

THE · BULLETIN · OF
THE · NEEDLE · AND · BOBBIN
CLUB
VOLUME · 8 · NUMBER · 1
1924



CUOLA D'
INDUSTRIE
ITALIANE

Room 304
Anderson Galleries
Park Avenue & 59th St. New York
Telephone Plaza 9680

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



Household Linens



Altar Linens

MRS. RAYMOND BELL

Real Laces

Antique and Modern Laces for
Personal and Decorative Uses

WEDDING VEILS
AND LACES
A SPECIALTY

Repairing, Cleaning and Tinting

1 EAST 45th STREET

NEW YORK

Telephone 1622 Murray Hill

The
DEVONSHIRE
LACE SHOP

MARIAN POWYS

announces that on the first of October

THE DEVONSHIRE LACE SHOP
(666 Lexington Ave.)

will move to the

HOWARD STUDIOS
112 East 57th Street, New York

Where her rare collection of lace will be
shown to better advantage and the light
is better for mending, cleaning and ap-
praising lace.

DUDLEY JAMES

Art of the Orient

Choice Specimens of Near
and Far Eastern Textiles

125 FIFTY-SEVENTH STREET, EAST
NEW YORK

ANTIQUE LACES OF AMERICAN COLLECTORS

Produced under the auspices of The Needle and Bobbin Club

TEXT BY
FRANCES MORRIS
AND
MARIAN HAGUE

The price of the book, which is sold by subscription, is \$60.00—payable in advance.

Part V, the final issue, with text, will be published in the near future, at which time the price to non-subscribers will be advanced to \$75.00.

MEMBERS OF THE NEEDLE AND BOBBIN CLUB
WILL RECEIVE A REDUCTION BY SENDING THEIR
SUBSCRIPTION TO MISS MARIAN HAGUE, 161 EAST
82nd STREET, NEW YORK, N. Y.

PUBLICATION COMMITTEE

FRANCES MORRIS MARIAN HAGUE
RICHARD C. GREENLEAF GERTRUDE WHITING

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

BULLETIN OF THE NEEDLE AND BOBBIN CLUB

VOLUME VIII

NUMBER 1

CONTENTS

	PAGE
Frontispiece - - - - -	<i>Facing</i> 3
A Lady of Toledo, by Carreño de Miranda, (1614-1680). by courtesy of Messrs. Scott and Fowles	
The First American Lace Manufacture - - - - -	3
By SOPHIA A. WALKER	
An Old Sampler Book - - - - -	10
Poem, Vieilles Étoffes - - - - -	23
By HENRY VERMEIL	
Club Notes - - - - -	25
PROFESSOR WACE'S LECTURE, THE MEMBERS' EXHIBITIONS, THE ANNUAL MEETING AND THE TALK BY MR. WM. M. IVINS JR. MISS WHITING'S LETTER THE TRAVELLING LACE COLLECTION	
A Handkerchief of Belgian Lace - - - - -	34
Guild Notes - - - - -	36
Book Notes - - - - -	37



A LADY OF TOLEDO, BY CARREÑO DE MIRANDA, (1614-1680)
OWNED BY MESSRS. SCOTT AND FOWLES, NEW YORK

THE FIRST AMERICAN LACE MANUFACTURE

BY SOPHIA A. WALKER

It appeared through Mrs. Candace Wheeler's book on Embroidery that it was not known that lace had been manufactured commercially in this country, a hundred years ago, so the writer showed some of her grandfather's lace to Miss Morris at the Metropolitan Museum of Art and was told that Mrs. John Vanderpoel was about to publish through the Yale Press a book on "American Lace and Lace Makers"; with the result that among its sumptuous plates are four from lace manufactured by Dean Walker of Medway, Mass., and owned by me. This article is intended to supplement the information available at that time.

Comfort Walker was a partner in the first power mills on the upper Charles at Medway in 1807. His son, Dean, entered into partnership with him in 1818 (the year the Stars and Stripes became the national flag), but Dean had also an independent business manufacturing machinery.

Two Englishmen were in their employ, named Bestrick: one was a skilled mechanic, the other had been a lace weaver in the old country. They talked of the wonders of a lace machine and believed they could make one; so Dean Walker financed them while they made a loom of 1260 shuttles, and Comfort Walker built, to house the new business, a stone factory on Hillside Court, Medway, still called "The Lace Shop," although it is now owned and used as a dwelling by a Polish family. Owing to an aggregation of porches and sheds no photograph made to-day would

suggest its original aspect. It is one story in front, with a door flanked by two windows on either hand, and two stories in the rear. No stream is near and foot-power must have been used.

From the Lace Shop the plain net was sent out to be embroidered in the farm houses. What a joy to bring out the embroidery frames after the morning work! Plate I shows the plain net: the footing woven with drop stitch to be cut, actual width, one and a quarter inch in the net; and purling or beading.

The dress and cap, Plate II and Plate III, are said to have been made for one of Dean Walker's babies, but, as it arrived in duplicate and Isabella and Arabella should be dressed alike, these seem to have been little used—perhaps to lend at christenings. Plate II also shows a hank of the linen thread, strong to-day: the body of another cap: purling and trimming lace—all owned by another grandchild, Miss Alice Buck of Fall River, Mass.

As Dean Walker was inventor of a sewing machine, a patented car wheel, etc., he doubtless worked with the Bestricks in perfecting the lace loom and deserved the Medal shown in the tail piece: "Reward of Skill and Ingenuity," from the standpoint of invention as well as for the display of lace he made at the Franklin Institute of Philadelphia in 1825. This medal is now in the possession of a grandson, Mr. William T. Walker of Rockland, Mass. We learn from the catalog that he showed "180 yards of lace in seven patterns. It was much admired; its texture is very good and even; its price moderate; the silver medal was awarded to the maker. Made by Dean Walker of Baltimore."

For such he was at that time, having migrated in 1824; with thirty workmen he and his family took packet from Providence, R. I., to New York; then stage coach via Philadelphia to Baltimore, sending his lathes and other machines by boat, to set up cotton mills in the vicinity of Baltimore. He returned to Medway in a few years, where the Lace Shop had been left in other hands. Its life began in 1824, as we know because James Bestrick came to Medway in 1823. In 1830 Clarissa Richardson learned at Hillside Court, the pattern shown in Mrs. Vanderpoel's book, but I cannot trace the industry further.

