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Produced under the auspices of The Needle and Bobbin Club

TEXT BY  
FRANCES MORRIS  
AND  
MARIAN HAGUE

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

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FIG. II. EMBROIDERED BED-HANGINGS, SEVENTEENTH CENTURY



FIG. VII.  
THIS WAS ROUGHT BY ME  
RUTH TWICHEL, 1793

## AMERICAN COLONIAL NEEDLEWORK

### PART ONE

**I**N WRITING of the needlework of the American colonies, there is little exact information except such meagre mention as is made of details in the probate records. This is especially true of the period antedating 1700. When the colonists left England and Holland fine needlework was practised in many households. The embroidery stitches quoted in the wardrobe act of Queen Elizabeth give definite knowledge of the technique in practice in England during the 17th century. The stitches mentioned are, Spanish stitch, true stitch, laid work and chain stitch. Petit point, called in English records tent stitch, is mentioned just before 1600. It is doubtful, I think, if anything except necessary needlework was accomplished in the colonies before 1650. After this date all records and correspondence of the times show that the period of hardships had given place to some comfort and even luxury. English records throughout the 16th and 17th centuries are filled with references to turkey work, and here also the earliest mention of needlework is to turkey work, used for chair seats and cushions. Turkey work is supposed to have been inspired both in technique and pattern by the Turkey (Asia Minor) rugs finding their way into Europe. These rugs may be seen on tables of the period in the charming Dutch interiors of Vermeer and other artists of his time. Examination of many specimens of these early turkey carpets have failed to show any that exactly suggest the turkey work of our early days. The best example of this work known



FIG. 1. EMBROIDERED BEDSPREAD, SEVENTEENTH CENTURY

to the writer is at Essex Institute in Salem, where a fine settee of the period is covered with turkey work in excellent condition. The colors are blue, red, buff, brown, green, magenta and black. The pattern is quite conventional and oriental in suggestion. The work was evidently done much as an oriental rug was made except that the heavy wool was carried with coarse needles through the loosely woven linen background, tied and clipped. Hundreds of chair seats and cushions of turkey work are mentioned in colonial records from 1640 to 1700, and occasionally later. How much of this fashionable work was done here it is impossible to say, but that some of it was seems fairly certain.

To turn to the 17th century records again, we find mention of the following articles which called for decoration with needlework—table carpets, chimney carpets, bed spreads, window cushions, coverlets, chair seats and chair cushions, bed curtains and valances. The earliest definite mention which I have found is dated Watertown, Mass., 1656, the inventory of Anne Hibbins, a “wrought cupboard cloth,” again in 1660 appears the item “six needlework cushions wrought and four drawn to work,” and valued at ten pounds, a very high valuation. Whether it is possible that “wrought” as distinct from “needlework” indicated a difference of technique it seems impossible to say, for the records for inventories were made up by men who were certainly not versed in exact naming of anything, but it may be that “wrought” referred to petit point or tent stitch, and embroidered referred to needlework of other kinds. In 1672 a Salem will bequeaths “my tapestry coverlet” and one in 1673 bequeaths a “tapestry covering.” I feel quite sure that these coverlets, highly valued for this time, were “wrought” work or petit point. Just what this “wrought” cupboard cloth was there is no sure way of knowing, but we can be fairly sure that it was either petit point, or embroidery in wool upon some heavy linen material, either Darnack or Fustian. The designs probably followed those available in England, small patterns composed of birds, flowers, fishes and beasts in vogue throughout the 17th century. An account of a design book of the late 16th century states that “there are 124 birds and 16 sorts of 4 footed beasts with 52 fishes of divers sorts.” Figure I shows a needlework bedspread of this period and design. These small designs lent themselves well to smaller objects, such as cushions and cupboard cloths, and though I do not know of a single ex-



ample of this work done before 1700 surviving here, there can be no doubt that it was done by colonial women in great quantities. A Salem, Mass., inventory dated 1647 enumerates "a parcel of cruell thread and silk," and another dated 1654 "cruell and fringe." In Salem, Mass., also, in 1672, "a small box with severall samplers, laces and Broidered works." These are all references to material for needlework. The fact that it was done in wool has something to do with its disappearance, and the few surviving examples of turkey work have escaped the moths by a miracle, for they are the most tempting morsels. Beds, as everyone knows, were of great importance as they occupied a conspicuous position in the principal living room of all households, consequently they were beautifully draped and ornamented. Many such bed hangings are mentioned in our colonies, both those made of silks, satins, brocades, velvets, calico and chintz, and those described as "wrought" or "needle worked." The patterns were those already described and the stitches were the usual ones of the period, chain stitch or tambour, which was adapted from the Persian and Chinese objects, known in Europe—True stitch, which seems to have been an outline stitch, laid work, which may have been the heavy repeating long and short stitch which formed heavy masses of leaves and stems, basket stitch, French knots or seed stitch, together with various others. Figure II shows a bed hung in crewel work. In the large patterns, which were the height of fashion during the last quarter of the 17th century, these spreading designs of trees and leaves were undoubtedly inspired by the Indian and Persian printed cottons just then becoming well known in England. That curtains, valances, cushions and table carpets, hand wrought, were highly valued is evidenced by the explicit mention of them in the records as special bequests and by their unusually high money value.

A careful study of the 17th century probate records has failed to show any mention of samplers other than the reference above quoted. There are a few surviving which are believed to have been made here, and these follow in design and technique the well known English ones. See Figure III. Mention is made in Charles the First's "Closett of Rarities" of a needlework picture. Many of these pictures of English origin worked during the 17th century are well known to all of us. Those done in petit point, with additions of purling in metal thread and spangles, those done in beads,



FIG. III. SAMPLER, EARLY SEVENTEENTH CENTURY

and the most characteristic of all of this time, those done in “stump” work, where the principal motives often the King, Queen, a lion, camel or butterfly, with many other popular “figures” in the design embroidered in high relief over a foundation of papier-maché. The stitches in these “stump” work pictures are most exquisite, including the finest satin stitch and Point de Venise. I have failed to find any needleworked pictures mentioned here before 1700, but a considerable number of pictures so made are mentioned here largely after 1750, and some of these survive, that date after that time, done in petit point, and those known to the writer made as late as 1790 follow much earlier designs, notably the little *mille fleurs* details.



