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THE · NEEDLE · AND · BOBBIN
CLUB

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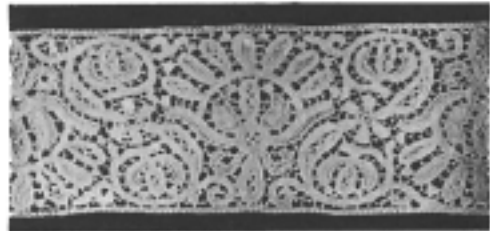
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TEXT BY
FRANCES MORRIS
AND
MARIAN HAGUE

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CONTENTS

	PAGE
Frontispiece - - - - -	2
Portion of the border of a Rochet made for the Coronation of Charles X.	
“Le Drochel” - - - - -	3
MADAME L. PAULIS	
The Rya of Finland - - - - -	13
EUGENE VAN CLEEF. OHIO STATE UNIVERSITY	
The Lace Collection of the Cincinnati Museum - - - - -	18
A Revival of an Old Danish Art - - - - -	25
Notes on Silk Culture in America in the 18th Century - - - - -	28
From the Diary of Ezra Stiles, D.D., 1727—1795	
Club Notes - - - - -	31
Guild Notes - - - - -	32
Book Notes - - - - -	33
Field Notes - - - - -	35
List of Officers - - - - -	37



BORDER OF A ROCHET
MADE FOR THE CORONATION OF CHARLES X SHOWING GROUND OF DROCHEL
METROPOLITAN MUSEUM OF ART

“LE DROCHEL”

FROM THE FRENCH BY MADAME L. PAULIS*

THE beginning of the eighteenth century marks a moment of change in the evolution of bobbin made lace which was in happy conformity with its technical possibilities, as the result of which the art was brought to an astonishing degree of perfection.

The quality of extreme lightness and delicacy which became the outstanding characteristic of the laces of the eighteenth century is above all expressed in the development of the *réseau* or net ground, in place of the *brides* or tie-bars which had originally been the means of joining the different parts of the design.

Already during the last quarter of the seventeenth century there had been a tendency toward more delicate effects. The scale of the design diminished, and the dimension of the tie-bars in the grounds was reduced. At the same time, the placing of the tie-bars was becoming more regular, which gave the idea of a net ground, and the transition between a field of small bars arranged with regularity and a braided net-work such as that in figure 1. is not very difficult to imagine. Both of them, as a matter of fact, are “*rapportés*”—that is, when the “flowers” have been made and mounted on the pattern on the lace-pillow, the ground has been executed with threads attached to the edges of the pattern by the process known as *accrochage* or hooked joining. Threads are added at the edge of a design by being looped through the finished part of the work and then braided and twisted to form the part of the pattern for which

*Madame Paulis is teacher of lace design and technique at the normal class of the Société des Amies de la Dentelle in Brussels. The Club is much indebted to her for this interesting article on a delicate technique that had been considered a lost art,—the method of joining the strips of *drochel*.



FIGURE 1
BRUSSELS LACE, EARLY XVIII CENTURY
SHOWING ROUND MESH GROUND

they are destined (figure 2). Both of these types of grounding, the *brides* and the *réseau* are composed of tiny braidings of four threads (two pairs of bobbins) short braidings in the *réseau*, longer and ornamented with picots in the *bride* grounds. But while *brides*, when they join are attached to one another either by crossing or by the hooked joining (*accrochage*) or by the crossing of two of their threads, the braidings in the *réseau* are conducted as shown in figure 3. A, B, C are fragments of floral forms which are to be united by a *réseau*. The threads are “*entrés*” or connected at E, then braided to the desired length. The four threads of each braid are then separated into two parts of two threads each, turning in opposite directions. In the accompanying drawing at 1 two threads are joined with the hook to the form A, then

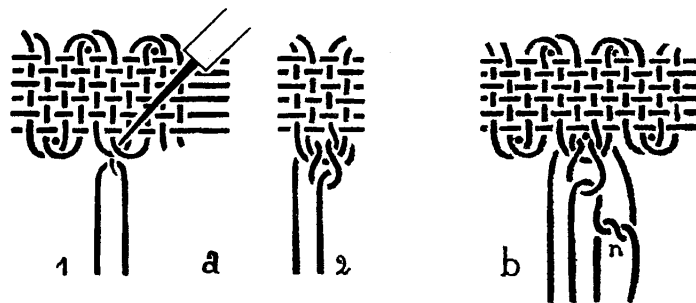


FIGURE 2

are directed toward C in crossing all the bars successively. Attached by looping through the edge of already completed parts of the design, at 2 they form a new little braiding with the two right-hand threads of the last braid and are joined again at 3 and carried toward the left in the same manner crossing all the threads of the second row of meshes, of which the braidings have already been executed.

The work continues in the same manner, the threads being added or removed according to the caprices of the surface to be covered. We notice that each mesh of this *réseau* (net ground), when it has to be connected, is attached at two places: —1 and 4; 2 and 3. It is the only way in which the form can be maintained.

This *réseau*, called “*réseau à mailles rondes*” or round mesh, is the most ancient form of Brussels *réseau*. It is sometimes a little heavy-looking but the workers realized that it might be made lighter without changing the general method of the work by eliminating the bar which in the draw-