The "seven patterns" shown in the Franklin Institute may have included the guimps in Plate V, $\frac{7}{8}$ scale, for they were known as "coach

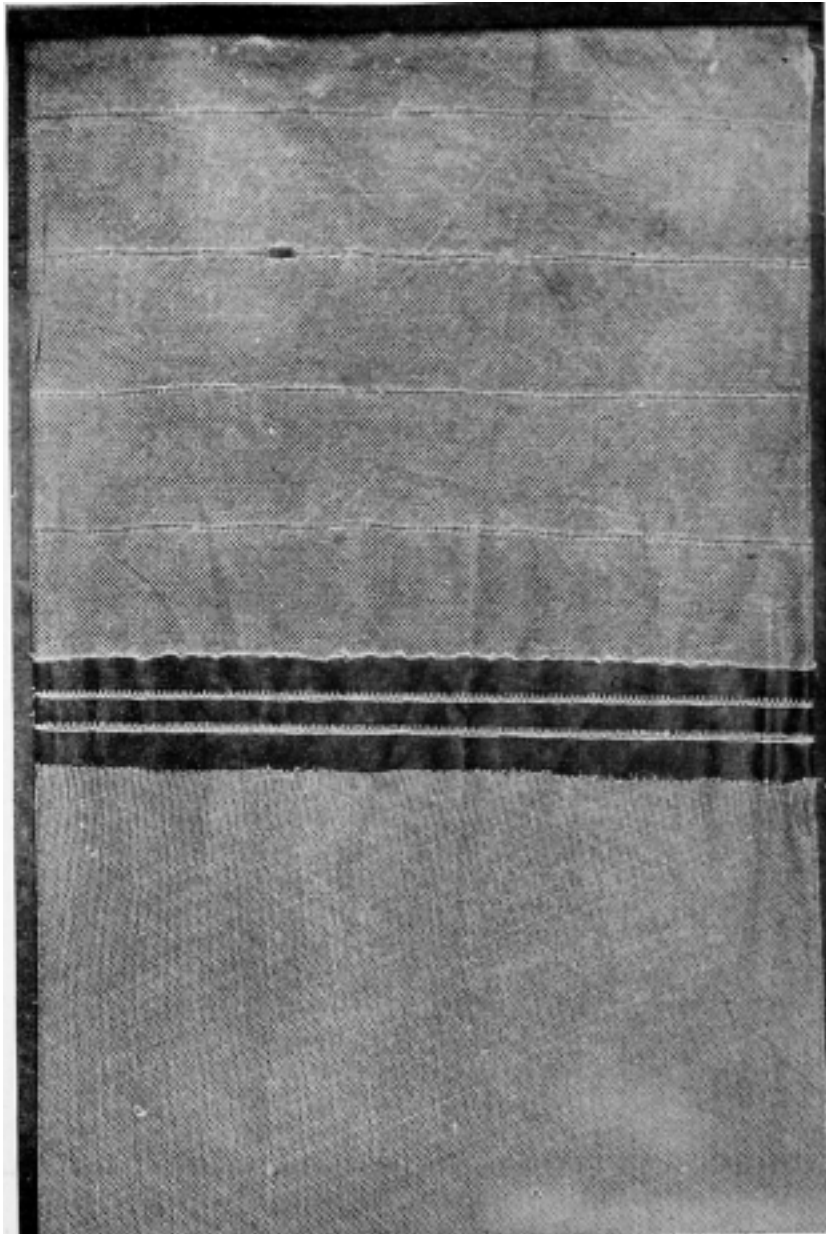


PLATE I
NET, FOOTING, PURLING MANUFACTURED BY DEAN WALKER.
THE FOOTING IS $1\frac{1}{4}$ " WIDE (IN ORIGINAL.)



PLATE II

HANK OF LINEN THREAD; BABY CAP WITH BODY OF ANOTHER; FOOTING, PLAIN AND EMBROIDERED; PURLING. MADE BY DEAN WALKER.



PLATE III
BABY CAP.

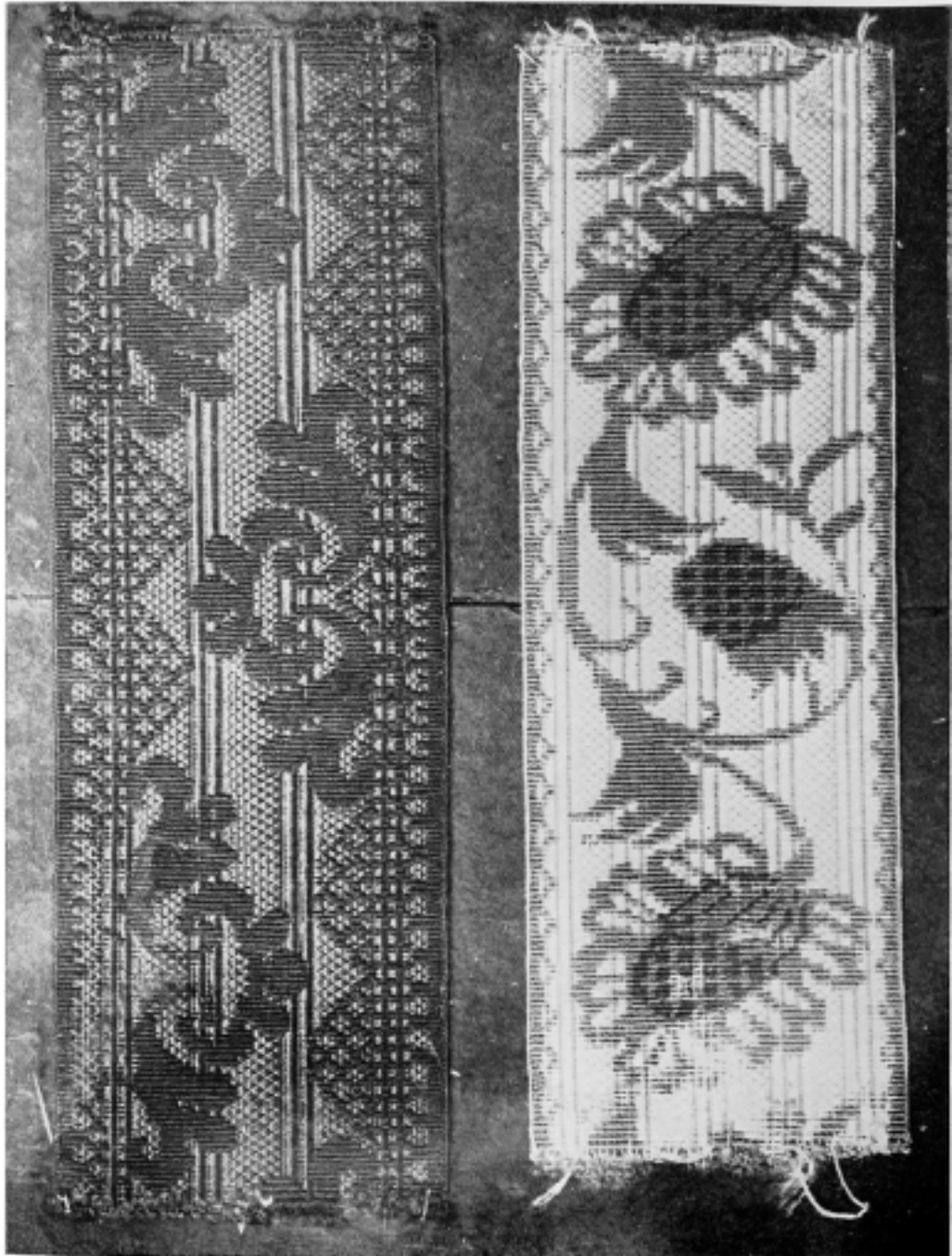


PLATE IV "COACH LACE"
MANUFACTURED BY DEAN WALKER. SCALE $\frac{1}{2}$

lace." The historian of Medway township, Mr. Orion Mason, assured me "it was a kind of coarse lace used to trim hacks and coaches," but later he succeeded in getting for me two of the half dozen patterns owned by the daughter of the weaver at the Lace Shop, who knows them as "coach lace." They are of excellent coloring. The lighter has a mauve-gray pattern, flecked with vermilion, on a silver-gray ground; the darker has a rich green background with mahogany over-pattern, while the back of the material is dark blue.