FIG. IV. CURTAIN AND VALANCES WORKED BY MRS. MARY BULMAN IN 1745

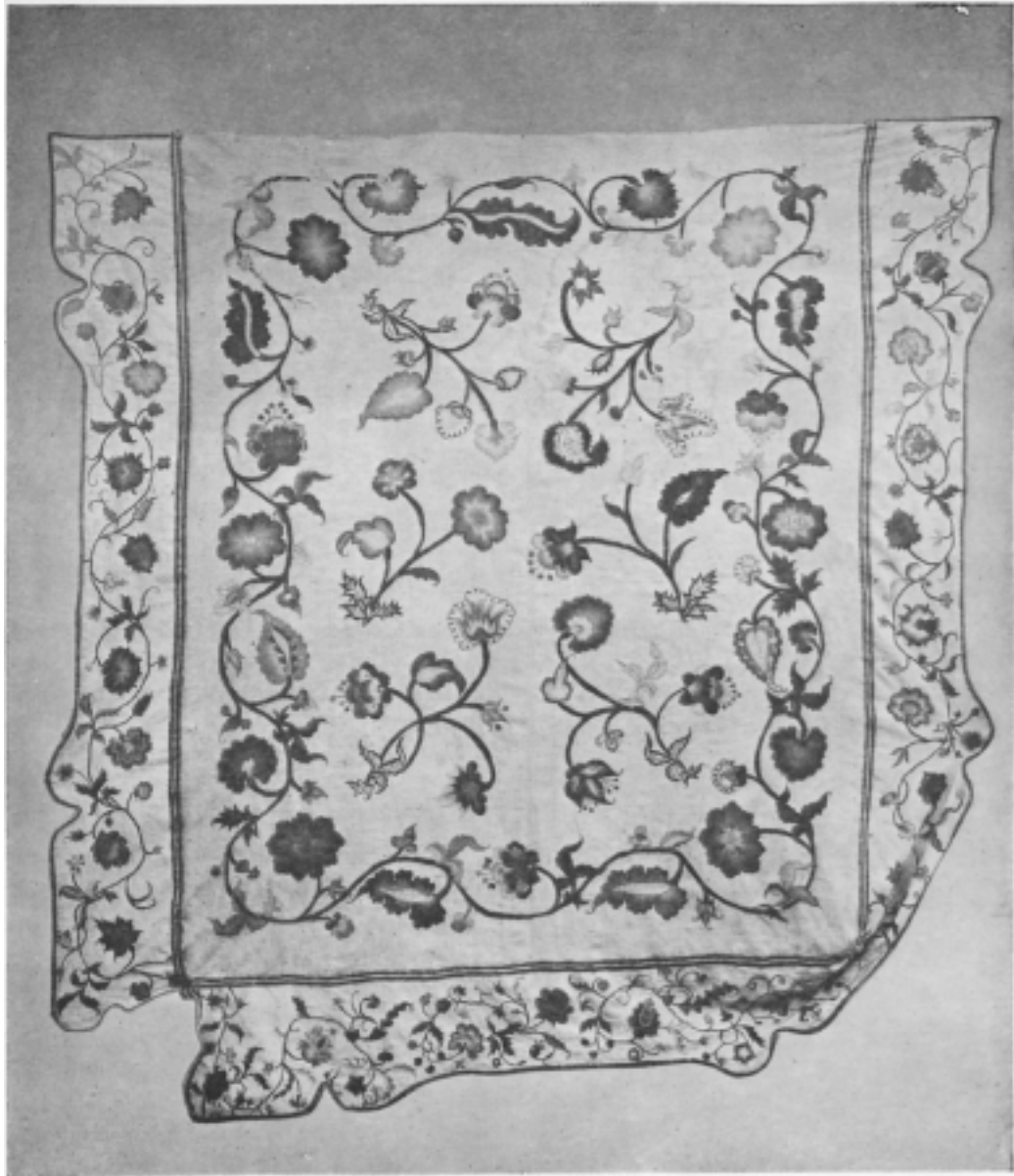


FIG. V. BEDSPREAD WORKED BY MRS. MARY BULMAN IN 1745



FIG. VI. CHAIR SEAT WORKED IN WETHERSFIELD, CONN., BETWEEN 1750 AND 1760

There seems to have been no marked change in fashion for needlework during the first quarter of the 18th century. A record dated 1703 mentions that Eleanor Plater embroidered six chair seats. I think these must have been crewel work. In 1736 the inventory of Gov. Patrick Gordon, of Pennsylvania, records "Fustian wrought curtains for doors and windows," very probably similar to Figure II. It may also be of interest to know that this same list describes chairs as covered with leather, mohair, plush and calico. Calico was, of course, chintz, and Pepys enters in his diary under date of Sept. 10th, 1663, "bought my wife a chintz, that is a painted callico, for to line our new study."

The beautiful bed hangings preserved in Old York Jail, in York, Maine, and made by Mrs. Mary Bulman, whose husband, Dr. Alexander Bulman, died during the siege of Louisburg in 1745, are referred to in a letter to a friend dated October of that year, in which Mrs. Bulman says she has started the work to occupy her mind. Figure IV shows the curtain that hangs between the upper bed posts and the upper and lower valance, and Figure V the bedspread with border. The hangings show that the earlier fashion of crewel embroidery on linen is still in vogue but the design is somewhat less heavy than that of the late 17th century and suggests in its use of less conventional basket and flowers the first half of the 18th century, while the bedspread follows quite closely the accepted patterns. The curtains and valances show originality, and the charm of quaint verses is I think peculiar to these hangings. In 1745 a Massachusetts inventory records an easy chair and cushion with crewel wrought fustian. We have now reached the middle of the 18th century and after this date examples of needlework are more plentiful. Between 1750 and 60 a bride in Wethersfield, Connecticut, embroidered a set of chair seats for Queen Anne chairs in the stitch which we know as Hungarian point. They are very faded now but still on the chairs, which are preserved in the Brooklyn Museum. See Figure VI. That this stitch was used for a considerable period is proved by the fact that the purse shown in Figure VII is dated 1793. The colors and technique are the same as the chair seats made thirty years earlier.