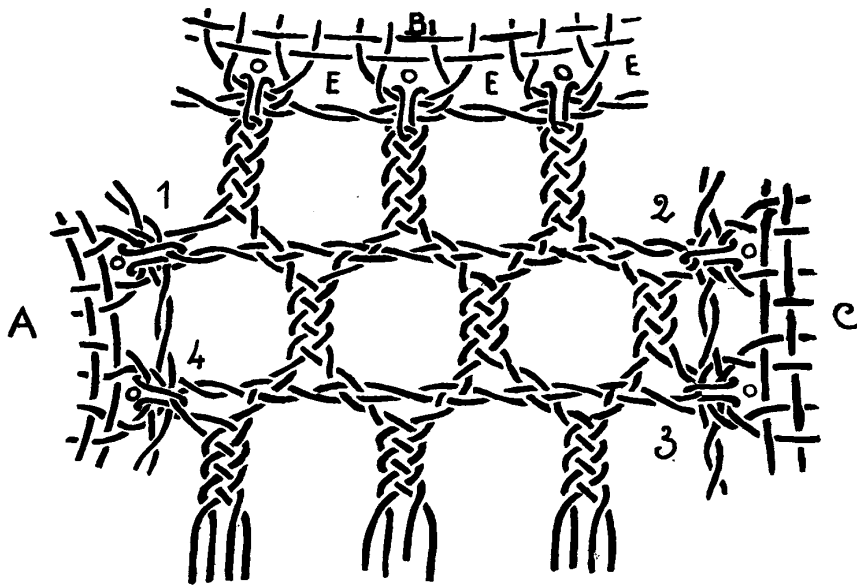


FIGURE 3

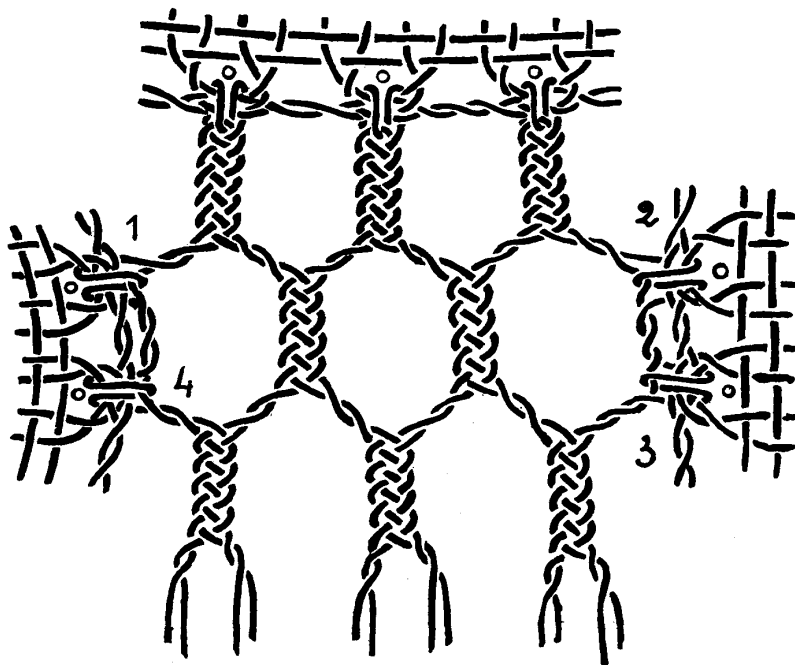


FIGURE 4

ing, figure 3, goes from 1 to 2 and from 3 to 4. The mesh thus worked becomes hexagonal instead of octagonal, and is lighter, simpler, and more clear. The drawing, figure 4, reproduces the preceding figure as it would be modified by the change in working just described. At 1, the same bar is attached in the same manner, but instead of crossing to 2 it is carried down to 4. The same process is repeated at the right, at 2 and 3. Thus was evolved the *drochel*, for more than a century the distinguishing characteristic of Brussels lace. The proportions were later modified by slightly lengthening the braided sections as shown in figure 4.

Like the first type of *réseau*, the *drochel* was executed without the aid



FIGURE 5

of pins except at the edges. To avoid as much as possible the cutting of threads when two sections of the *drochel* are only separated by a small form in the pattern, the worker carried the threads for continuing her work across the back of the flower or bit of completed work, connecting them again at the farther edge as is shown in figure 5. These threads only showed on the wrong side of the lace, which is always worked face down on the pillow, the wrong side uppermost. When the spaces to be filled with *réseau* were small as was generally the case in the designs of the early part of the eighteenth century during which time the ornament filled more of the space than the background, the making of the *drochel* did not present great difficulties. But when a little later, the fashion for

more open patterns left large surfaces of unpatterned ground, the work became more difficult, partly because of the great number of bobbins in action at once, and partly because of the elasticity and suppleness of the network which it was difficult to stretch evenly, evenness of course being one of the requisites of good workmanship.

The workers then conceived the idea of making the *drochel* in strips, as may be seen in figure 6. Each band in process of execution is attached

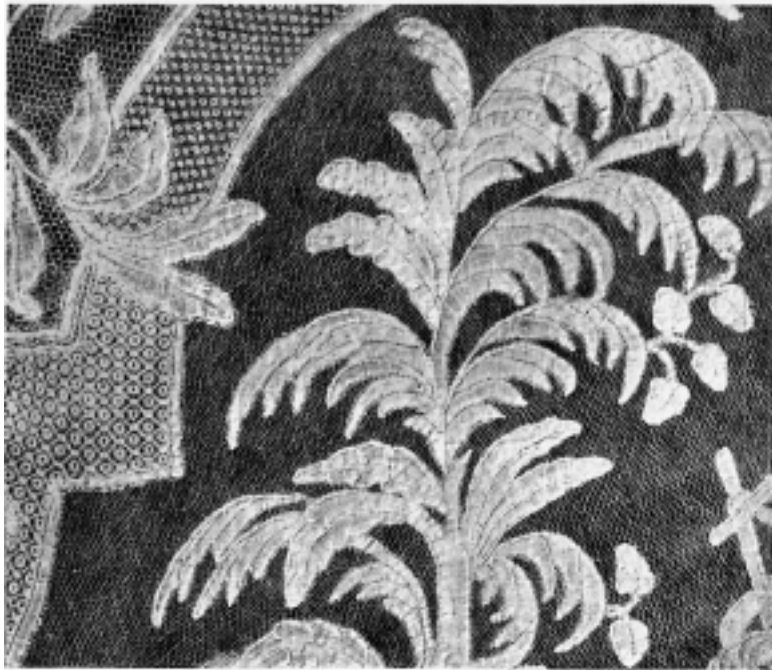


FIGURE 6

to the part already finished in the same manner that it is to the parts of the pattern (the flowers, etc. which are worked in the "linen stitch"), i.e. by two hooked joinings to each mesh. This minute and painstaking process leaves the meshes where the joining has been accomplished with the same appearance as the other meshes of the *réseau*. The joint is practically invisible, though sometimes the line of the joining can be detected.