I have been unable to find a foundation for the family tradition that this infant industry was ruined by the removal of the tariff. These are the dates of changes: in 1792, 15%; in 1812, 30%; in 1816, 7%; in 1824, 12½%; in 1842, between 15-20%. It would seem from these figures that the reason for the decline might have been, rather, a tariff insufficient to offset the increasing cheapness of the machine-patterned Nottingham laces—and the higher tariff wall of 1842 may have been raised too late.



PLATE V
MEDAL AWARDED TO DEAN WALKER
FOR 180 YARDS LACE IN SEVEN PATTERNS

AN OLD SAMPLER BOOK

ON the following twelve pages are shown the leaves of a little Sampler book in the same order as that in which they come in the original, so that in turning these pages one can get the impression which is given by the book itself.

The book seems to have been brought from Portugal, and was probably made there or in Spain during the seventeenth century.

The patterns are mostly such as one finds on Italian or Spanish work of that period—the colored work using the “punto scritto” or stroke stitch, sometimes worked as double running and sometimes like a back stitch, the easier but less perfect way. There is the ordinary cross-stitch and also “punto spina” the “long-legged cross-stitch.”

The colors used are blue, in three shades—dark, medium and light; yellow, in two shades, “old gold” and canary yellow; red, and a sort of dull salmon pink; bright green, and blackish brown, which is crumbling away.

In the white work, there are some bits with a small bullion stitch or knot-stitch, and there are examples of reticello, combined with other types of drawn-work, some the “punto stuoja” or matting stitch, and some in a looser stitch such as is sometimes found on English samplers of the later part of the seventeenth century. The outside covers of the book are of sheepskin, with the patterns sewed on quite haphazard as on the inner pages. These inner pages are made of several thicknesses of paper, some with bits of old writing visible between the embroidered scraps, and in several places dark brown silk, now crumbling away, has been laid between the paper and the linen, in order to make a dark background for the openwork.



FRONT COVER
CROSS STITCH AND STROKE STITCH.



SECOND PAGE

CROSS STITCH, STROKE STITCH, RETICELLO, SQUARE STITCH AND DRAWN WORK.



THIRD PAGE

CROSS STITCH, STROKE STITCH, MATTING STITCH, THREE FORMS OF DRAWN WORK.

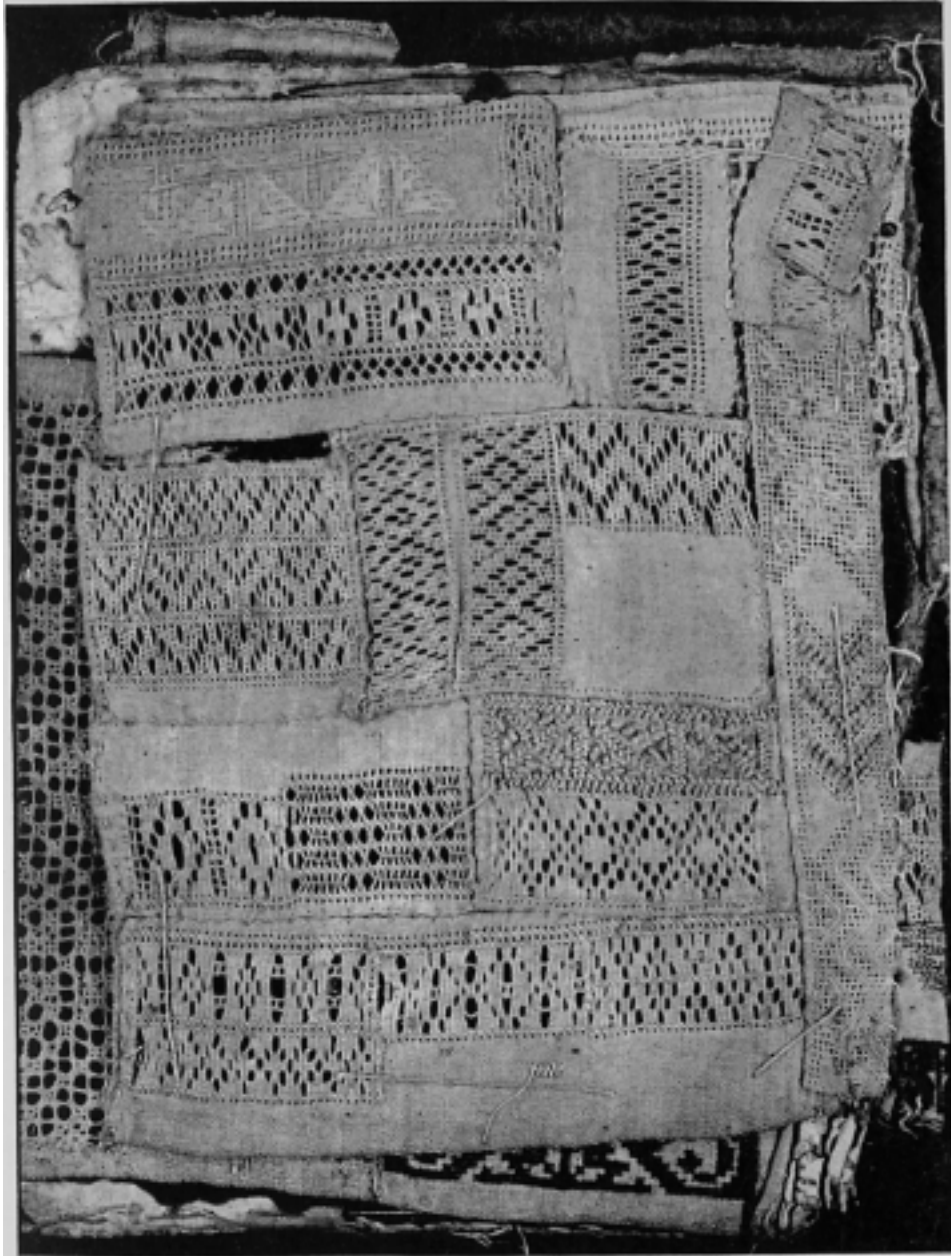


FOURTH PAGE

CROSS STITCH, STROKE STITCH, SQUARE STITCH, SATIN STITCH, MATTING STITCH, A KNOT STITCH.