OLD KAPA SHOWING TWO BORDER DESIGNS  
COURTESY OF BERNICE PAUHI BISHOP MUSEUM, HONOLULU

## PACIFIC BARK-CLOTH

**A** PLEASANT distant rapping first led explorers to the beating houses where the fibre cloth, protected from sun and rain, was being made. This beetling at close hand, was deafening (See Pink-ing Blocks and Malo Boards in *Antiques*): but the loud sound was often utilized for signalling. Queens and noblewomen supervised the work, for though Polynesians did not weave, they evolved an interesting technique of paper-cloth growing, stripping, pounding, graining, patching, designing, and manner of wear—just witness the royal toilet of the favorite queen Kamamalu and some customs of the nobility:

“Kamamalu, according to court ceremony, so arranged a native cloth *pa'u*, a yard wide, with ten folds, as to be enveloped round the middle with seventy thicknesses! To array herself in this unwieldy attire, the long cloth was spread out on the ground, when, beginning at one end, she laid her body across it, and rolled herself over and over till she had rolled the whole around her. Two attendants followed her, one bearing up the end of this cumbrous robe of state, the other waving over her head an elegant nodding fly-brush (*kabili*) of beautiful plumes, its long handle completely covered with little tortoise-shell rings of various colors. Her head was ornamented with a graceful yellow wreath of feathers, of great value, from the fact that after a mountain bird had been caught in a snare, but just two small feathers of rare beauty, one under each wing, could be obtained from it. A mountain vine with green leaves, small and lustrous, was the only drapery which went to deck and cover her neck and the upper part of her person. Thus this noble daughter of nature, at least six feet tall and of comely bulk in proportion, presented herself before the king and the nation, greatly to their admiration. After this presen-



tation was over, her majesty lay down again upon the ground and unrolled the cloth by reversing the process of clothing!"

"That night Kaahumanu, associated with the King in the government of Hawaii, Maui, Oahu; and Kaumualii, tributary King of Kauai, reclined side by side on a low platform, eight feet square, consisting of between twenty and thirty beautiful mats of the finest texture. Then a black *kapa* (bark-cloth) was spread over them. It pronounced the royal pair to be husband and wife!"

Unyoro (African) men and women for four days after their wedding must wear bark-cloth: but nowadays after that, turn to calico—or absolute nudity of both sexes, according to Sir Harry Johnston.

As for planting, the paper mulberry, which makes the best tapa, hails from China; though the links of its journey overseas are broken and lost. It was sent to Egypt before the days of Solomon. May Egypt once have "*kapad*" with her trees? Paper Mulberry has about disappeared from Hawaii, where the last kapa-maker, aged 76, of Oahu Island—Ala Moana Road—had difficulty intoning her workwoman's song without the automatic aid of bast to beat. Such work continued longer on Kauai—the Canyon Island—and on Molokai with its fine cliffs. Samoa—the poorest tapa producer—now alone supplies the market.

Trees destined for cloth-making have their budding branches lopped off to prevent knot holes in the inner bark. In some sections the outer bark is beaten to loosen it, then the two barks are slit down with a shell or shark's tooth. Elsewhere the outer bark is first scraped off with a shell. The soaking bast uncurls and flattens ready for beating. Plain wooden beater faces are first used, then coarsely "corduroy" ridged ones, followed by fine parallel-lined, and checkered or dotted ones. (See Brakes, Beaters, Swingles in *Antiques*.) These surfaces are planned to tear apart, to knit, and to identify or trade-mark the cloth with water-marks visible when the pretty product is held to the light. Beating takes some three or four days for an average cloth. When a hole is found in the cloth, a patch and taro (similar to arrowroot) paste, or viscid *Tou* berries or Forster says "*hibiscus esculentus*," are added and pounded into the whole. The glue is sometimes kept in a cocoon shell. Similarly, but generally by means only of natural sap, the narrow strips of bast are pieced into a huge cloth—one king's gown was one hundred and eighty feet long!