This process was used increasingly often in the designs of the time of Louis XVI, where the *réseau* played a more and more important part, as the designs became more open. The laces of this period show the constant



FIGURE 7

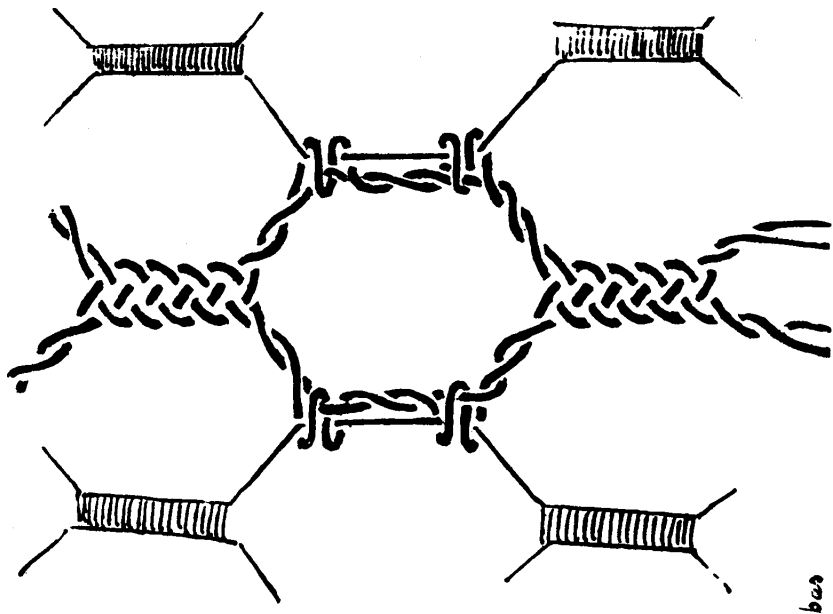


FIGURE 8
ENLARGEMENTS OF DROCHEL NET SHOWING METHOD OF JOINING STRIPS

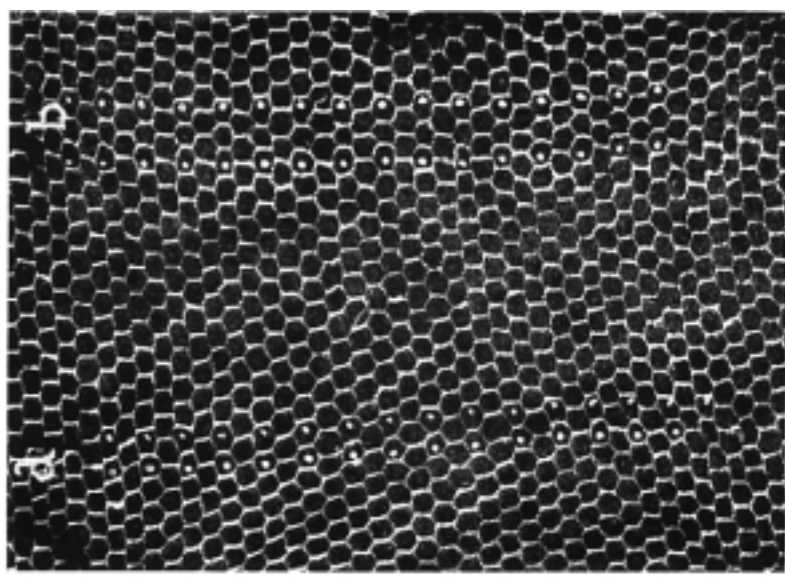


FIGURE 9

employment of *drochel* made in bands. These bands varied somewhat in width. The specimens in the Cinquantenaire Museums in Brussels are from eight to twenty meshes wide, with an average of from thirteen to fifteen meshes, requiring from fifty-two to sixty bobbins to make.

During the Empire it became the fashion to wear large floating lace veils, fastened to the head-dress and falling on the shoulders. The drochel ground was their great beauty.* But what infinite patience is represented by one of these veils of *drochel* with their delicate designs of bobbin-made flowers and sprays. One can form an idea of it in considering that a single mesh, just one of the little hexagons of the *rèseau*, required thirty-two movements of the bobbins.

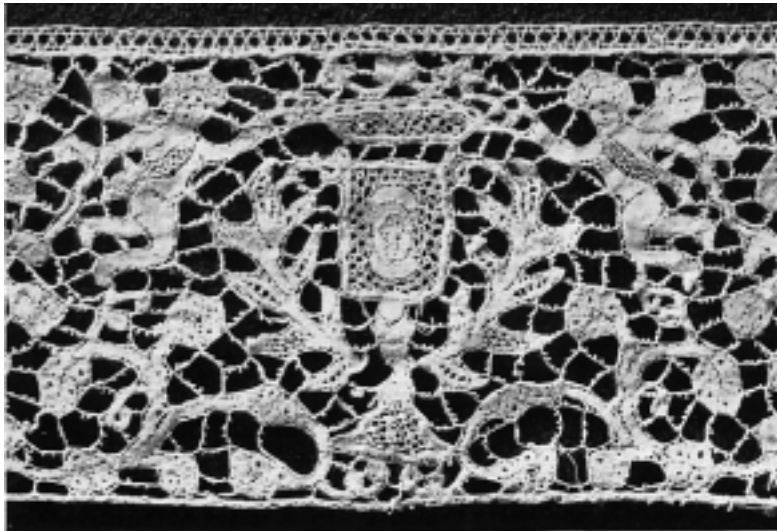
It is evident that making the *drochel* in bands would somewhat simplify this tedious work. A final modification consisted in making the entire veil or piece of lace of the drochel and then applying the flowers by sewing them to the net (figure 7), instead of working the net around the flowers as had been done in the beginning. This process permitted the division of labor; “*dentellières*” executing the flowers, the “*drocheleuses*” working on the net ground. Several *drocheleuses* could even be working simultaneously on the same piece because a way had been found, not only for joining a band of unfinished *drochel* to a finished band, but two finished bands could be joined together. Figure 8 shows the method for doing this. The two bands would be fixed on the cushion side by side, separated by the width of one mesh. With two pairs of bobbins, the worker undertaking this careful and painstaking piece of work could fill in the little space, being constantly obliged to stop her flying bobbins in order to make her hooked joinings to the edges of the finished work. She would make a little braid, separate it into two strands of two threads each, attach them each twice at left and right, the first joining being made at the top, the other at the lower edge of the “*mitoyenne*” or intermediate part of the existing mesh. She would then make another little braid and pass on to the next mesh.

The supple and delicate *drochel* is incontestably one of the marvels of the Brussels laces of the eighteenth century and of the early part of the nineteenth. Unfortunately the time and skill required for its fabrication make of it a sort of phenomenon. But modern industry does not want

*After the invention of machine-made net many of the less exquisite of these veils were made of that, with designs embroidered and darned in by hand,—often by the wearer herself.

to stop to make phenomena if it can do anything else. This something else was provided by the invention of machine-made tulle, which is no doubt coarser and less exquisite, but which was soon sufficiently perfected to render any competition impossible between it and the very costly hand-made ground.