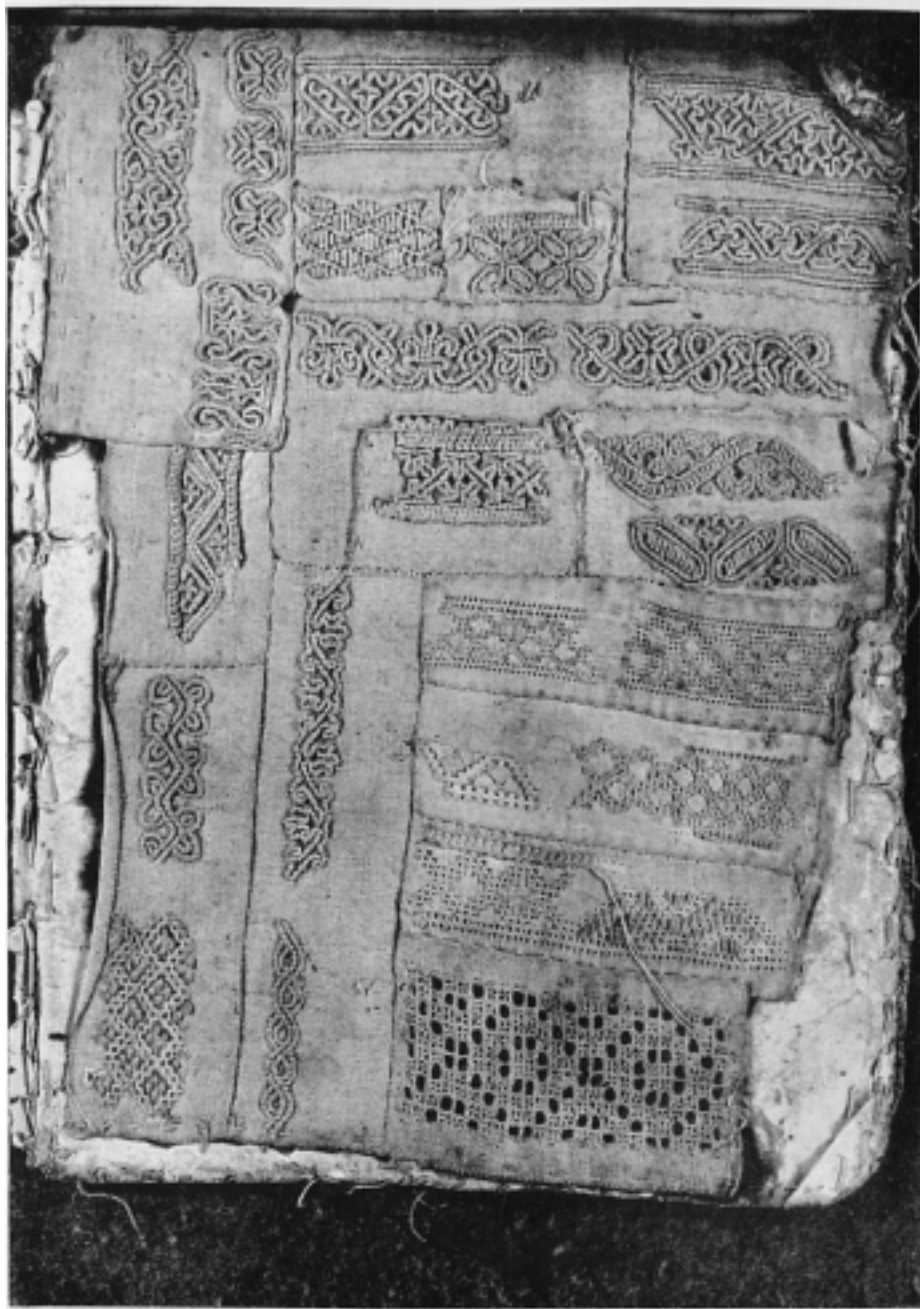


FIFTH PAGE
CROSS STITCH, STROKE STITCH, SQUARE STITCH, BULLION STITCH,
THREE FORMS OF DRAWN WORK.



SIXTH PAGE

WORKED ALL IN WHITE, WITH SQUARE STITCH, MATTING STITCH, DRAWN WORK.



SEVENTH PAGE

WORKED IN WHITE THREAD WITH VARIOUS DRAWN WORK STITCHES, KNOT STITCHES
SATIN STITCH, ETC.



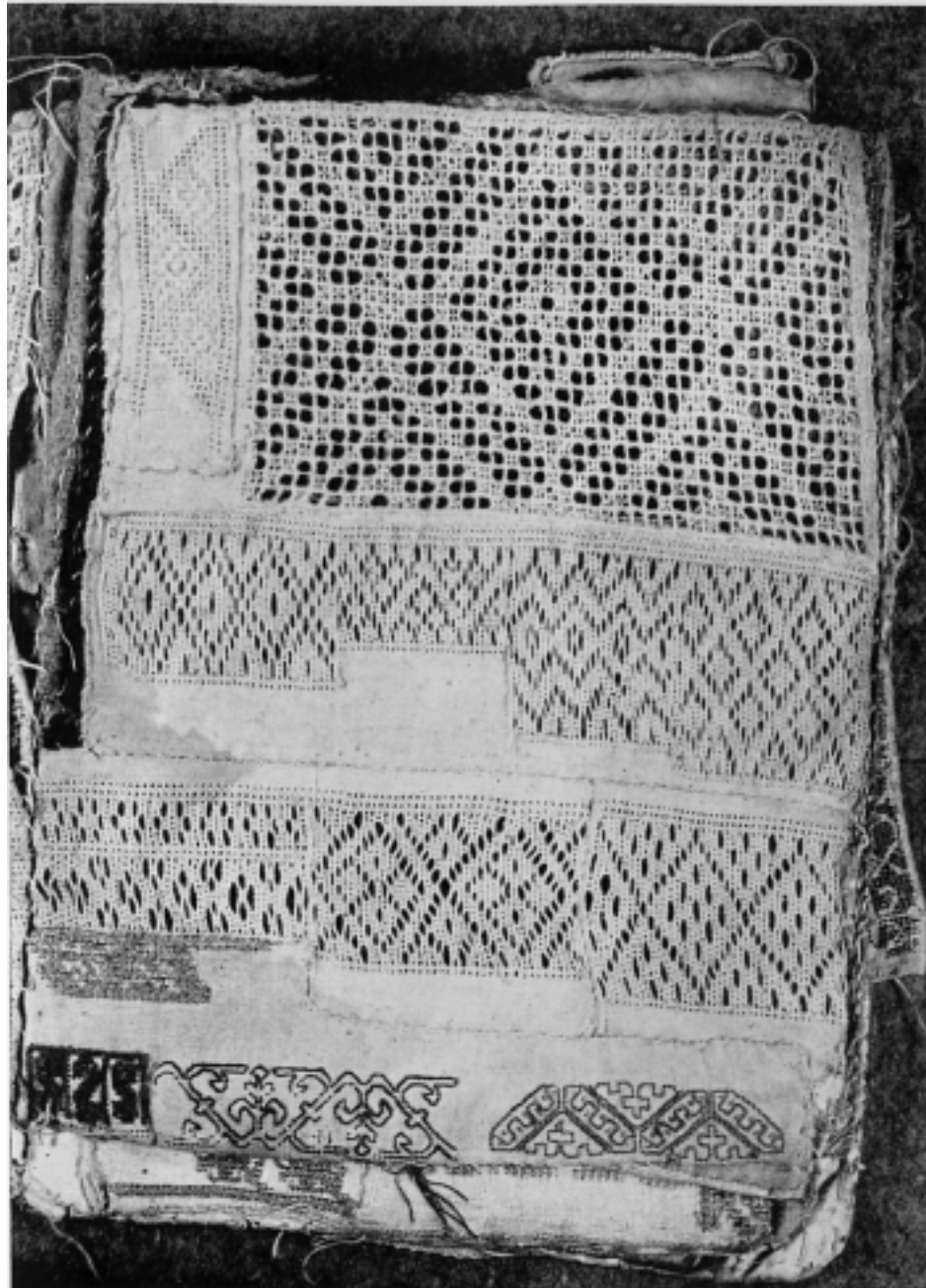
EIGHTH PAGE
CROSS STITCH, SATIN STITCH, SQUARE STITCH, SPANISH DRAWN WORK.



