night and the hot quick-drying sun of

August days that bring about the fermentation and the consequent rotting of the gummy substance which causes the fibre to adhere to the outer bark. If, therefore, the weather has been favorable for about two weeks after the flax is spread, one should begin to test by rubbing a few stalks together in the hands. If the woody bark crumbles and separates easily, it is then ready for the second drying. It depends very much on the weather during the time of retting. If there have been continuous rains, it might easily be over-retted and therefore spoiled. Fortunately, however, August, when the retting must always be accomplished, is not usually a rainy season.

After retting, the flax is again stacked to dry. In Sweden and Northern countries, where the dews are too heavy and there is much rain from this time on, drying is usually done indoors.

BREAKING THE FLAX. Breaking is the term applied to the separating of the outer woody stalk, or bark, from the inner fibre. The implement by which this is accomplished is very heavy and unwieldy and its manipulation is back-breaking work except for women of the strongest peasant type. Otherwise, any woman could care for the entire process of preparation of flax without a man's assistance. I like to think of it as the woman's crop.

The process of breaking is perhaps better indicated by my illustration than by any description I could write. The hand-brake consists of two parallel bars, supported on wooden legs. Between the bars, a heavily weighted wooden beater is hinged at one end of the implement. The beater is lifted and allowed to fall upon the stalks which lie crosswise (see figure 2), thus breaking the wood from the fibre.

SCUTCHING OR SWINGLING. Even after the outer wood is thoroughly broken much will still adhere to the fibre. In order to remove these woody particles and to produce a clean and smooth fibre, it must first be beaten. This process is called scutching, or swingling. Figure 3 shows a swingling-block and knife, the latter made of very hard wood. Holding a handful of the fibres in the left hand and allowing the long ends to hang over the top of the block (see figure 4), it is beaten downwards with the large wooden knife.

Beat first one end of the bundle and then, turning it, beat the other end. Rearrange the handful, or bundle, from time to time so that the fibres at the centre shall be exposed, and beat again. Repeat this process many

times until the fibre appears clean, or free from wood. During the whole process of scutching, which is a very important one, frequent rearrangement of the bundles is necessary to keep the fibres even. The fluff or extremely short ends which fall to the ground during the scutching are without value.

Be sure that both the breaking and the scutching shall be done out-of-doors or in a large barn. The light fluffy particles which rise, especially during the scutching, fill the air. One works, as it were, in a cloud of dust.

HACKLING OR HETCHELING. We now reach the final process before the spinning, i. e., the process called hackling or hetcheling. The hackle, or hetchel, is a sort of many toothed comb (see figure 5). Holding a handful of fibres firmly, it is thrown upon and drawn quickly through the teeth of the hackle. This is repeated many times in one position, and then naturally the same process is repeated on the opposite ends. Nor does the process end here, since it must be repeated with a series of hackles, each finer than the one used before. Thus, the first hackle used has only nine teeth to the square inch; each successive instrument used having a larger number, until the final one contains thirty-six to the square inch.

Finally one looks with dismay at the result of all one's labors,—a mere wisp of silky, lustreful fibre remains. But do not be discouraged, for the large amount of thread into which this seemingly meagre bundle of fibres may be spun is truly surprising.

Around one, on the floor, is an enormous amount of apparent waste. This consists of the short lengths that have fallen constantly during the whole process of hackling. It is called "tow." Do not despise it. Gather it up carefully, i. e., without crushing. It may be spun into coarse thread which later can be woven into burlaps and crash.

The whole subject of flax-growing is so fascinating that one might easily be tempted into carrying one's recital further. The work of spinning and of the looms does not, however, fall within the scope of this paper.

Should this short sketch encourage others to a like experiment, I shall be glad. Still more should I be pleased if in some indirect way it might carry to people in the farming sections the idea of Community flax-growing, spinning and weaving. The cultivation of the crop is not very arduous and the work of the looms would fill many an otherwise tedious hour in the long winter days and evenings. Incidentally it might bring the