The making of the marvelous *drochel* disappeared completely between 1830 and 1840, having lingered about twenty years to be used only on the most precious laces. The invention and general use of the machine-made net had made the more laborious and costly method a thing of the past.



THE RYA OF FINLAND

BY EUGENE VAN CLEEF

OHIO STATE UNIVERSITY

THE handiwork of the peoples of northern Europe, more especially that of the Scandinavians, is fairly well known throughout the world. However, the manual skill of the Finns, another interesting group of northerners, is not so familiar. In the Rya, a beautifully hand-knotted rug, the Finns have made a distinct contribution to the field of decorative arts.

The Rya is the work of the peasant folk. The almost continuous darkness of the long winter period offers much leisure for the development of the handicrafts. So the farmer accomplishes much both in the production of practical things for use in the out-door labor of summer, and the artistic for the indoors the year round. Among the peasant's latter achievements, the Rya represents perhaps the climax of his success. It is not unlike the oriental rug in its general appearance, but differs in the details of construction and in the purpose to which it is put.

The designs of the earlier Ryas are for the most part geometric—Fig. 1; the later rugs show the symbolic—Fig. 2. The symbols are confined generally to the center field, the border displaying the geometric forms. Some foreign motifs, such as the tulip, palmetto leaf and animal forms, particularly lions and birds, appeared at the beginning of the 18th century. By the end of the century the foreign influence in general had become so marked as to give rise to a controversy relative to the origin of the Rya. Although the question is still unsettled, evidence continues to accumulate in favor of the Finns.

The Rya differs from the oriental rug in the density of weave. The knots are greater distances apart. In fact in some of the oldest pieces

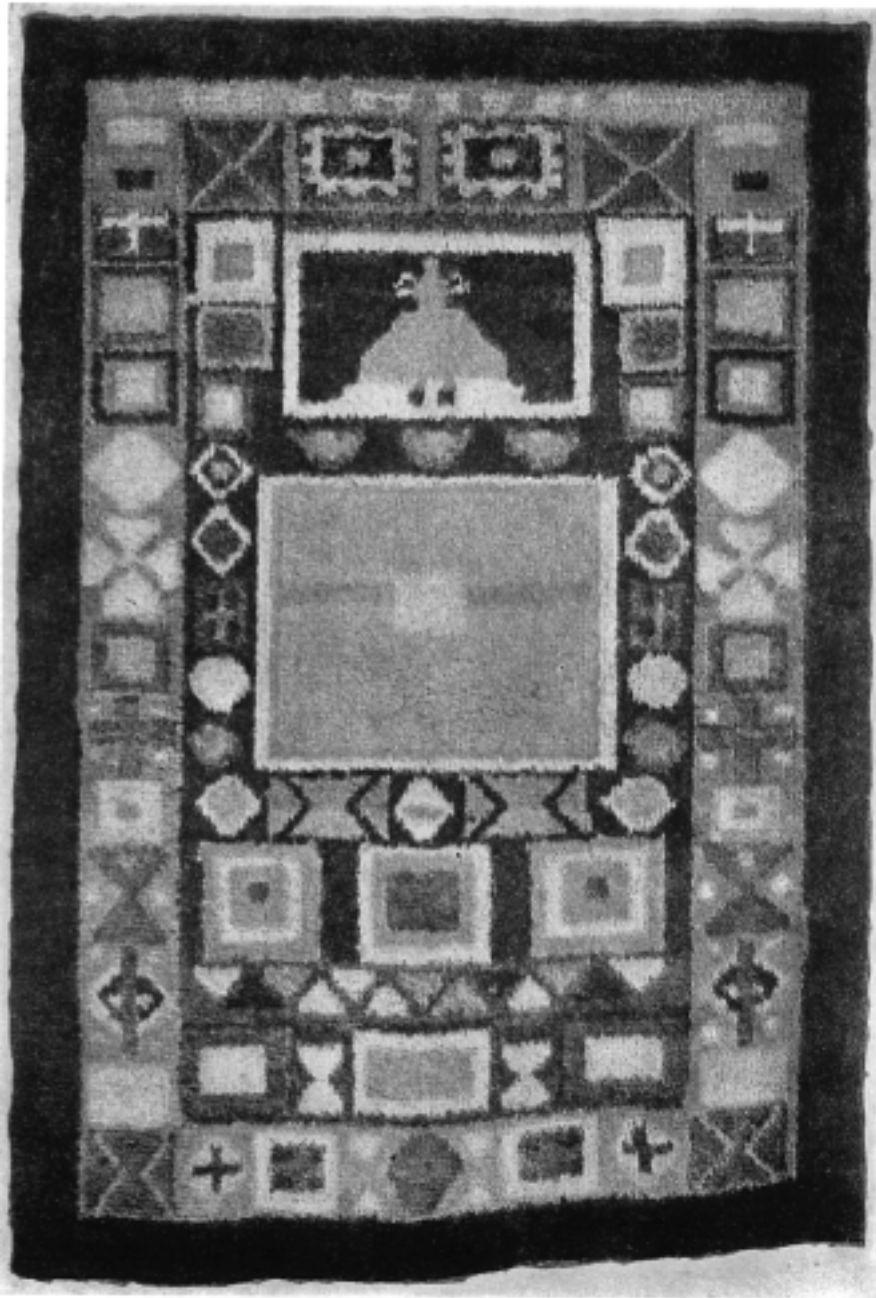


FIGURE I

A FINNISH RYA OF THE EARLY TYPE IN WHICH THE PURELY
GEOMETRIC MOTIF PREVAILS
(REPRODUCED WITH PERMISSION OF GALERIE HÖRHAMMER HELSINGFORS)



FIGURE 2

A FINNISH RYA DATED 1804, AND ILLUSTRATING THE SYMBOLIC CENTER FIELD WITH THE "ZIGZAG" BORDER. NOTE ALSO THE HUMAN FORM AND ANIMAL FORMS WHICH ARE GIVEN PROMINENCE

(REPRODUCED WITH PERMISSION OF GALERIE HÖRHAMMER HELSINGFORS)

considerable areas appear without knots; they were not ordinarily used as floor coverings and consequently density of weave was not an important requisite. They were utilized as wall tapestries or more frequently as counterpanes. As the weaver's skill developed and the rugs attained the plane of a highly appreciated art, they were coveted as bridal gifts. In the early 18th century the marriage contract frequently provided specifically for a Rya or two; and in the inventories of the peasant's belongings the number served as an index to his wealth.