NINTH PAGE
CROSS STITCH, STROKE STITCH.



TENTH PAGE
CROSS STITCH, STROKE STITCH, SATIN STITCH.



ELEVENTH PAGE
STROKE STITCH, SQUARE STITCH, DRAWN WORK.



TWELFTH PAGE
CROSS STITCH, STROKE STITCH.



DETAIL FROM A BORDER OF BRUSSELS LACE, MIDDLE 18TH CENTURY
FROM THE COLLECTION OF MRS. HARRIS FAHNESTOCK.

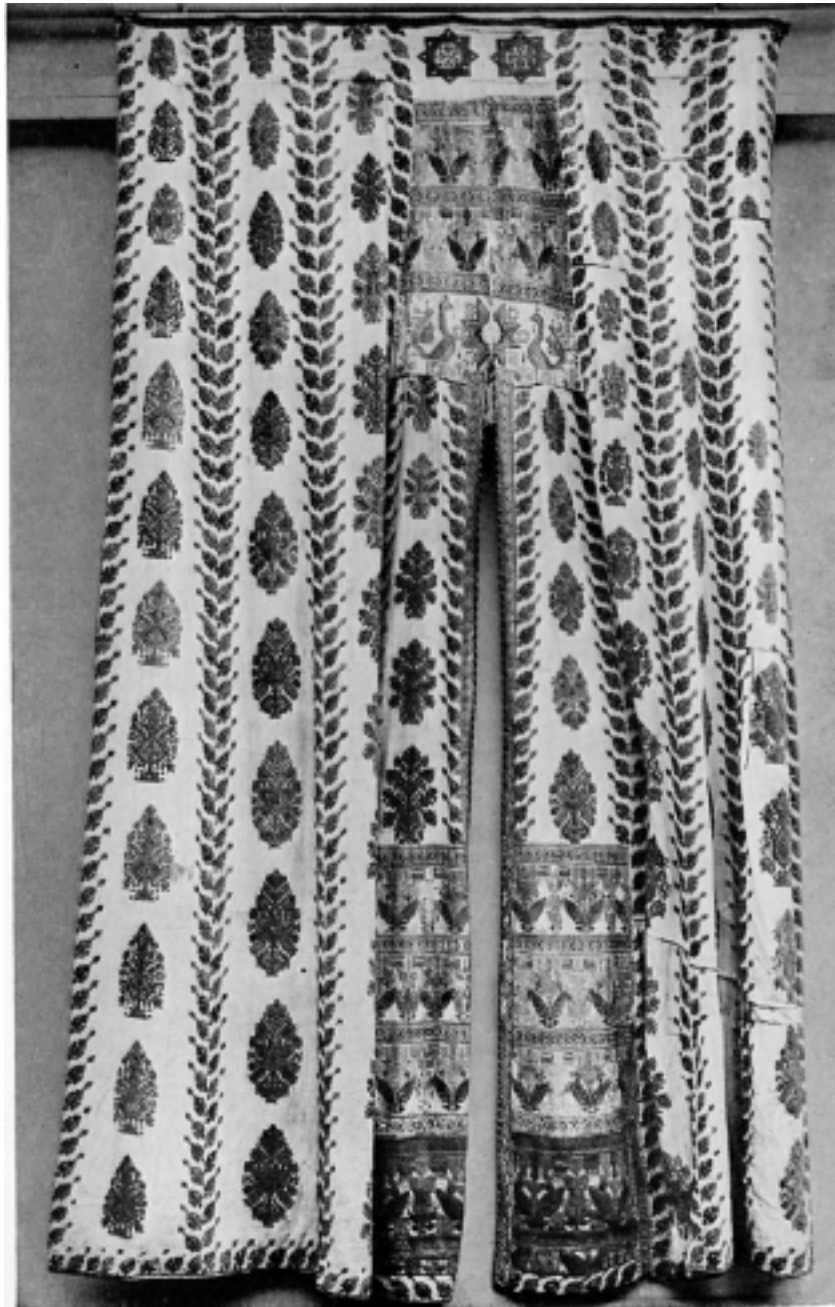
VIEILLES ÉTOFFES

AU siècle de la courtoisie
des quenouilles échevelées
nos grand'mères vous ont filées
aux rouets de leur fantaisie
jamais les pourpres de l'Asie
n'atteindront vos graces fanées
où la main lente des années
a répandu sa poésie.
Feuilles d'automne et couchants d'or
reflets de lunes argentines
en vos replis tout cela dort
chaîne et trame, velours troublants
qui gardez les propos galants
et le parfum des libertines.

HENRY VERMEIL

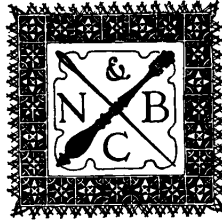
THE BULLETIN wishes to express its cordial thanks to Mr. Henry Vermeil who has so kindly contributed this graceful poem on the charm of ancient fabrics which is printed above.

Mr. Vermeil will be remembered with pleasure by those who saw him act in M. de Féraudy's Company in America during the past winter, or at the Théâtre du Vieux Colombier in Paris.



RHODIAN CURTAIN

EMBROIDERED ON HEAVY LINEN IN GREEN AND RED SILK.
PROPERTY OF THE LATE MISS TUCKERMAN



CLUB NOTES

THE first gathering of the Club during the winter of 1923-24 was for the lecture by Professor A. J. B. Wace formerly of the British School of Archæology in Athens, on the Embroideries of the Greek Islands, held in the lecture hall of the Metropolitan Museum of Art on December tenth at three o'clock. Mr. Wace gave a most interesting talk, showing how the embroideries characteristic of each Island had been developed to fit the traditional form of the rooms in their simple houses. He showed plans and views of interiors, illustrating the bed alcoves with the arrangement of cushions, valances and curtains, —forms which have been handed down for many generations and, in which each island has its own style. The accompanying illustration shows a Rhodian bed curtain worked on heavy cream colored linen, in red and green silk. It was lent by the late Miss Tuckerman for the exhibition of embroideries from the Greek Islands which was held in the Textile Gallery of the Museum and which was opened at the time of Professor Wace's lecture.

It was shown in a group which in addition to this curtain, and to pieces in the Museum's own collection, contained a large number of pieces belonging to Mr. R. B. Seager.

Readers are referred to an article in the Burlington magazine, Volume 26, 1914, by Professor Wace and Mr. E. Dawkins, and also to Volume 10 of the same magazine, in which there is an article by Miss L. F. Pesel who was Directress of the Royal Hellenic Schools of Art Needlework and Laces.