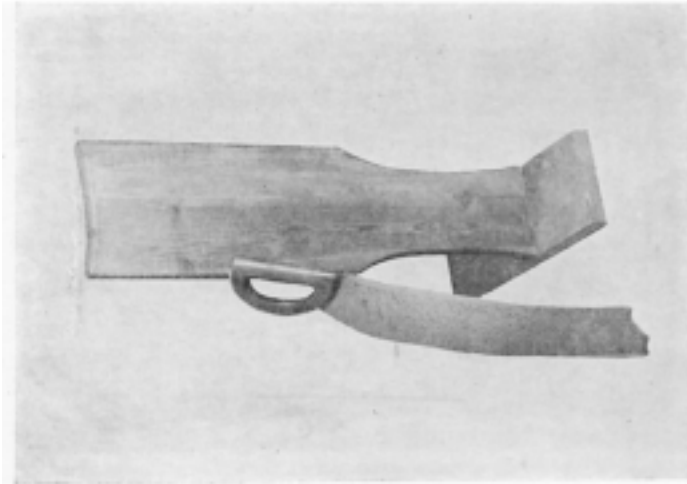


FIGURE 3
SCUTCHING OR SWINGLING-BLOCK AND KNIFE



FIGURE 4
SCUTCHING OR SWINGLING THE FLAX

people of the countryside into an association of much interest as well as profit.

As proof that neither the planting nor the spinning and weaving of flax present any insurmountable difficulties, may I say that I now possess a small towel woven on one of my looms from flax of my own growing.



FIGURE 5
HACKLE OR HETCHEL

NOTES ON THE LACE INDUSTRY IN BELGIUM IN THE
NINETEENTH CENTURY

BY MADAME L. PAULIS

THE storm of the French Revolution made a great breach in the history of lace to which emigration, the flight of the rich classes and of the court proved a fatal blow. Did Revolutionary society, then, know no luxuries? Far from it, for sufficient proof is found in the portrait of any dandy or "merveilleuse" of the day or in the description of a fête given under the Consulate by Madame Récamier, as recorded by Mrs. Bury-Palliser, who was the first to write the history of lace and to whom the following incident was recounted by an elderly lady who in her youth had participated in this brilliant function.

"The First Consul was expected, and the élite of Paris early thronged the salons of the charming hostess, but where was Madame Récamier? 'Souffrante', the murmur ran, retained to her bed by a sudden indisposition. She would, however, receive her guests *couchée*.

"The company passed to the bedroom of the lady, which, as still the custom in France, opened from one of the principal salons. There, in a gilded bed, lay Madame Récamier, the most beautiful woman in France. The bed curtains were of the finest Brussels lace, bordered with garlands of honeysuckle and lined with satin of the palest rose. The *couvre-pied* was of the same material; from the pillow of embroidered cambric fell 'des flots de Valenciennes.' The lady herself wore a peignoir trimmed with the most exquisite English point. Never had she looked more lovely—never had she done the honors of her hôtel more gracefully."

This luxury, however, was confined to a very small number, for lace-making had been at a standstill practically for twelve years. Napoleon endeavored to revive the industry and to this end employed the best means,—he restored lace to a place of honor in the Court, and he himself, placed important orders at Alençon, from which source may have been

derived the flounce that ornaments the skirt of Marie Louise in her portrait by Gérard.

The Empire period introduced a new note in the decorative ornament of the day, that was reflected in the fabrics of Alençon, Chantilly (whose industry migrated toward Normandy, centering in Bayeux), Malines and Brussels,—which city was at that time specializing in “application” lace on “droschel” ground,—that is, detached motives of bobbin or needlepoint applied on handmade net.

The Empire veil shown in the illustration and which was made for the Empress Marie Louise, is a charming example of the latter type of work the bobbin-made ornaments and réseau showing remarkable technique.

The Queen of Prussia at the time of her interview with Napoleon at Tilsitt, wore one of these veils falling over her shoulders. Another found in the portrait of Dominique Sophie Frédérique Catharine Dorothée, Queen of Westphalia, wife of Jérôme Bonaparte, shows a distinctly defined pattern, characteristic of the restrained and formal motives of this period, that so clearly indicates the last phase of an evolution.

From this day, in fact, dates a decline of which the end is not yet in sight. Crisis followed crisis, the most disastrous being the fashionable furore for the English machinemade imitation of the handmade net or “droschel.” Net which in 1818 brought more than a pound a square yard, experienced in the following years a decided fall in price which popularized its use, as it permitted the creation of large pieces,—robes, veils, scarfs and deep flounces. This net was embroidered and applied with bobbin and needlepoint motives, a mode that retained the favor of popular beauties until 1830 and that resulted in the complete disappearance of the handmade “droschel” as well as a decline in the laces of Malines and Binche.

After this period lace recovered a momentary prosperity. The Belgian industries revived and the historian of the Antwerp Exposition of 1885 states that “lace has once more become an indispensable ornament of ‘la toilette.’”

Toward 1820 the silk “blondes” attained a brief popularity. These laces while becoming and rich in effect, have no special interest as regards design; and the same is true of the patterns produced in the years immediately following the Empire, all of which show a marked lack of individuality. The portrait of Queen Maria Cristina shows such lace.