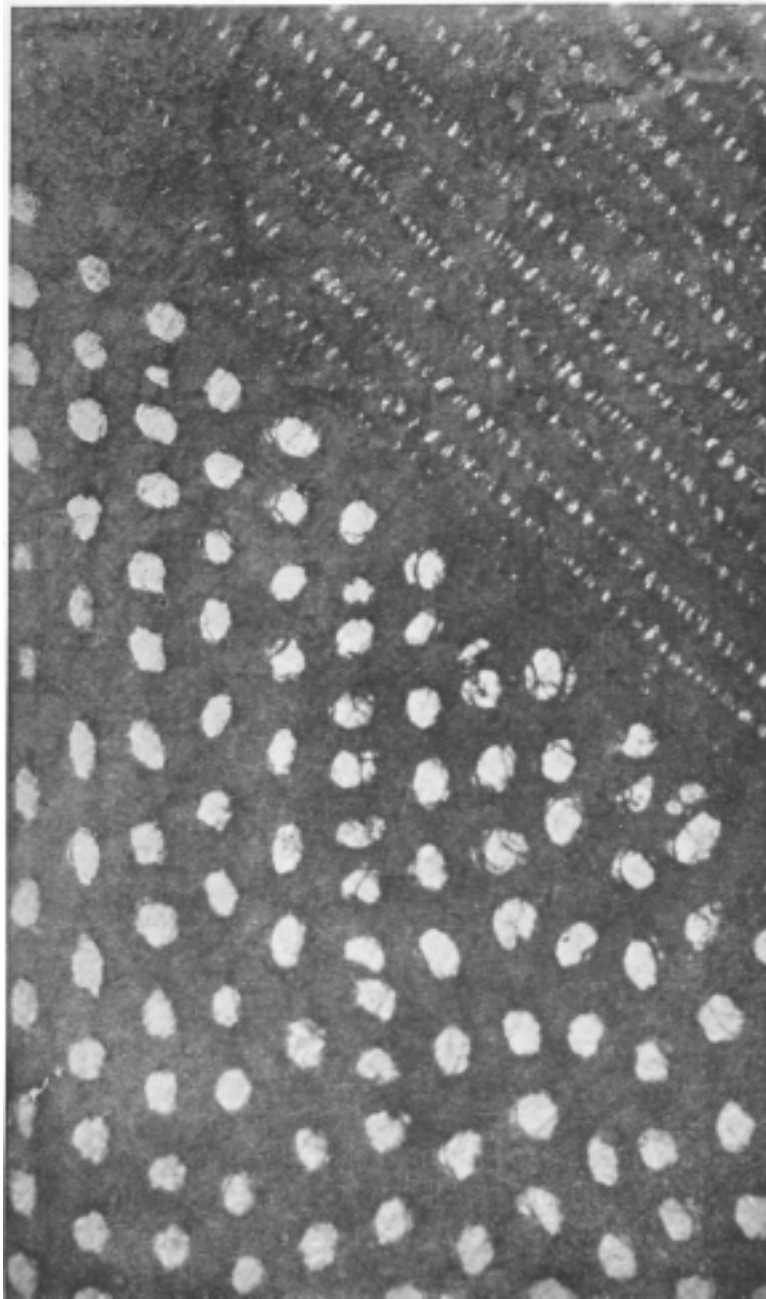
Kings reckoned their wealth by the number of their bales of *kapa*. Let us follow Sir Joseph Banks' early Tahitian account:—

“They show their greatest ingenuity in marking and dyeing cloth: in the description of these operations, especially the latter, I shall be rather diffuse, as I am not without hopes *that my countrymen may receive some advantage, either from the articles themselves, or at least by hints derived from them.* The material of which it is made is the internal bark or fibre of three sorts of trees, the Chinese paper mulberry (*Morus papyrifera* or *Broussonetia papyrifera*), the bread-fruit tree (*Sitodiuum utile* or *Artocarpus incisa*), and a tree much resembling the wild fig of the West Indies (*Ficus prolixa*).” (*Hau*, that is a tree *hibiscus*, fibre was occasionally employed while certain gods especially set apart, presided. In Hawaii also was sparingly found in deep ravines *Touchardia latifolia gaudichand*, a shrub four to eight feet high, with viscid juice. “*No more durable fibre is known.*” *Fiscus bengalensis* Linn. has been much used in East India for robes. The bark is fibrous. “Of the first—mulberry—which they name *oouta (aute)*, they make the finest and whitest cloth, which is worn chiefly by the principal people; it is likewise the most suitable for dyeing, especially with red. Of the second, which they call *ooroo (ulu)*, is made a cloth inferior to the former in whiteness and softness, worn chiefly by people of inferior degree. Of the third, which is by far the rarest, is made a coarse, harsh cloth of the colour of the deepest brown paper: it is the only one they have that at all resists water, and is much valued: most of it is perfumed and used by the very great people as a mourning dress. These three trees are cultivated with much care, especially the former, which covers the largest part of their cultivated land. Young plants of one or two years' growth only are used: their great merit is that they are thin, straight, tall and without branches; to prevent the growth of these last they pluck off with great care all the lower leaves and their germs, as often as there is any appearance of a tendency to produce branches.” Reinhold Forster, (1772) states that “this plant is carefully cultivated in good and rich soil, which the natives take care to manure and prepare for the better growth of these plants, by mixing with all kinds of shells: the ground which they desire for the nursery of the *Aouta* is commonly enclosed by deep trenches, in order to prevent men and animals from hurting the young trees. In this soil they plant the young shoots

in regular rows, at the distance of about eighteen inches, or two feet; they lop off the leaves and branches that are sprouting out, which operation increases the main shoot, and invigorates its growth."

"Their mode of manufacturing the bark is the same for all the sorts. The thin bark they make thus; when the trees are grown to a sufficient size they are drawn up, and the roots and top cut off and stripped of their leaves; the best of the *aouta* are in this state about three or four feet long and as thick as a man's finger, but the *ooroo* are considerably larger. The bark of these rods is then slit up longitudinally, and in this manner drawn off the stick; when all are stripped, the bark is carried to some brook or running water, into which it is laid to soak with stones (or a board loaded with stones) upon it, and in this situation it remains some days. When sufficiently soaked" (as Forster says, "When the water has rendered the filamentous part of the bark more flexible, dissolved the gummous substance which joins them, and softened the pulpy intermediate substance"), "the women servants go down to the river, and stripping themselves, sit down in the water and scrape the pieces of bark, holding them against a flat smooth board, with the shell called by the English shell merchants *Tiger's Tongue* (*Tellina gargadia*), dipping it continually in the water until all the outer green bark is rubbed and washed away, and nothing remains but the very fine fibres of the inner bark. This work is generally finished in the afternoon: in the evening the pieces are spread out upon plantain leaves, and in doing this I suppose there is some difficulty, as the mistress of the family generally presides over the operation. All that I could observe was that they laid them in two or three layers, and seemed very careful to make them everywhere of equal thickness, so that if any part of a piece of bark had been scraped too thin, another thin piece was laid over it, in order to render it of the same thickness as the rest. When laid out in this manner, a piece of cloth is eleven or twelve yards long, and not more than a foot broad, for as the longitudinal fibres are all laid lengthwise, they do not expect it to stretch in that direction, though they well know how considerably it will stretch in the other.