DETAIL FROM A COVER OF BRUSSELS LACE, 18TH CENTURY
FROM THE COLLECTION OF MRS. ALBERT BLUM.

The members' exhibitions have been charming—the three lace collections (Mrs. Morris Hawkes', on the 9th of January, Mrs. Albert Blum's on February 5th and Mrs. Harris Fahnestock's on March 27th), have afforded the club members delightful opportunities to study exquisite examples of laces of the sixteenth, seventeenth and eighteenth centuries in the intimate way that is possible in a private house. The three collections have been chosen with careful discrimination as to quality and design and might be said to supplement each other very beautifully.

For instance, to take examples of bobbin laces of the eighteenth century—a lovely cap-crown of Mechlin lace in Mrs. Hawkes' collection in which the design is a figure of a huntsman under a beautifully drawn tree, framed by rococo scrolls, is most interesting to recall in one's mind's eye when one is studying the lappets with figures of shepherd and shepherdess, of about the same period but of Brussels workmanship, which are in Mrs. Fahnestock's collection; or when one looks at the cover with figures of "Dieux chinois" which belongs to Mrs. Blum. Each is a very rare and perfect piece of its kind and each represents a slightly different phase of design or workmanship. If time and space permitted many more such comparisons might be made. Many examples from each of these collections have been illustrated in *Antique Laces of American Collectors*.

In addition to the laces, Mrs. Blum showed some beautiful Italian and French embroideries of the sixteenth and seventeenth centuries, such as ecclesiastical vestments, embroidered alms pockets, and needlework pictures, as well as a collection of delightful eighteenth century purses, belonging to her sister, Mrs. Herzog.

The eighth annual meeting of the Club was held on February 27th, by invitation of Miss Mary Parsons, in the small ballroom of the Colony Club. The annual reports of the committees were read, and the list of officers including those elected at this meeting will be found on page 39 of this Bulletin.

After the business meeting, Mr. William M. Ivins, Jr., curator of the Department of Prints at the Metropolitan Museum of Art gave a most interesting talk on Early Lace and Embroidery pattern books, from the point of view of the print enthusiast and lover of ornamental design.

Examples of old pattern-books and modern reprints of them were



PART OF A LAPPET OF VALENCIENNES LACE, 18TH CENTURY
FROM THE COLLECTION OF MRS. MORRIS HAWKES.

brought by Madame Elie Nadelman and by Miss Hague, to show in conjunction with Mr. Ivins' talk.

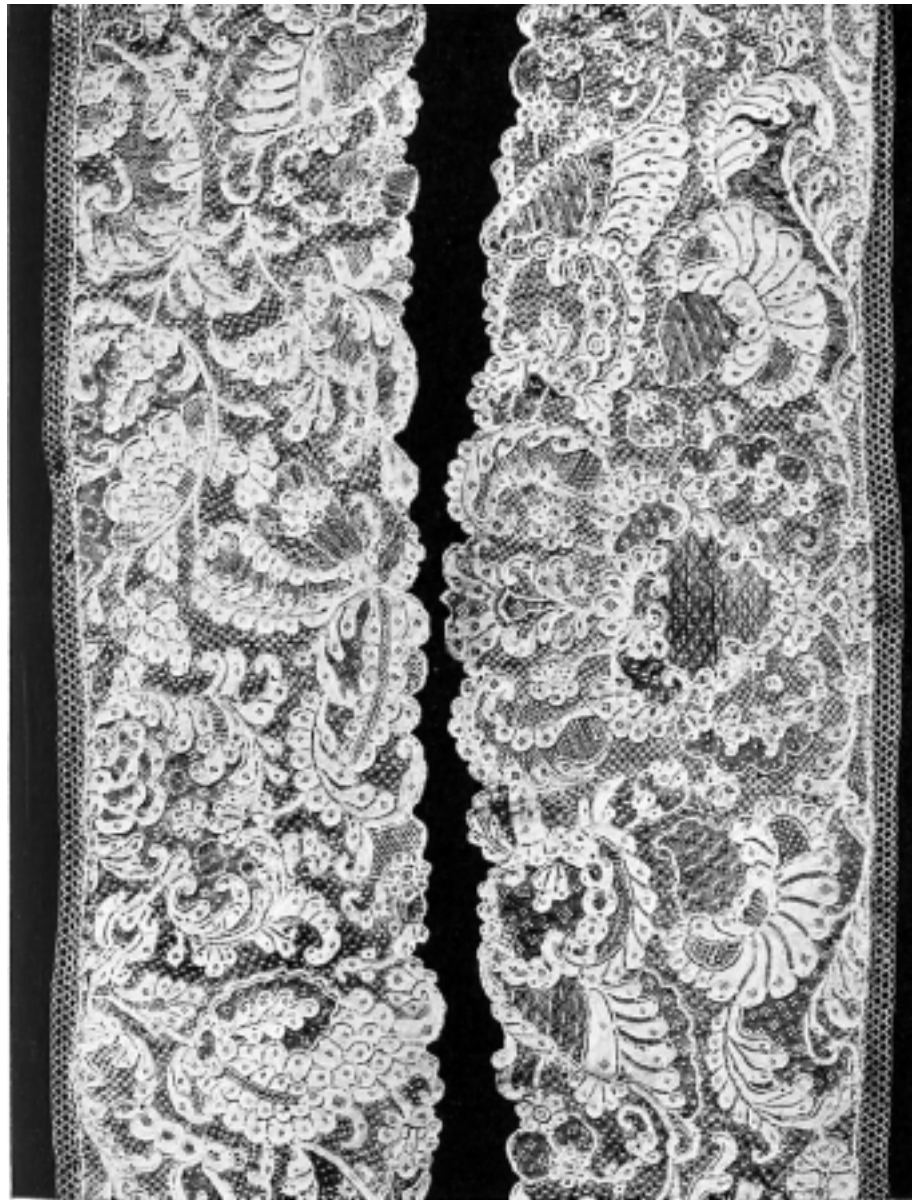
On March 5th Mrs. Luke Vincent Lockwood showed an interesting collection of embroideries, textiles and lace of many unusual types, including a tapestry of the 17th century made for a table cover, apparently, in which the design of floral ornament radiates from a central motif rather than forming a picture, with a top and bottom to it, as is usual in the tapestries made to hang on the wall. Another interesting piece in Mrs. Lockwood's collection was a wall hanging on dark blue serge embroidered in colored silks in flower patterns covering the ground in small squares, as though the designs came from a book, each page representing a square.

Additional interest was given by the examples of early American furniture of Mr. Lockwood's famous collection, in the rooms in which the embroideries were shown.

On the afternoon of May first, Miss Katharine de B. Parsons showed her interesting collection of samplers, mostly of English and American origin, and dating from the eighteenth and early nineteenth centuries. The examples shown in our illustration, with their delicate workmanship and varied detail, would be typical of the greater number of the pieces in Miss Parsons' collection, and her white-panelled walls set them off to great advantage. Her collection also includes some embroidered pictures which harmonized well with the samplers.

In the death of Miss Emily Tuckerman on April 18th, the Needle and Bobbin Club has lost one of its early and most valued members.