As for the Restoration, when fashions bore so distinctive a character,



EMPIRE VEIL

MADE FOR THE EMPRESS MARIE LOUISE
SECOND WIFE OF NAPOLEON

THE PATTERN IS OF BOBBIN LACE APPLIED ON HANDMADE "DROSCHEL"
FROM THE COLLECTION OF MRS. WILLIAM H. MOORE



MARIA CRISTINA OF BOURBON, QUEEN OF SPAIN

BY LOPEZ Y PORTAÑA

THE ORIGINAL IS IN THE PRADO, MADRID

though sometimes slightly ridiculous,—for instance the garb of the Ladies Tangry painted by David about 1830, and also that of Louise, Adélaïde d'Orleans, by Decreuse,—this period restored nothing at all from the standpoint of decorative arts.

French work, nevertheless, remained distinguished and in good taste, but with the Belgian fabric its mediocrity is reiterated by the juries of all Expositions, universal or otherwise, held during the first quarter of the century.

At the Paris Exposition of 1867, the reporter of the Belgian section confirms the prosperity of that industry:

“Twenty to twenty-two thousand workers,” he states, “are working at Ypres and its vicinity, making Valenciennes lace,—now dead in the city of its origin,—a lace that has lost much of the former beauty of its technique.” The *réseau* is more open as the result of using fewer bobbins, and in consequence the number is insufficient to make the exquisite “*toilé*” (the linen stitch used in the pattern) flowers of the beautiful old Valenciennes. The worker is therefore obliged to add threads, which are discarded when a flower is completed and then taken up again to make the next; between two successive flowers these threads are laid on the *réseau*, useless, and are then trimmed off when the lace is finished. A method that is a perversion of the ingenious technique of the continuous thread.

Continuing, the report states that Grammont makes quantities of Chantilly and silk blondes, not as skilfully, however, as her French rival who knows how to execute shaded designs with infinite delicacy. Brussels and her vicinity employing 40,000 workers in the creation of needlepoint and “application” lace upon machine made net, the total number of lace-makers in Belgium at that time being about 130,000.

And what of all of this important fabrication? Let us take up again the Belgian report of the Exposition of 1867. After having cited all of the manufacturers and the different groups that had received awards, he states: “The enumeration of awards proves conclusively that Belgium holds the palm in this eminently national industry. In order to keep it, our manufacturers should be persuaded that the judicious and intelligent choice of patterns is a condition essential to success. In this respect France here maintains her reputation for elegance, novelty, originality . . . But,” he continues farther on, “if we took away from the French display the laces made in Belgium, France would not so easily have obtained the awards ascribed to her.”

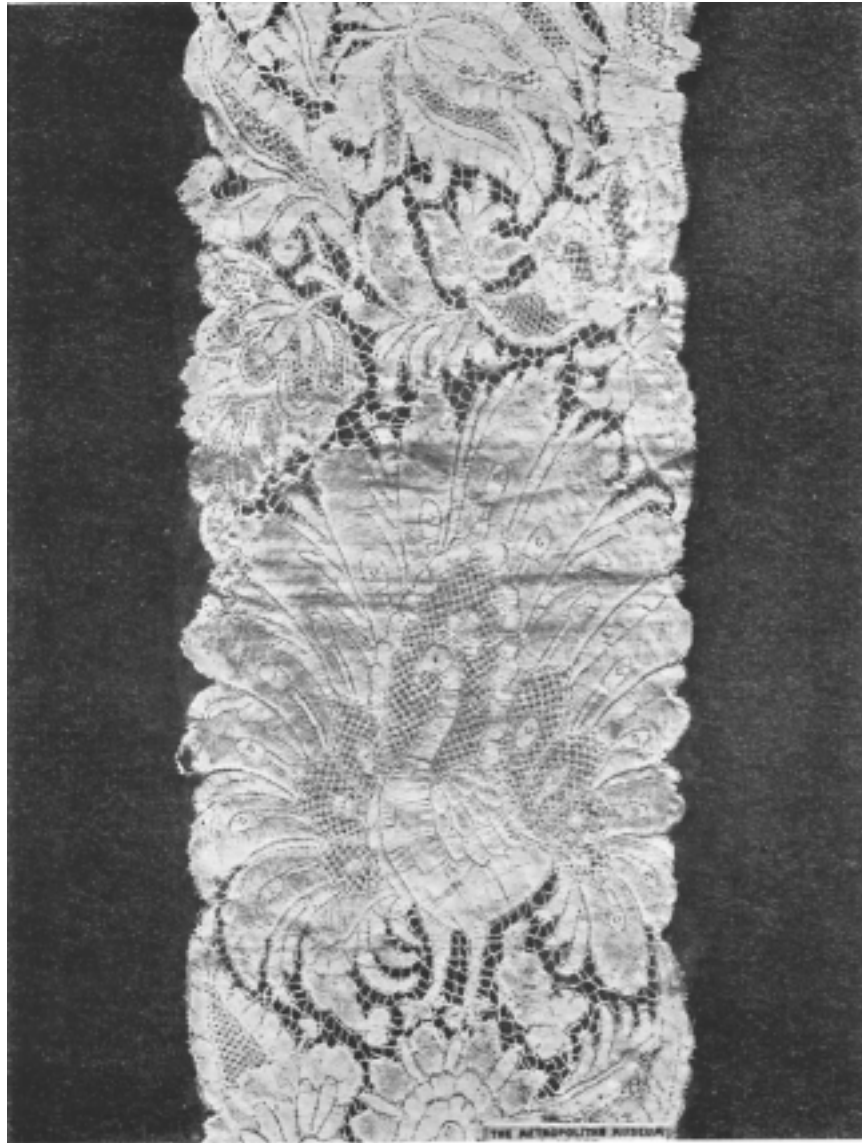
The French report of the same exposition, expresses a different point of view!