"In this state they suffer it to remain till morning, by which time a large proportion of the water with which it was thoroughly soaked has drained off or evaporated, and the fibres begin to adhere together, so that the whole may be lifted from the ground without dropping it in pieces.



HAWAIIAN BLACK LACE KAPA, DYED WITH TARO PATCH  
MUD. EACH LAYER IS THIN AND WHILE STILL WET THEY  
WERE PASTED AND BEATEN TOGETHER. (DETAIL)  
COURTESY OF BERNICE PAUHI BISHOP MUSEUM, HONOLULU

It is then taken away by the women servants, who beat it in the following manner: they lay it upon a long piece of wood, one side of which is very even and flat, this side being put under the cloth: as many women then as they can muster, or as can work at the board together begin to beat it. Each is furnished with a baton made of the hard wood, *etoa* (*Casuarina equisetifolia*): it is about a foot long and square with a handle; on each of the four faces of the square are many small furrows, whose width differs on each face, and which cover the whole face. They begin with the coarsest side, keeping time with their strokes in the same manner as smiths<sup>1</sup> and continue until the cloth, which extends rapidly under these strokes, shows by the too great thinness of the grooves which are made in it that a finer side of the beater is requisite. In this manner they proceed to the finest side, with which they finish; unless the cloth is to be of that very fine soft *boboo*, which is almost as thin as muslin" (it feels like filmy Japanese tissue paper). "In making this last they double the piece several times, and beat it out again and afterwards bleach it in the sun and air, which in these climates produces whiteness in a very short time. But I believe that the finest of their *boboo* does not attain either its whiteness or softness until it has been worn some time, then washed and beaten over again with the very finest beaters."<sup>2</sup>

The Rev. William Ellis, a semi-invalid, from the Society Islands, lingering in mid-Pacific, had intimate opportunities for observation: "This morning—July 17, 1823—we perceived Keona, the governor's wife, and her female attendants, with about forty other women, under the pleasant shade of a beautiful clump of *cordia* or *kou* trees, employed in stripping off the bark from bundles of *wauti* sticks. . . . They were generally from six to ten feet long, and about an inch in diameter at the thickest end. . . . Having carefully peeled it off (sometimes as a stocking), they rolled it into small coils, the inner bark being outside. In this state it is left some time, to make it flat and smooth. Keona not only worked herself, but appeared to take the superintendence of the whole party. Whenever a fine piece of bark was found, it was shown to her, and put aside to be manufactured into *wairiirii*, or some other

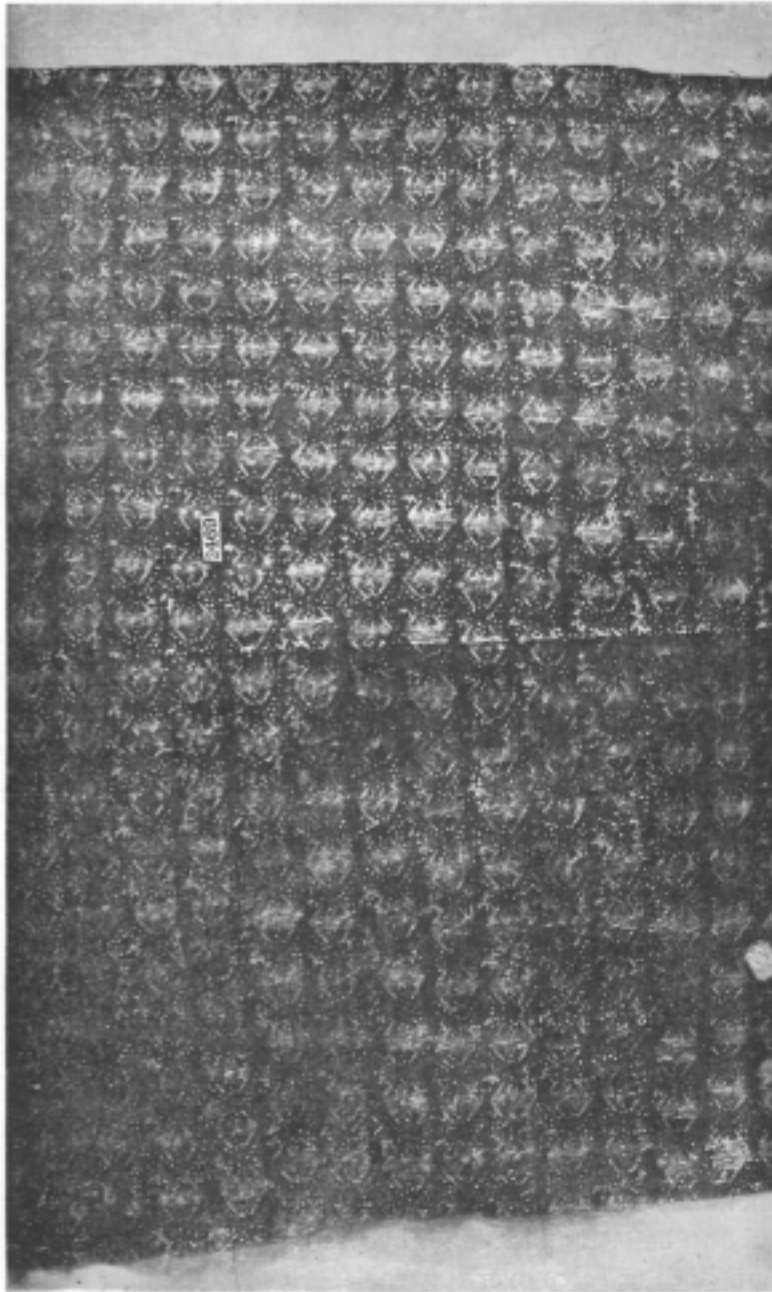
<sup>1</sup>For old kapa chant, see *Lace Songs and Folk Tells*, E. P. Dutton & Co.