Attempts have been made to classify Ryas, but without much success. They are strikingly individualistic. "Styles" apparently never exerted an influence. Every peasant wove his Rya to satisfy his own desires and tastes. Even professional weavers who wandered from village to village taking orders for Ryas, wove them according to specifications set by the purchaser, rarely introducing their own ideas. In a few parishes there appears a similarity in the border design, but never in the center field motif. The colors are individualistic too, being influenced only by the natural environment. One can notice, for example, the preponderance of warm combinations of the reds and yellows in the weaves of the southwest coastal regions, and the colder blues and yellows in those from the interior.

Characteristic of most of the better Ryas are the dates and the harmony in color composition. Fig. 2 illustrates one with date and name of the original owner; the name does not appear as commonly as the date. The oldest dated rug now in existence is 1705. This, however, is not the oldest piece known. It is probable that Ryas were made several hundreds of years prior to the 18th century; they are still woven in the Finnish homes but do not possess the same beauty of color as those of centuries ago. The early art of dye making has been lost in Finland just as in other countries of Europe, and with it have gone the rich tones which are cherished so highly in the older specimens.

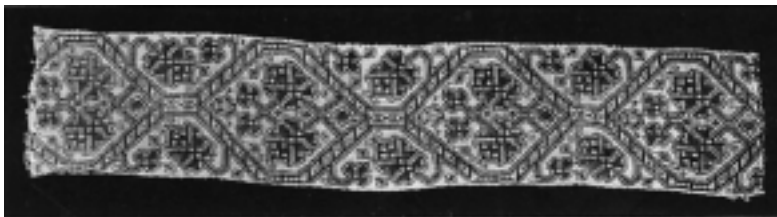
If one were to ask: what single factor in the Rya gives it its greatest value the answer would be color. The harmony in most cases is exquisite. The colors are pure, soft and fresh, recalling the warm, bright tones of the autumn landscape.

In view of the comparatively isolated location of the people of Finland, the ruggedness of their country, the severity of their climate and the consequent hard struggle for existence, the esthetic attainment of the

early inhabitants as exemplified by the Rya is deserving of the world's admiration. Their delightful appreciation of color and design and their adeptness in the art of weaving seem to point to a relatively advanced culture, which unfortunately is not everywhere apparent among the heritages of the modern folk.



SQUARE OF NEEDLEPOINT LACE WITH VIRGIN AND CHILD,
VENETIAN, XVII CENTURY
CINCINNATI MUSEUM COLLECTION



NOTES ON THE LACE COLLECTION OF THE CINCINNATI MUSEUM

THE third annual report (1883) of the Cincinnati Museum Association records the group of laces and embroideries, from which our six illustrations are taken, as a gift of the Women's Art Museum Association and describes it as "a large collection of laces of the most rare and valuable kinds representing the work of the 15th, 16th, 17th and 18th centuries including specimens from Italy, Spain, Holland, Belgium, Flanders and France."

The group comprises 425 examples which, in every case forms a complete unit of design and in many cases a whole garment or article for ecclesiastical or household use. A number of samples of Italian work are included. A skeleton outline of the various types has been made to show the scope of the collection which was originally brought together by Mme. Fulgence, a French connoisseur who devoted three years to her task, pursuing her quest for fine examples in every part of Europe. The collection passed from her to Sir Philip Cunliffe Owen, Director of the South Kensington Museum (Victoria and Albert Museum) and it was through him that the Cincinnati women bought it. It has been greatly valued from the time of its acquisition as the Trustees of the Museum at the very outset dedicated their young institution to the service of the community as a "school for practical art education both artistic and industrial." The large group of early cotton prints from India purchased for the Museum in 1890 and the monumental series of metal-work reproductions in 1881 furnish notable instances of their devotion to this policy.



PORTION OF CUSHION COVER, FINE LINEN, RETICELLO AND PUNTO
IN ARIA WITH DEVICE OF KING PHILIP IV OF SPAIN, XVII CENTURY

Besides, this study group of laces the Cincinnati Museum possesses over 100 examples of larger size, many of which still perform original function as decoration for the costumes, mainly Early American, with which the Museum is well provided. This whole department carries added interest through the fact that in it are preserved the names of so many families notable in the history of the city.

The following list of the laces, geographically arranged, was prepared from the labels which were made for the collection when it was presented in 1883.

I. ITALY

Types.

A. Lace.

1. "Lacis"—22 pieces from the 15th, 16th, 17th, and 18th Centuries; mostly 16th.
2. Needlepoint—54 pieces from 16th, 17th, and 18th Centuries. (Venice) Mostly 16th and 17th.
- 2a. Both Needlepoint and Bobbin—17th Century. 7 pieces.
3. Bobbin—149 pieces from 16th, 17th, and 18th Centuries; mostly 17th, almost entirely Genoese.

B. Reticella—34 pieces from 16th and 17th Centuries; mostly 16th.

C. Embroidery—(in connection with cut or drawn work). 31 pieces from 16th and 17th Centuries; mostly 16th.

II. France.

Types.