“The Exposition of 1867 demonstrates beyond all question that France holds to-day the first place in this rich industry, and that she had not a single competitor to fear. Belgium, which holds the second place, has, so to speak, placed her industry under the tutelage or the patronage of the largest French houses. Some French concerns have factories at Brussels where all the work is executed on their patterns and under their instructions. The town of Ypres has obtained a gold medal and the Maison X (of Brussels) a silver medal; but it is purely accidental that the Maison X of Paris did not take on its own account this double award as all of these pieces were ordered by them and worked according to their instructions on designs sent from Paris. Which proves,” he concludes, “that in that as in many other things, matters progress more favorably there when directed from here.”

But, unfortunately, while Belgium profits largely from the beneficent influence of French taste, she also is obliged to share the misfortunes of her neighbor. In 1870 both countries suffered from the war between France and Germany, and its effects are clearly shown in the Exposition of 1878. The manufactories of Grammont are “no longer a competitor for French products.” Brussels needlepoint and the application on tulle as well as Malines “show much decline,” while “Duchesse” lace, new only in name, has made its appearance as a debased descendant of the Brussels lace of the early eighteenth century. Valenciennes lace is perhaps the one most in demand. The designs of this are rather naturalistic and, like the workmanship, show little originality and vitality.

And what are the present conditions? I wish that I might state with confidence that to-day lace has recovered, or is about to recover, its former splendor; but we are far from that goal. Before the War fifty thousand workers were employed at lace making. How many of them are still so occupied? No statistics can tell; for those compiled by the Minister of Industry and Labor cover only such workshops as employed a minimum of ten workers. Lace has become a rural industry, a cottage craft, and many workers have thus been overlooked by the inspectors.

The outlook is discouraging, and, despite the efforts of those who are endeavoring to stem the tide, the future is unpromising. As for Fashion, it is quite mad; styles change not only once, but many times a year; and



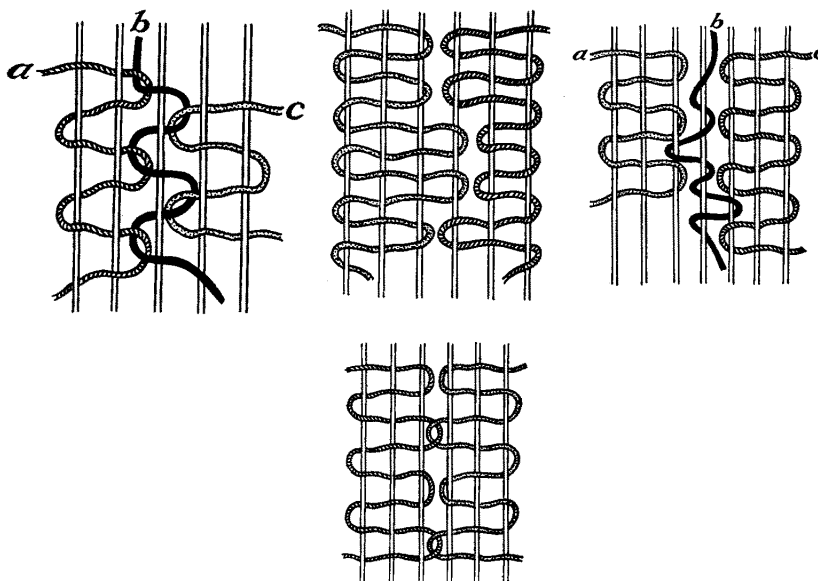
DETAIL OF A LAPPET. BOBBIN LACE

BRUSSELS, EARLY EIGHTEENTH CENTURY

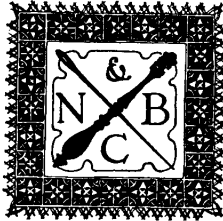
(THE CROWN BELONGING TO THIS SET IS SHOWN IN MRS. PALLISER'S HISTORY OF LACE,
PL. XXXVII, FACING P. 116. BOTH PIECES ARE NOW IN THE METROPOLITAN MUSEUM)