Among her many artistic interests was a love of beautiful textiles and lace of which she had gathered many rare examples, and she took great interest in the aims and activities of the Club which appealed to her both from the point of view of conserving beautiful old fabrics and of encouraging the making of good modern work.



BORDERS OF ALENÇON LACE, EARLY 18TH CENTURY
FROM THE COLLECTION OF MRS. HARRIS FAHNESTOCK.



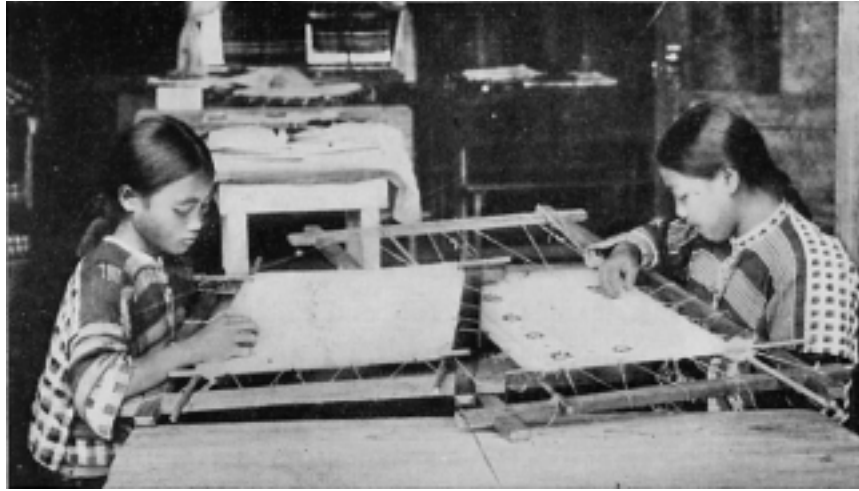
TWO SAMPLERS, BOTH DATED 1815
 FROM THE COLLECTION OF MISS K. DE B. PARSONS.



IGOROT GIRL WEAVING
PHILIPPINE ISLANDS

A recent letter from Miss Gertrude Whiting, our former President, from Baguio, P. I., encloses some photographs from among which the accompanying illustration was chosen, and asks for some copies of the Bulletin to be sent to two schools in Baguio where weaving and embroidery are taught. She also says:—

“Asia is the part of the world that has the patience and leisure for lace-making. Moreover some laborers with their one or two dozen children, manage to live on four or five dollars a month. Those are high wages, for twenty years ago they received about \$1.90 a month. Few natives indeed ever climb above the poverty line. . . . I have fallen completely in love with the odd little Igorots. They laugh and scamper around, and weave quite stunningly.



EMBROIDERERS

BUA SCHOOL, MT. PROV., PHILIPPINE ISLANDS

The men are inordinately proud of their fine bare brown legs and massage them with cocoanut oil. They wear handsome woven sashes, striking pockets, huge knives and nothing else. Would the Guild like their weaving? It is suitable for day-bed covers, table runners and spreads. . . . We turn next to China, which now has no government, each city issuing its own money and stamps, Peking being quite ignored. Some railroads are not running others are heavily armed."

THE TRAVELLING LACE COLLECTION has now returned from its winter tour which was announced in the last number of the Bulletin, and which was arranged by the American Federation of Arts. It went to Providence, R. I., Muskegon, Mich., and Oxford, Ohio. Five or six new cards will be added, including a piece of Venetian point of the seventeenth or early eighteenth century, of beautiful quality, and a piece of the "flat" Venetian point of about the same period, both given by Mrs. F. B. Rowell, and also pieces of Persian netting and Sicilian cutwork.

It is now planned to gather a collection of small pieces of colored embroideries of good quality and interesting periods which may be mounted to circulate as a travelling collection in the same manner as the Lace cards.

A HANDKERCHIEF OF BELGIAN LACE

At the annual meeting of the Needle and Bobbin Club a lace handkerchief was shown which had been made in Belgium for the marriage of Queen Marie Louise, daughter of Louis Philippe, with Leopold I, in 1832.

Our illustration shows not only the design with the monogram of the Queen surmounted by a royal crown, but also the raised work in the border with lines of little fringes on the garlands. Most important and unusual is the center of the handkerchief which is an exquisite web of lace-work. There is a central star surrounded by crowns, all worked with bobbins in fine firm workmanship. There is no inset of plain linen, this central motif taking the place usually filled by a bit of fine linen. The handkerchief measures seventeen inches square. A member of the Club, Miss Margaret T. Johnstone, had offered to head a subscription for its purchase, as she felt that a piece of such unusual workmanship should be preserved in a permanent public collection as a dated record of the achievement of the Belgian lace makers during the 19th century.

The President put this matter before the club and it was voted to buy it by subscription of interested members, to be presented to the Metropolitan Museum of Art. The Editor of the Bulletin will be glad to answer any questions in relation to this matter.



HANDKERCHIEF MADE IN BELGIUM IN 1832
FOR QUEEN MARIE LOUISE.



GUILD OF THE NEEDLE AND BOBBIN CRAFTS

FOLLOWING the usual Christmas and Lenten Sales held in the Guild Room at Anderson Galleries, a two-weeks' Easter Sale was held in a large room over Sherry's at Fifth Avenue and 58th Street, through the kindness of Mrs. Hamilton Fish Webster. Because of the large amount of space and very fine windows on Fifth Avenue, the work of the Guild showed to better advantage at this sale than ever before. Successful sales for the Guild have also been held during the spring in Boston, by Mrs. Richard F. O'Neil on Beacon Street, and in Albany by Mrs. William Bayard Van Rensselaer.

Other sales have been planned for the summer months in Connecticut, New York State, New Jersey and Long Island, while definite dates have been set in the near future as follows: The Connecticut Society of Colonial Dames is to hold a three-day sale for the Guild June 9th, 10th, 11th at Webb House, just outside of Hartford,—Mrs. Thomas H. Loudon of New York has been kind enough to promise a sale at Watch Hill on July 2nd,—and a sale is to be held in Pittsfield, Mass., on June 19th and 20th.

BOOK NOTES

TILKE, MAX. *LE COSTUME EN ORIENT*. A collection of 128 colored plates with descriptive text, showing the shape and cut of the garments, and reproducing the color and designs of decoration most charmingly. Published by A. G. Wasmuth in Berlin, \$16.00. English edition published by Brentano, \$20.00.

TILKE, MAX. *STUDIEN ZU DER ENTWICKLUNGS GESCHICHTE DES ORIENTALISCHEN KOSTUMS*. Also published by Wasmuth, 1923—\$1.50. 71 pages of text, descriptive of oriental garments ancient and modern, with 127 wood-cuts.

LEWIS, ALBERT BUELL. *BLOCK PRINTS FROM INDIA FOR TEXTILES*. Published by Field Museum of Natural History of Chicago, 1924—\$1.25.

In his prefatory note, Dr. B. Laufer, Curator of Anthropology of the Museum, writes: "With this issue Field Museum of Natural History inaugurates a new series of publications calculated to render accessible in convenient form primitive oriental designs from material in the Museum collections." Mr. Lewis is the assistant curator of Melanesian Ethnology.