A. Lace.

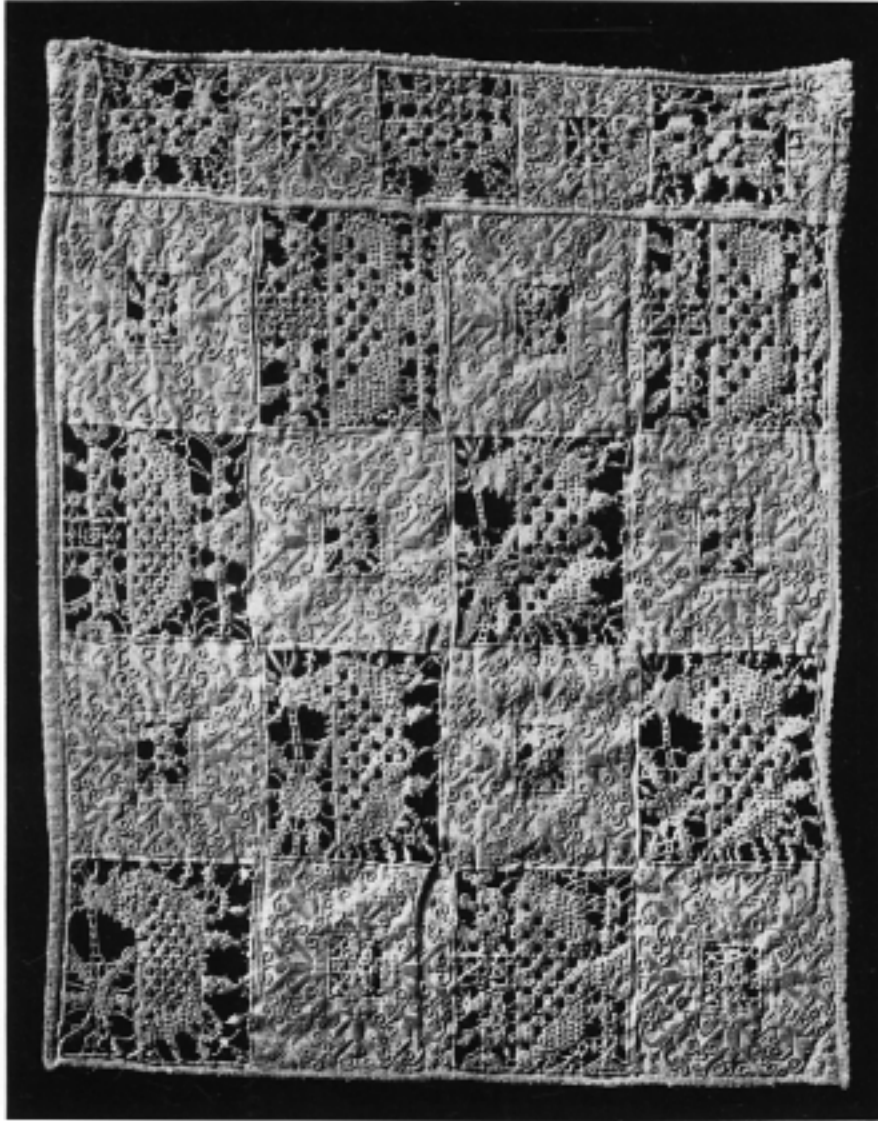
- 1.
2. Needlepoint—21 pieces from the 18th Century. Point d'Alençon, Point d'Argentan; mostly the former.
3. Bobbin—18 pieces from 17th and 18th Centuries, Valenciennes, Lille; mostly the former.

B. Reticella—

C. Embroidery—3 pieces from 17th and 18th Centuries.



PORTION OF CUSHION COVER
EMBROIDERED WITH RED SILK AND WITH CUTWORK
ITALIAN, XVI CENTURY



CUSHION COVER WITH CUTWORK AND EMBROIDERY
ITALIAN XVI OR EARLY XVII CENTURY

III. Belgium.

Types

A. Lace

- 1.
2. Needlepoint
3. Bobbin—56 pieces from 17th and 18th Centuries, mostly 18th. Vieille, Binche, Mechlin, Point d'Angleterre.

Flemish Bobbin—21 pieces from 18th Century.

B. Reticella

C. Embroidery

IV. Holland.

Types.

A. Lace

- 1.
2. Needlepoint
3. Bobbin—24 pieces from the 18th Century (severe imitations of Mechlin.)

B. Reticella

C. Embroidery

V. Spain.

Types

A. Lace

- 1.
2. Needlepoint
3. Bobbin—1 piece of 17th Century gold "guimpure."

B. Reticella

C. Embroidery—3 pieces from 16th and 17th Centuries.

VI. Unidentified Country—9 pieces of Bobbin lace.



SAMPLER, ITALIAN XVI OR XVII CENTURY
CINCINNATI MUSEUM

A REVIVAL OF AN OLD DANISH ART

NOT far from the borderline of Germany in the south of Jutland we find a small town named Tónder. For 55 years since 1864 this old Danish town was in the possession of Germany until in 1919 at the intervention of the Allied Powers and America it was with part of Schleswig returned to its motherland. For centuries the name of Tónder had gained a special significance all over Denmark, and no young girl thought her trousseau complete, nor the bride her veil, if not in some way or other possessing the beautiful fine cobweb-like lace from Tónder. This industry which we hear about even at the time of Christian IV was cultivated among the peasantry in and around Tónder. Here the tender fingers of the young were early accustomed to handling the implements for lace-making, and the interest in this industry was so great that the brains set to work and young and old vied with each other in developing the wonderful point that gave notoriety to the makers and is known as Tónder lace. The finest development was reached around the middle of last century. But the war with Germany and the depression resulting from living under foreign dominion spent the impetus, and for years lace-making was considered a dying art in these parts. The Germans in the meantime, well aware of the importance of this fine industry, set about buying up all they could get of the old patterns and finished lace, and the late Empress, herself a native of Schleswig, perfectly cognizant of the splendor of the art, presiding over the "Deutscher Frauenverein" determined, by herself wearing Tónder lace at court, to introduce and make fashionable these points under the name of "German lace." But before this plan succeeded some cultivated women in Tónder determined to save the old art for its native town. Headed by Mme. Hansigne Ioventzen, Danish patriot to the core, a movement began in the first years of this century,



DANISH TØNDER LACE
THE METROPOLITAN MUSEUM OF ART

to gather from all parts the old peasant women who in their youth had been wonderful lace-makers. Little by little old patterns were dug up from here and there, torn and in tatters, but the art acquired in youth quickly came back into the fingers of the old, and since the reunion, under the protection of Queen Alexandrine of Denmark, the old renowned lace-weaving is hailed as the cherished work among the female population of Tónder and vicinity.

But you can not make that kind of lace in a hurry, the thread is fine as a hair, and even the swiftest worker can only make a very few inches a day. Thus the price may always seem high, but any lace-fancier will easily understand the superiority of the work, and many are the uses that can be made of it. The baptismal robe of the child, the veil of the bride, the collar of the dowager, the dainty lingerie and *négligée* of the *connaissanceuse*, an insertion here and an edging there, these are a few of the uses to which this beautiful art work can be put with advantage.