under these conditions how can an industry of such slow and patient labor conserve its existence? On the other hand the machine supplies the shop keeper with laces too beautiful and too inexpensive for the serious competition of handmade laces, despite their superior qualities. It is a second source of wasted effort. Fortunately, however, the luxury of the table and of the home is reviving the art a little, and perhaps the future of the lace industry lies in this direction, in the laces of heavy thread,—which have great decorative possibilities,—laces that are quickly and easily made, and sufficiently strong to withstand wear and tear. Having developed from passementerie, lace would then have reverted to its original type, thus completing the cycle; for heavy lace such as is used in furnishings is, in a way, similar to the old passementerie.

The exquisite lace shown in our last illustration represents an example of the greatest technical perfection achieved during three centuries and a half of labor; and through all these years the memory of so many agile fingers, trained eyes and patient hearts consecrated to the realization of a true ideal and to the creation of a beautiful art, abide as a testimonial to attainment gained by steadfast application wisely directed.



DIAGRAMS OF ANCIENT PERUVIAN LENO WEAVES
BY COURTESY OF THE AMERICAN MUSEUM OF NATURAL HISTORY



CLUB NOTES

THE Club has had the pleasure of several private exhibitions by members, and lectures on subjects connected with the Textile Arts by speakers of distinction during the past winter. On December 29th, Mrs. Stanford White showed her beautiful tapestries and other textiles.

ON the twelfth of January Mrs. Guy Antrobus of London lectured to the Club, through the kindness of Mrs. J. Pierpont Morgan, Jr., on Historic English Needlework, in Class Room A at the Metropolitan Museum of Art, showing some beautiful lantern-slides and giving much interesting information.

Mr. A. U. Dilley spoke on the subject of Oriental Carpets, also in Class Room A of the Metropolitan Museum on the twenty-sixth of January, showing many instructive colored slides, including not only types of rugs, but the processes of their manufacture.

ON February seventeenth the Club was invited by Mrs. Lewis Sherrill Bigelow to see her charming samplers, embroideries and printed linens, as well as Miss Morris's collection of Toiles de Jouy and chintzes of the late eighteenth and early nineteenth centuries.

MRS. DEWITT CLINTON COHEN gave great pleasure by showing on March eighth an exquisite collection of children's clothes and toys, mostly of the eighteenth century, though a pair of tiny sandals which once belonged to a child in ancient Egypt and some embroidered swaddling bands of the Italian cinque cento were among examples of earlier times.

ON the twenty-first of March, Mrs. Philip D. Kerrison invited the Club members to see her most interesting collection of looms and hand woven fabrics. In addition to her exhibition, Mrs. Kerrison arranged a sale of bobbin laces made by French lace-workers in Le Puy, taking in about two hundred and fifty dollars to the great satisfaction of the organization which is helping these war-sufferers.

ALTHOUGH not a member of the Club, ex-Senator William A. Clark was kind enough to give the members the privilege of seeing his magnificent laces on Wednesday, April fourth.

ON April 19th Mrs. Philip Ashton Rollins and her sisters Mrs. Pack and Mrs. McNairy showed laces and a most interesting collection of Mexican samplers of the early nineteenth century, formerly the property of the Empress Carlotta.

As the last of the Club Exhibitions for this season, Mr. Richard C. Greenleaf showed his collection of exquisite laces at his house at Lawrence, L. I.

THE ANNUAL MEETING of the Club took place in Class Room A at the Metropolitan Museum of Art, New York, on Wednesday the 28th of February at three o'clock, Miss Whiting presiding.

In addition to the usual business, it was unanimously voted to incorporate the Club, the papers having already been prepared by Mr. W. T. Van Alstyne, who was kind enough to give his services in the matter, for which the Club owes him a warm vote of thanks.

The results of the election of officers was announced and the list of names will be found on p. 43 of this BULLETIN.

After the business meeting Miss Niblack, who recently spent several months in Morocco, gave a most interesting talk on Moroccan embroideries and showed many beautiful examples which she had brought back with her.