<sup>2</sup>Old kapa, soiled, subjected to the usual inefficient washing—the only kind possible, perhaps—and rebeaten with added, usually inferior bast, is generally made up as felt for bandages and other humble uses.

particular cloth. With lively chat and *cheerful song*, they appeared to beguile the hours of labor until noon, when having finished their work, they repaired to their dwellings."

Returning to the Banks description we learn that "Of this thin cloth they have almost as many different sorts as we have of linen, distinguishing it according to its fineness and the material of which it is made. Each piece is from nine to fifteen yards in length, and about two and a half broad. It serves them for clothes in the day and bedding at night. When by use, it is sufficiently worn and becomes dirty, it is carried to the river and washed, chiefly by letting it soak in a gentle stream, fastened to the bottom by a stone, or, if it is very dirty, by wringing it and squeezing it gently. Several of the pieces of cloth so washed are then laid on each other, and being beaten with the coarsest side of the beater, adhere together, and become a cloth as thick as coarse broadcloth, than which nothing can be more soft or delicious to the touch. This softness, however, is not produced immediately after the beating; it is at first stiff as if newly starched, and some parts not adhering together as well as others, it looks ragged, and also varies in thickness according to any faults in the cloth from which it is made.

"To remedy this is the business of the mistress and the principal women of the family, who seem to amuse themselves with this, and with dyeing it, as our English women do with making caps, ruffles, et cetera. In this way they spend the greater part of their time. Each woman is furnished with a knife made of a piece of bamboo cane, to which they give an edge by splitting it diagonally with their nails. This is sufficient to cut any sort of cloth or soft substance with great ease. A certain quantity of a paste made of the root of a plant which serves them also for food, and is called by them *Pea (pia)* (*Chaitea tacac* or *Tacca pinnatifida*), is also required. With the knife they cut off any ragged edges or ends which may not have been sufficiently fixed down by the beating, and with the paste they fasten down others which are less ragged, and also put patches on any part which may be thinner than the rest, generally finishing their work, if intended to be of the best kind, by pasting a complete covering of the finest thin cloth or *boboo* over the whole. They sometimes make a thick cloth also of only half-worn cloth, which, having been worn by cleanly people, is not soiled enough to require washing; the thick cloth made in



DETAIL FROM A CHARMING OLD ROSE AND MADDER KAPA  
COURTESY OF DR. HERBERT E. GREGORY

either of these ways is used either for the garment called *maro*, which is a long piece passed between the legs and around the waist, and which serves instead of breeches, or as the *tebuta*, a garment used equally by both sexes instead of a coat or gown, which equally resembles that worn by the inhabitants of Peru or Chili, and is called by the Spaniards *poncho*.

“The cloth itself, both thick and thin, resembles the finest cottons, in softness especially, in which property it even exceeds them; its delicacy (for it tears by the smallest accident) makes it impossible that it can ever be used in Europe, indeed it is properly adapted to a hot climate. I used it to sleep in very often in the islands, and always found it far cooler than any English cloth.”

Dr. William T. Brigham writes: “Next in importance and much greater in size come the *Kapa Moe* or bed *kapa*, the night clothes of the old Hawaiian. These *kapa moe* from their bulk comprise the greater part of the *kapa* extant. Of the choice decorated *kapa* there is perhaps not enough in all the museums to make a surface equalling that of one-half dozen *kuina* of five sheets each. In use the owner either wrapped the *kapa* around him or shared it with one or more bedfellows on the spacious mat bed: if he had occasion to go out of the house in the night, he went with the *kapa* wrapped around him as a rude *toga*. During the ordinary summer weather along the coast the native use of the *kapa moe*” (five sheets of this are sewed together with *kapa* tape thread down one side to form a set or *kuina* of four white sheets and one colored) “in a close grass house would have been impossible to a white man, *so warm* is this covering! Sleeping in an open cave on the summit of Mauna Loa—13,675 feet—I could not bear a *kapa moe* over my ordinary clothes, although water was freezing in the *calabashes* at my feet.”—The early explorer and the research director of to-day, seem not to agree.—“In the morning the bed-making in a native house consisted in carefully folding the *kapa moe* and putting it in a safe place.”

Continuing Sir Joseph Banks' account we read that, “Having thus described their manner of making the cloth, I shall proceed to their method of dyeing. They use principally two colours, red and yellow. The first of these is most beautiful, I might venture to say a more delicate colour than any we have in Europe, approaching, however, most nearly to scarlet. The second is a good bright colour, but of no particular excel-