VENETIAN NEEDLEPOINT IN MUSEUM OF ARTS
OF DECORATION
COOPER UNION, NEW YORK

NOTES ON SILK CULTURE IN AMERICA IN THE EIGHTEENTH CENTURY

FROM THE LITERARY DIARY OF EZRA STILES, D.D., LL.D.¹ EDITED BY
FRANKLIN B. DEXTER, M.A. 1901

VOL. III, p. 320. "The spirit of Rais^g Mulberry Trees & Silk is vigorous in* North^{fd}—phps 30 families have Mulb^y Trees set out in that Parish. Mr. Williams has 5 or 6000 Silk Worms Skin^g the 3^d time—Mr. Rogers 8 or 10 Thous^d skin^g the last time—Capt. Foot has 85,000 in the last stage at home & 10,000 abroad. He has 400 sq^r feet of Silk Worms on 4 Shelves round the Chamber Walls & 108 Sq^r feet on Board Shelves in the Middle of the Room. I counted 2 or 3 Sq^r feet, by the foot, & found 150 & 160 Worms on a Single Square foot—so that he has 85 Thous^d Worms. These with 10,000 more were fed from 150 Mulb^y Trees, Set out at a year old five years ago, or now aet 6 y. very thrifty. Mrs. Foot made of the Silk raised 1786 twelve yards of Lutestring, three Qu^{rs} of a yard wide; and of the Silk she raised 1787 she had made Eight yards of black Sattin, three Qu^{rs} yard wide. In 1787 they raised five Bushels of Coccoons or Balls, from which they reeled off five Pounds of Raw Silk. This was raised from the 160 or rather 150 trees set out A.D. 1782."

VOL. III, p. 350. (Apl. 9, 1789).

"I am sending abroad about three Pints of Mulberry Seeds weighing twenty Ounces, or eno' for about 400 Thous^d Trees. A penny w^t contains near 20 Th. seeds. I send four dwt of about 4 Th. or 4100 to a Person—divid^g about one ounce to 4 psons. I send out to 80 Ministers in this State.² Desiring them by themselves or such psons as they may employ in their Parishes to sow each a Nursery in a parish of 4000 Trees,

¹Ezra Stiles was President of Yale College from 1778 to 1795. Born 1727—Died 1795.

²This was written in July, 1788. Northfield is a village in the town of North Branford.

on these Conditions viz., that at the end of 3 y. three Qu^{rs} of the Trees belong to the Planters, & one Qu^r to be distributed gratis by the Ministers each to about 30 families 20 or 30 Trees each in each of the 80 Parishes. There may be about 170 ministers in the State. I propose to collect more Seed this season & continue the Dissemin^g for plant^g Nurseries, until the State may be furnished with 4 or five Million Trees; which in 8 or 10 years may yield a Produce of Silk worth 100 Th. pounds Sterl^g p ann. to the State. Mr. Aspinwal went off yesterday for N. York & Pensylv^a with about seven Quarts of Mulb^y seeds to plant Nurseries in those States, phps. eno' for four Million Trees.

“He has already raised 150 Thous^d Trees & set up and sold them in this State.”

Ib. III, p. 398. (July 12, 1790).

“I rode round town[†] to visit the Silkworms the most of which are cocooned—Cocoons taking down and reeling. I found *twenty three* Families within this City, which raised this Season from 5 to 60 & seventy Thous^d Worms.”

Ib. III, 398.

“There have been about Three hundred Thous^d raised here this year: one raised 70 Th. & two others above 30 Thous^d. Last year and this I have been distributing Mulberry Seeds chiefly in this State, some up Mohawk R. & Vermont Towns on L. Champlain.

Last year 4000 seeds to a Nursery, this year 1500.

A. D. 1789	94 Nurseries
------------	--------------

1790	<u>173</u>
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267 Nurseries.

Above 50 families raised Silk this year in this City. I bought 1½ lb. raw silk raised this Season for 30/—”

VOL. III, p. 516. (Entry on Feb. 22, 1794)

“Mr. Whitney brot to my house & shewed me his Machine, by him invented for cleaning Cotton of its Seeds. He showed us the model which he has finished to lodge at Philadelphia in the Secretary of States Office when he takes out his Patent. This miniature Model is pfect, & will clean about a dozen pounds a day, or about 40^{lb} before cleang.

“He has completed Six large ones, Barrel phps five feet long to carry

‡Connecticut. †New Haven.

to Georgia. In one of these I saw about a *dozen pounds* of Cotton with seeds cleaned by one pson in about twenty minutes, from which was delivered about *three pounds* of Cotton purely cleansed of seed. It will clean 100 cw^t a day. A curious & very ingenious piece of Mechanism."

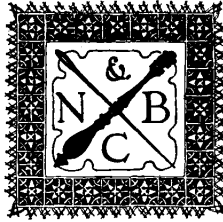
Ib. p. 560. (Mar. 12, 1795).

"Yesterdy Mornng VIII^h Mr Whitney's Work Shop consumed with Fire, Loss 3000 Doll. about 10 finished Machines for seedg Cotton & 5 or 6 unfinished, & all the tools which no man can make but Mr Whitney the inventor, & w^c he has been 2 years in makg."

(This building was in Wooster St., New Haven.)



A SPINNER IN AUVERGNE



CLUB NOTES

THE Executive Committee of the Club held its first meeting under the Presidency of Miss Parsons on Monday October 29th at four o'clock.

Plans were made for the lecture on the embroideries of the Ægean Islands by Professor A. J. B. Wace, of the British school of Archeology at Athens, to be held on December tenth in the Auditorium of the Metropolitan Museum of Art. It is hoped that members will bring friends, so that as many as possible may have the opportunity of hearing this distinguished authority on a charming subject of which he has made a special study during many years sojourn in Greece.

Plans for the winter meetings of the Club were discussed, and will be announced in due time. Members who are willing to coöperate with the Exhibition Committee in helping to arrange for these occasions are asked to communicate with Mrs. C. A. de Gersdorff, 39 East 64th Street.

THE TRAVELING LACE COLLECTION is booked to go to Providence, R. I., in January, 1924, in February, to Muskegon, Michigan, and in March to Oxford, Ohio. This route has been arranged by the American Federation of Arts.

It is with great regret that we report the death of Miss Anna Blake Shaw, of Lenox, Mass., and New York, who was one of the earliest members of the Club, always showing great interest in its activities. She was an enthusiastic lace-maker herself, and in order to encourage this taste in others, she generously presented the Club with many lace-patterns and books on lace, and made possible the publication of the series of lace-patterns that appeared in early numbers of the BULLETIN.



GUILD NOTES

SEVEN sales have been held by the Guild since June, in various country places: New Canaan, Lenox, Onteora, Ogunquit, Stonington, Greenwich and Wethersfield, and the salesroom in The Anderson Galleries Room 304, 489 Park Avenue has been open daily all summer. The evidence of increasing interest on the part of the public has been gratifying.

A SERIES of Six Lectures on Americana has been arranged under the direction and for the benefit of the Guild, to be held on Thursdays, November 22nd, December 6th, January 10th, 17th, 24th, and 31st at 4 p. m. Tickets, \$20.00 for the series. Single Tickets, \$5.00, may be had at the office of the Guild of Needle and Bobbin Crafts, 489 Park Ave.