It is with great regret that the Club accepts Miss Whiting's resignation as President, as the whole existence of the Club was due to her interest and ability, and she has carried on the work so successfully since its commencement five years ago. The Club is most fortunate, however, in having secured the promise of Miss Mary Parsons to succeed Miss Whiting, as she has always been deeply interested in the artistic forms of the

textile crafts, and her many friends know her wealth of knowledge, talent, and ability.

TESTIMONIAL DINNER TO MISS WHITING. On Wednesday evening, April 18th, the Club held a dinner in honor of Miss Whiting, its Founder and first President, in the Assembly Room of the Cosmopolitan Club.

The guests were invited for seven-thirty and covers were laid for fifty-two. There were no speeches, but at the close of the dinner Miss Whiting was presented with an old-fashioned bouquet edged with a frill of fine Mechlin lace and the following Resolution engrossed on parchment paper and tied with ribbon, finished with pendent bobbins:

“The Members of the Needle and Bobbin Club desiring to record their sincere appreciation of the distinguished services of their Founder and first President, Miss Gertrude Whiting, take this occasion to express to her their heartfelt thanks for the pleasure and profit derived from the Club which owes its existence to her inspiration and to the untiring devotion and the generous gifts she has so unstintingly bestowed upon its varied activities.

The Club wishes her a Happy Journey and a Safe Return.”
April Eighteenth, 1923.

After the dinner there was music by a string trio and several numbers by Miss Ester Gustafson, a Scandinavian dancer. The guest cards bearing the Club device were inscribed:

DINNER
IN HONOR OF
MISS GERTRUDE WHITING
FOUNDER
AND FIRST PRESIDENT OF
THE NEEDLE AND BOBBIN CLUB
HELD AT
133 EAST FORTIETH STREET
WEDNESDAY
APRIL EIGHTEENTH
1923
AT HALF PAST SEVEN
O’CLOCK

FOLLOWING THE DINNER

MISS ESTER GUSTAFSON

ASSISTED BY

MISS ALICE NICHOLS	Piano
MISS EMILY SMITH	Violin
MISS C'ZELMA CROSBY	'Cello

RENDERED THE FOLLOWING

PROGRAMME

1. SEGUIDILLAS GITANAS No. 3 *Fernandez-Arbo*
String Trio
2. PASTORALE IN E MINOR *Scarlatti-Tausig*
Miss Ester Gustafson
3. LIEBESTRAUM *Liszt*
String Trio
4. WALTZES, Nos. 15, 16 *Brahms*
a. Romeo Crosses the Garden
b. A Thousand Times Good-Night
Miss Ester Gustafson
5. SCHERZO IN E MINOR. *Schub*
String Trio

Those who attended were:

Mrs. John P. Bainbridge; Mrs. Eugene Benjamin; Mrs. Edward Blum; Mrs. Butler; Mr. Charles O. Cornelius; Mr. and Mrs. DeWitt Clinton Cohen; Miss Katharine Day; Mr. Dyrland; Mrs. William H. Fox; Miss Marian Hague; Mrs. Jay H. Hart; Mrs. Morris Hawkes; Mr. and Mrs. Percy Jackson; Mr. and Mrs. J. Herbert Johnston; Dr. and Mrs. Philip D. Kerrison; Mrs. Matthews; Mr. and Mrs. Howard Mansfield; Mrs. Marin; Mrs. George Meyer; Miss Mitchell; Miss Frances Morris; Mrs. Junius Morgan; Mrs. McAlpin; Mrs. McNairy; Mr. Moore; Mrs. Neff; Mr. and Mrs. George A. Plimpton; Mrs. Putnam; Miss Pond; Mrs. Laurent Oppenheim; Mrs. Quincy; Mr. Meyric Rogers; Mrs. P.A. Rollins; Miss Marion Reilly; Miss Scoville; Mrs. Cornelius Sullivan; Mr. and

Mrs. Alexander Tison; Mrs. Trafford; Mrs. John Vanderpoel; Dr. and Mrs. Charles Mallory Williams; Miss Gertrude Whiting.

Others who subscribed but were unavoidably detained: Mrs. Henry E. Coe; Mrs. Good; Mr. Richard C. Greenleaf; Miss Lloyd; Mrs. Eliot Norton; Mrs. Alton B. Parker; Mr. Laurent Oppenheim; Miss Swift; Mrs. Frederick B. Pratt.