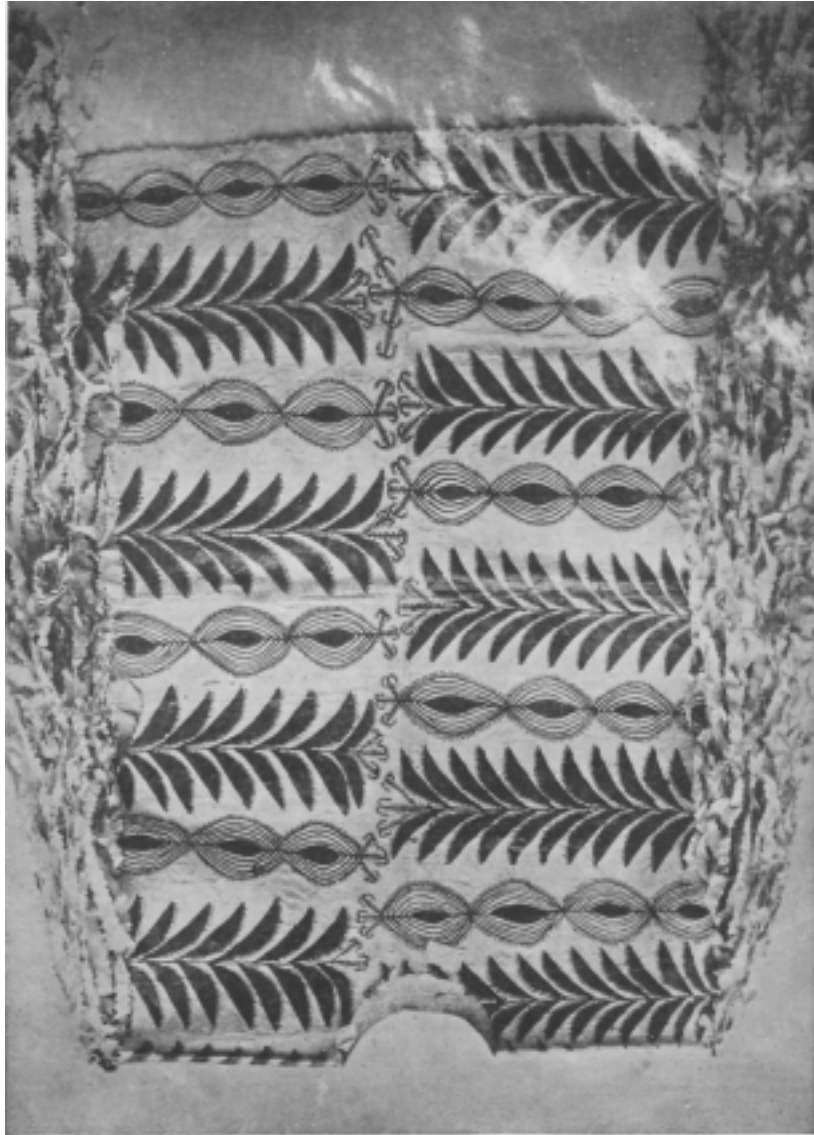
lence. They also on some occasions dye the cloth brown and black, but so seldom that I had no opportunity during my stay of seeing the method, or of learning the materials they make use of.

“ . . . For straining (dye) they have a large quantity of the fibres of a kind of *Cyperus* grass (*Cyperus stupeus*) called by them *moo*, which the boys prepare very nimbly by drawing the stalks of it through their teeth, or between two little sticks until all the green bark and the branlike substance which lies between them is gone. In a covering of these fibres, then, they envelop the (dye) leaves, and squeezing or wringing them strongly, express the dye. . . . They throw away the remaining leaves, keeping however the *moo*, which serves them instead of a brush to lay the color on the cloth.<sup>1</sup> The receptacle used for the liquid dye is always a plantain leaf (on the Sandwich Islands a stone cup), whether from any property it may have suitable to the colour, or the great ease with which it is always obtained, and the facility of dividing it, and making of it many small cups, in which the dye may be distributed to every one in the company, I do not know. In laying the dye upon the cloth, they take it up in the fibres of the *moo*, and rubbing it gently over the cloth, spread the outside of it with a thin coat of dye. This applies to the thick cloth: of the thin they very seldom dye more than the edges; some indeed I have seen dyed through, as if it had been soaked in the dye, but it had not nearly so elegant a color as that on which a thin coat only was laid on the outside.” Fern leaves were often used as blocks to stamp this red pleasingly on the rich yellow ground.

Banks relates that in Otahite, extreme southwestern portion of Polynesia, the Chinese paper tree was a rarity. In New Zealand where climate requires better clothing, and bark-cloth has disappeared, some of the proverbs—“A flying-kite made of paper-mulberry-bark can be made to fly fast,” et cetera—still preserve the term. New Zealanders soon used their strong native flax. In Captain Cook’s day the chiefs wore tapa fillets in their hair and through their ears, sometimes in fluffed-up pom-poms—very effective in contrast to dark skin and hair.

The naturalist—Dr. John Reinhold Forster—rambling through Tahiti, came upon women dipping the tip of circular or broken semi-circular

<sup>1</sup>Hawaiians chewed a kernel of the pineapple-like *Pandanus* palm cone till the frayed tip became a brush.



A FRINGED TAHITIAN TIPUTA IN THE BRITISH MUSEUM

bamboo reeds into red dye, thus stamping little rings or crescents upon the beater-grained *abu* (Tahitian for bark-cloth.)

Just here, before further describing the delightful appurtenances for design, and the perfecting of the finer *tapas*, may be listed the comparative terms of the leading Pacific bast-beating groups—"Pacific," for in Africa too such cloth is produced: but by the men for their women-folk. "In Africa we reach perhaps the limit of our search for bark-cloth." Captain Richard F. Burton tells us. "'At Ujiji the people are observed . . . to make extensive use of the macerated tree-bark. . . . This article, technically known as *mbugu*, is made from the inner bark of various trees, especially the *mrumba* and *mwale* (*Raphia*). The trunk of the full-grown tree is stripped of its integument twice or thrice, and is bound with plantain leaves till a finer growth is judged fit for manipulation. The bark is carefully removed, steeped in water, macerated, kneaded and pounded with clubs and battens to the consistency of a coarse cotton. Palm-oil is then spurted upon it from the mouth and it acquires the color of chamois leather. . . . They are fond of striping it with a black vegetable mud so as to resemble the spoils of leopards and wild cats. . . . Though durable, it is never washed!'" William T. Brigham adds that a specimen in his possession seems even, thick and strong: but rough. He thinks it on a par with Papuan and New Guinean work.

Madagascar beetled too and South America also till the conquerors came, but South America used it as we should paper. So does Japan at the present day—by similar soaking, hand-beating process.

The comparative terms above referred to may be cited as follows:—in Hawaii bark-cloth is called *kapa*; in Samoa *siapo*; in Tahiti, *abu*; while *tapa*, the term with which we are familiar, comes from Rapanui. The Fijis call it *masai* or *malo gatu*; and the Tongans, *ua*, *tutugu*, *gatu*, and *biapo*. The Samoan word *gatu* of old stuff used for rags and lint, suggests the French *gaté*, spoiled: as does the Easter Island *pareu*, a woman's adornment, the French *parure*.