NOVEMBER TWENTY-SECOND AT FOUR O'CLOCK

The interior of the early American House. Mr. Fiske Kimball

At the house of Mr. and Mrs. George B. Post, 3 East 51st Street

DECEMBER SIXTH AT FOUR O'CLOCK

Life Portraits of Washington Mr. John Hill Morgan

At the house of Mr. and Mrs. Herbert L. Pratt, 1027 Fifth Avenue

DECEMBER THIRTEENTH AT FOUR O'CLOCK

Furniture of Duncan Phyfe Mr. Charles O. Cornelius

At the house of Dr. and Mrs. Walter B. James, 7 East 70th Street

JANUARY SEVENTEENTH AT FOUR O'CLOCK

Early American Glass Mr. John B. Kerfoot

At the house of Mr. and Mrs. Robert W. De Forest, 7
Washington Square North

JANUARY TWENTY-FOURTH AT FOUR O'CLOCK

18th Century American Furniture

Mr. Edwin F. Hipkiss

At the house of Mr. and Mrs. Oliver Gould Jennings, 882 Fifth Avenue

JANUARY THIRTY-FIRST AT FOUR O'CLOCK

to be announced later

At the house of Miss Anne Morgan, 3 Sutton Place

The books and patterns of the Needle and Bobbin Club are now kept at the office of the Guild of Needle and Bobbin Crafts, Room 304, Anderson Galleries, Park Avenue corner of 59th Street. They may be consulted there or borrowed by members of the Club.

BOOK NOTES

GLAZIER, RICHARD. HISTORIC TEXTILE FABRICS. A short History of the Tradition and Development of Pattern in Woven and Printed Stuffs. Illustrated by 85 Photographs and over 120 Drawings chiefly by the author, and 4 plates in color. New York, Charles Scribner's Sons; London, B. T. Batsford, Ltd.

\$8.00

This should be a useful hand book with well-chosen illustrations, the many drawings showing the designs with great clearness. There are some interesting pages about the English silk industry at Spitalfields in the eighteenth century.

KURTH, B., GOTISCHE BILDTEPPICHE AUS FRANKREICH UND FLANDERN.

Gothic tapestries in France and Flanders, with 87 illustrations.

1923. \$5.00

FLEMMING, E., TEXTILE KUENSTE, Weberei, Stickerei, Spitze. With many illustrations, some in color. A profusely illustrated history of textile fabrics. 1923. \$5.00

GOEBEL, H., Wandteppiche, I teil. Die Niederlande, I vol. of text, and 1 vol. of plates, some in colors. 1923. \$25.00

RIEFSTAHL, R. M., PH. D., PERSIAN AND INDIAN TEXTILES. A Portfolio of 36 Plates reproducing 289 examples, edited with an introduction by R. M. Riefstahl, Ph. D., 4to., orig. board portfolio, N. Y., E. Weyhe, 1923. \$8.75

AMERICAN LACE AND LACE-MAKERS, by Emily Noyes Vanderpoel. A brief general account of lace-making in this country and data about those who did the making with over one hundred full-page halftone illustrations. Yale University Press. Price \$15.00

AN interesting number of "La Femme Belge" for February, 1923, a monthly magazine published at 75, Boulevard Clovis, Brussels, has been received. The whole number is devoted to articles about lace and lace makers. Several articles take up the aspects of the future of lace making in Belgium, which seems rather problematical at present, between the high cost of living and the competition of cheap labor in China, where various forms of European lace and needlework industries have been established. The magazine contains valuable information regarding the excellent work being done in Belgium in the training of young girls as designers and workers in order to conserve the famous native industry of its people.

FIELD NOTES

THE following letter sent to Miss Frances Morris of the Metropolitan Museum, New York, explains itself and will be of interest to many of our members.

September 24, 1923.

MY DEAR MISS MORRIS:

I have for some time been planning to move my headquarters nearer the center of the textile industries, so that I might extend my service to include furnishing weaving materials and equipment as well as instruction.

The move is finally accomplished, and I am now permanently established in Boston and Cambridge. My office, to which all mail should be addressed, is at 1416 Massachusetts Avenue, Cambridge, Mass. I may also be found at the Boston School of Applied Arts, 142 Berkeley Street, Boston, Mass.

One of my plans for the future is a sales-agency for hand-woven articles. Would this be of interest to you? If so, will you kindly fill out the enclosed blank so that I may send you the complete plan as soon as the details are worked out.

It has been almost impossible in the past to buy fine warps on spools, except in quantities too large for the usual hand-weaver. I am happy to say that I am able to supply fine white cotton—20/2—spooled six spools to the pound in quantities of ten pounds or over. 10 pounds will give the sixty spools required for warping the sectional warp-beams of the "Practical" looms. For the "Cambridge" looms, 75 spools are required, so that 12½ pounds would be necessary. This material I shall be able to sell at \$1.00 a pound, unless cotton takes another jump in price.

I am also able to supply single-twist homespun woolen yarn for the weaving of tweed, and other wool dress materials. This warp may be had in a variety of colors, such as white, tan, black, grey, blue, rose, etc., on spools, if desired—six spools to the pound, in lots of 8 pounds and over. For those who prefer it, I can supply a fine two-ply woolen warp on spools in a variety of colors. As soon as my color-card and price-list are ready I will send you one. 8 pounds of homespun will make 16 yards of material.

One of my students suggests that a travelling collection of samples would be of interest. If I prepare such a collection—to consist of samples of various weaves in various materials and patterns—would you like to have it sent you?

Sincerely yours,

MARY M. ATWATER.
The Shuttle-Craft Co., Inc.

THE BULLETIN would like to call attention to the interesting courses in the Department of Fine Arts, now being given by New York University. Many of them are given in The Metropolitan Museum of Art, and may be attended by persons who are not regular students of the University with the Lecturer's permission and on the payment of a small fee.

Especially connected with Textiles is a course of fifteen lectures on Historic Textile Fabrics by Dr. R. M. Riefstahl on Thursday evenings from 8 to 9:45 beginning October 4th, and a course on Oriental Carpets and Rugs to be given by the same lecturer during the second term. More detailed information may be had at the Metropolitan Museum.

THE MUSÉE CARNAVALET in Paris is adding a collection of Costumes of all periods since the Middle Ages. They will be shown on wax models each in a setting of the period.

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