THE TRAVELLING LACE COLLECTION has been on a tour arranged by The American Federation of Arts, which included exhibitions being shown during November in Nashville, Tenn. by the Nashville Art Association in the Carnegie Public Library, and in December at the Brooks Memorial Art Gallery in Memphis, Tenn. During January it went to the Manchester Institute of Arts and Sciences, at Manchester, N. H. and in February to the Monday Afternoon Club of Plainfield, New Jersey. Its next visit will probably be to Syracuse, New York. Several interesting new pieces have been added recently—the most important of which is a piece of Point de Sedan, of the early 18th Century,—a welcome and long-sought addition to the series of needle laces.

THE WOMAN'S MUNICIPAL LEAGUE very courteously invited the members of the Needle and Bobbin Club to a lecture arranged by their Art Committee, on May 11th in a classroom at the Metropolitan Museum of Art on "French Homes of the Eighteenth Century" by Mr. Meyric R. Rogers of the Department of Decorative Arts of the Museum.



GUILD NOTES

FOUNDED BY THE NEEDLE AND BOBBIN CLUB AND THE PEOPLES' INSTITUTE
TO ENCOURAGE AMERICAN AND FOREIGN TEXTILE HANDICRAFTS

THE office and salesroom of the Guild of the Needle and Bobbin Crafts at The Anderson Galleries, Room 304, 489 Park Avenue, corner of 59th Street, is open daily from ten to four, and specimens of work from the various centers are kept on view, as well as interesting examples of old work on which the new designs are based. The industries represented include:—

Aquidneck College Industries
The Elizabeth Fisk Looms of Vermont
Italian Needlework Guild of Hamilton House
Lenox Hill Industries
The Quilting Bee of Rye
Russian Refugees' Workshop
Scuola d'Industria Italiana
Southern Industrial and Educational Association
Ukrainian Needlecraft Guild

And several individual workers in textile handicrafts, such as a maker of interesting hooked rugs.

GUILD LECTURE COURSE

THE course of Lectures on Americana arranged for the benefit of the Guild, more than fulfilled the hopes of the Committee in interest and were attended by a most appreciative and responsive audience.

The first one was given at the house of Mr. Charles P. Munn, on the subject of American Painters and Portraits of the Seventeenth and Eighteenth Centuries, by Mr. John Hill Morgan.

The second, on Colonial Silver, by Miss C. Louise Avery, was held at the house of Mr. and Mrs. Walter Jennings.

The third lecture on Early New England Houses was given by Mr. Norman M. Isham at the house of Mr. and Mrs. J. L. Redmond.

Early New England Furniture was the subject of the fourth lecture, and it was given by Mrs. Luke Vincent Lockwood at the house of Mr. and Mrs. George Whitney.

The Misses Hewitt were hostesses for the fifth afternoon, when Professor S. Fiske Kimball spoke of Houses of the Revolutionary Period; and the last of the series was given by Mr. Frank L. Bailey on Copley and his Paintings at the house of Mr. and Mrs. de Lancey Kountze.

As all the speakers were distinguished authorities on the subjects on which they spoke, the series formed a very unusual opportunity for all interested in these matters.

A SALE of small pieces of old lace was held during the month of March, and the Guild gave an exhibition and tea for the Garden Club of America on the afternoons of April 9th, 10th, and 11th at its rooms in the Anderson Galleries.

THE GUILD feels that there is an increasing interest in its work, and hopes that all who can, will give assistance in making arrangements for sales during the summer of the work done by its various groups. The Guild is dependent on these sales not only for income, but for increasing its list of friends and customers.

BOOK NOTES

MEMBERS of the Club living in New York may be interested to know that the Library of the Metropolitan Museum has acquired recently a copy of the reprint of the Pattern book, "Le Pompe" published originally in Venice in 1557, which shows the earliest known published patterns for Bobbin lace. Seven pages from this book were published by the Bulletin of the Needle and Bobbin Club, Vol. 6, No. 1, to illustrate the article by Madame L. Paulis on certain technical aspects of the patterns.

ATL, LAS ARTES POPULARES EN MEXICO; 2 vols., containing many plates, Mexico, 1922. \$35.00.

Chapter 17 is entirely devoted to Mexican Textiles, with 19 plates, 3 in color.

OSTJAKISCHE STICKEREIEN; with 31 plates in color, 1921. \$4.50. (Ungarische National—museum, Part IV Budapest.) Designs for Hungarian Peasant embroidery.

HAND-WOVEN CARPETS, ORIENTAL & EUROPEAN, by A. F. Kendrick, keeper of the department of textiles at the Victoria and Albert Museum and C. E. C. Tattersall.

With over 200 plates, of which 19 are in color. Published by Charles Scribner's Sons at \$32.00 a copy.