LEHMANN, WALTER. *THE ART OF OLD PERU*. Published by E. Weyhe, New York, \$27.50. A survey and description of the monuments, pottery and textiles of Peru, from the artistic and archaeological standpoint. It is mentioned here because of the many interesting textiles reproduced both in color plates and colotype. Dr. Lehmann has been assisted in this work by Heinrich Doering, Ph. D.

LA GAZETTE DE LA REINE pour l'Année 1782. Facsimile du Registre de Madame la Duchesse d'Ossun, Garde-Robe des Atours, Accompagné d'un Choix de Portraits et de Souvenirs de La Reine Marie-Antoinette, et d'une étude de Pierre de Nolhac, consisting of 25 leaves containing 78 examples in silk of the wardrobe of Marie-Antoinette; the subscription price is 1000 francs.

DIMAND, M. DIE ORNAMENTIK DER ÄGYPTISCHEN WOLLWIRKEREIEN.

Herausgegeben vom Kulturhistorischen Museum in Lund, Schweden.

J. C. Hinrichs 'sche Buchhandlung, Leipzig, 1924. E. Weyhe, \$4.50.

The International Studio has added a volume on PEASANT ART IN SWITZERLAND to their series which already includes Italy, Russia, Austria-Hungary, and Sweden, Lapland and Iceland.

Antiques for May, 1924, has an article by Miss Gertrude Whiting: "Hast Thou Ne'er a Thimble?" illustrated by photographs from the collection of Mrs. DeWitt Clinton Cohen, and others.



PHILIPPINO GIRL
IN NATIVE DRESS OF HANDWOVEN MATERIALS

OFFICERS AND DIRECTORS OF THE NEEDLE AND BOBBIN CLUB

PRESIDENT

MISS MARY PARSONS..... Term expires 1927

LENOX, MASS.

FIRST VICE-PRESIDENT

MISS FRANCES MORRIS Term expires 1926

3 EAST 83RD STREET, NEW YORK

SECOND VICE-PRESIDENT

MRS. MORRIS HAWKES..... Term expires 1925

8 EAST 53RD STREET, NEW YORK

CORRESPONDING AND RECORDING SECRETARY

MRS. CHARLES MALLORY WILLIAMS..... Term expires 1925

20 EAST 93RD STREET, NEW YORK

TREASURER

MRS. PHILIP D. KERRISON..... Term expires 1924

58 WEST 56TH STREET, NEW YORK

LIBRARIAN

MRS. HENRY COLEMAN TAYLOR..... Term expires 1927

155 WEST 58TH STREET

DIRECTORS

MRS. W. REDMOND CROSS..... Term expires 1925

MRS. CARL A. DE GERSDORFF..... Term expires 1926

MISS MARIAN HAGUE..... Term expires 1925

MRS. WALTER B. JAMES..... Term expires 1926

MISS ANNA C. PELLEW..... Term expires 1927

MRS. CORNELIUS J. SULLIVAN..... Term expires 1927

MRS. SCHUYLER SKAATS WHEELER..... Term expires 1925

755 PARK AVENUE, NEW YORK

PUBLICATION COMMITTEE

MISS FRANCES MORRIS, *Chairman*

MISS MARIAN HAGUE, *Editor*, 161 EAST 82ND STREET, NEW YORK

MRS. WALTER E. COE

MR. RICHARD C. GREENLEAF

MISS PARSONS

MEMBERSHIP COMMITTEE

MRS. WALTER B. JAMES, *Chairman*, 7 EAST 70TH STREET

COMMITTEE ON HOME EXHIBITS

MRS. CARL A. DE GERSDORFF, *Chairman*, 39 EAST 64TH STREET

NEW YORK

MISS WETMORE

MISS HAGUE

MRS. J. W. HAVEN

GUILD OF THE NEEDLE AND BOBBIN CRAFTS

FOUNDED BY
THE NEEDLE AND BOBBIN CLUB
AND
THE PEOPLES INSTITUTE

OFFICERS

PRESIDENT	Miss Edith Wetmore
VICE-PRESIDENTS	Mrs. Franklin K. Lane
	Mrs. Vernon L. Kellogg
	Mrs. Howard Mansfield
	Miss Gertrude Whiting
SECRETARY	Mrs. John W. Frothingham
TREASURER	Mrs. Wm. H. Carey

EXECUTIVE COMMITTEE

Miss Wetmore, Chairman

Mrs. Eugene S. Benjamin	Mrs. Gino C. Speranza
Mrs. William Redmond Cross	Mrs. Robert Coleman Taylor
Miss Marian Hague	Mrs. Alexander Tison
Mrs. Richard March Hoe	Mrs. Carr Van Anda
Mrs. Luke Vincent Lockwood	Mrs. Roland L. Redmond

Mrs. Cornelius J. Sullivan

AUXILIARY BOARD

Mrs. John W. Alexander	Richard C. Greenleaf	Mrs. Edward Robinson
Mrs. Robert Woods Bliss	Mrs. L. Emmet Holt	Mme. Erla Rodakievicz
Miss A. Miles Carpenter	Mrs. Walter B. James	Mrs. Grace Rainey Rogers
Mrs. Albert Hayden Chatfield	Mrs. Otto H. Kahn	Edward F. Sanderson
Robert W. de Forest	Mrs. Frederick Peterson	Mrs. John D. Schoonmaker
Mrs. George Draper	Mrs. William Phillips	Mrs. Ellery Sedgwick
Mrs. H. Edward Dreier	Mrs. Frederic B. Pratt	Mrs. John Camp Williams
Mrs. Peter E. Farnum	Prof. M. I. Pupin	Mrs. Edward Curtis Smith
Mrs. William Henry Fox	Mrs. Gustav Radeke	

WANTED

Back numbers of The Bulletin of the Needle and Bobbin Club

Volume I Numbers 1 and 2
Volume II Numbers 1 and 2

Anyone willing to dispose of these numbers is requested to communicate with

Miss M. Hague, 161 East 82nd St., New York.

THE FISHERTON-DE-LA MERE EMBROIDERY CLASS

President:

HER GRACE THE DUCHESS OF SOMERSET

This is an endeavour to revive old Embroideries in Hand-spun Linen, suitable for household purposes, also for Altar Linen.

The work is done by disabled persons of either sex or any age, unable to earn their own livings.

The occupation and the remuneration are of untold benefit in restoring not only their own personal happiness but their esteem and position in their Cottage Homes.

MRS. NEWALL

46 Saint Ann's Street

Salisbury, Wiltshire



MRS. WILTBANK

518 Madison Avenue

*Italian Linens
Laces*

ANTIQUE AND MODERN

Italian and Spanish Pottery

GRANDE MAISON
de BLANC, INC.

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

SAMPLE LACES

of the

XVII and XVIII Centuries
suitable for collections

BULLETIN OF THE NEEDLE AND BOBBIN CLUB

PUBLISHED SEMI-ANNUALLY BY THE NEEDLE AND BOBBIN CLUB

MEMBERS may obtain a limited number of extra copies of the BULLETIN at one dollar and fifty cents each. Subscription rates to those who are not members, three dollars a year. All communications should be addressed to the Editor, Miss Marian Hague, 161 East 82nd Street, N. Y.

SUBSCRIPTION BLANK

Please state your exact name and address:

Name

Address

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