OLD ITALIAN LACE, by Elisa Ricci. A few sets are for sale at \$32.50 by F. Bender, 84 Fourth Avenue; Himebaugh & Browne, 471 Fifth Avenue, and by E. Weyhe, 710 Lexington Avenue, New York.

ANTIQUÉ RUGS FROM THE NEAR EAST, by Wilhelm Bode, Third revised edition with contributions by Ernst Kühnel, translated by R. M. Riefstahl, Ph.D., with 95 half tone plates and one color plate. \$5.00. Published by E. Weyhe, 710 Lexington Avenue, New York.

TAPPETI RUSTICI ITALIANI, by Albert Sautier with 31 plates of which seven are in color published by Carolo Valcarengi, Milan, 1922. \$2.50 a copy.

This is the first of a series of monographs on Italian Decorative Arts which will be published in Italian, French, German, and English.



FIELD NOTES

THE Metropolitan Museum of Art acquired several interesting pieces of lace from the Kellar Funaro sale among which are two pieces of early Italian cutwork and a square of filet embroidered in grotesque animal motives of the sixteenth century. Another notable purchase is a charming "robe de la Sainte Vierge" dating from the early years of the sixteenth century.

Two important gifts to the collection of laces and embroideries include some strips of beautiful Venetian needlepoint lace, presented by Mrs. William H. Bliss, a lace of historical interest as having been worn by Charlotte Cushman in the rôle of Lady Macbeth; and an embroidered Burse of the Great Seal of the Kingdom of England such as appears in many of the portraits of the Lord High Chancellors. While the work is in high relief, like Stuart embroidery of the seventeenth century, this particular bag dates from the eighteenth century, the early type having persisted during the different régimes.

THOSE interested in the preservation of the beautiful handwork of the Armenians and other refugees from Asia Minor will be glad to know of the chance to get rugs, embroideries and laces, all handmade, which the Near East Relief is selling to help these refugee women to self support.

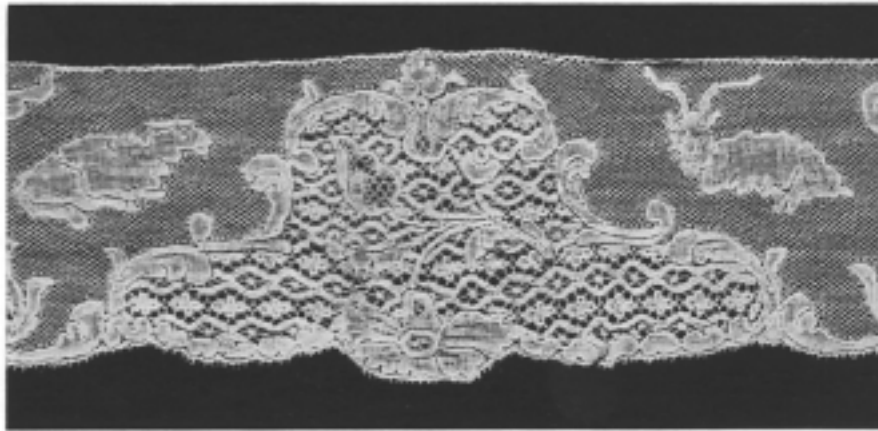
Through the courtesy of Miss Marion Mellon they may be seen at "Cargoes," Madison Avenue between 56th and 57th Streets.

THERE will be a SPECIAL EXHIBITION AT THE LOUVRE of the famous tapestries of the Cathedral of Angers, during the summer months.

THE PENNSYLVANIA MUSEUM has recently acquired an unusual strip of Mechlin lace with a quaint design of bird and animal motives, such as thrill the hearts of lace enthusiasts. In different parts of the pattern appear a phlegmatic cock that watches the playful advance of a friendly puppy; a unicorn in another medallion gazes upon an approaching tortoise; but perhaps the most grotesque is a hippopotamus, enmeshed in a network of stitches, looking out upon the retreating figure of a dignified ostrich, while nearby an ape and a squirrel of like proportions nibble contentedly at fruits and nuts. Reflecting a change of mood on the part of the designer, another medallion shows the ecclesiastical motive,—“the pelican in her piety.”

The introduction of animal figures in textile fabrics during the middle years of the XVIII century in some instances owes its origin to La Fontaine's fables, but in this case, the ostrich, hippopotamus, alligator, and ape are more nearly akin to the type of animal found in tapestries of this period, especially the “Indies” series designed in 1737 by Desportes for the Gobelin Factories that were inspired by XVII century drawings of the tropical flora and animal life.

MODERN TEXTILE FABRICS “La Renaissance de l'Art Français” for April prints an illustrated article on some of the fabrics recently produced at Lyons after designs by Dubost, one of the foremost French designers of textiles.



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