*Katudrau* (Fijian) is one hundred or more fathoms of mulberry malo: *Tiniyura*—a chief's train: *soliga* (Samoa) is the astounding gift presented by a virgin—*Tibi* in Tahitian: *suluga*, the material brought by relatives to a funeral: *epa fauepa* is a stack of mats and *siapo* upon which a dead chief's

body lies in state: fauepa, his siapo bier. *Kopili* is a small white kapa for idols: *oloa*, the same as cover for a god when prayed to: *hiwa*, is a clear black kapa for images: *mabuna* soiled and used in sorcery: *ouhollowai* or *mamaki*, is of different dye on obverse and reverse—*kapeke* in Hawaiian: *bale kua* or *kuku* is a wet weather beetling house: while *laubuki* is either the girl who keeps the *kapa* moist or the god of the *kapa*-makers! *Kalukalu* is the most delicate, gauzy kapa made. Papanoanoa is lace kapa.

Bast has a disagreeable odor, so ginger, anise (*Pelea anisata*), *Rail-lardia scabra*, the root of *Kupaoa mokibana*, sandalwood and powdered heart-wood (*laau ala*) were beaten in to scent it. Some perfumes still linger! The *Flor Aroma* of the Spaniards made from the flower heads of *Acacia farnesiana Willdenow* is found here. *Calophyllum Inophyllum* is also a grateful perfume Dr. Brigham states. Vegetable oil in which seeds of the *Pandanus odoratissimus* had been steeped, like sandal-chips, was another favorite. *Eleuli* in Polynesian = perfumed: *punefu* = old and smelly.<sup>1</sup>

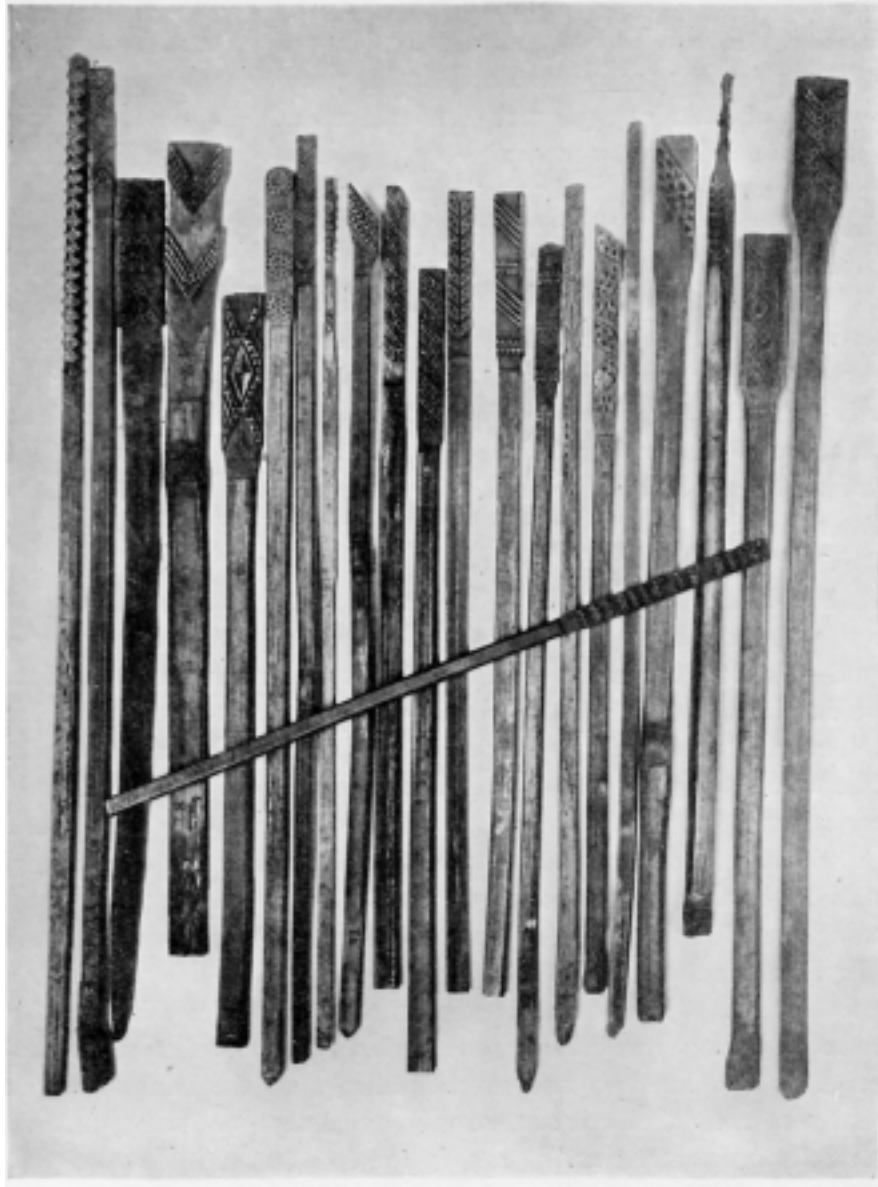
Waterproofed tapa was, I believe, set apart for the use of royalty. For this purpose cocoanut, *kamani*, and *kukui* or *tutui* tree oil was employed—the cloth saturated therein—which also rendered it washable and more durable. Despite the increased durability of waterproofed bark-cloth, even it, used steadily as clothing, could not last many moons.

The tapa sewing of bed sets was accomplished with the aid of a whale ivory stiletto for punching holes, and a bone or *kauila* wood needle. Twisted hau-bark cord as well as tapa tape has been found on thick felty materials, basting them face to face with long stitches; and smaller running ones, forming a one-quarter inch seam; overcast and beaten flat.

The Dyaks pound *Kulit Takalong* into jackets: the Muruts use *Artocarpus elastica*. "The bark being full of rents and holes this difficulty is overcome by transverse darning: one of these coats now before me has no fewer than two hundred and seventy strings on the back alone, each thread penetrates the outer surface only, and assists in working out a cross pattern for ornamentation."<sup>2</sup>

<sup>1</sup>Those who would be interested to see the large vocabulary connected with this handicraft are referred the very excellent glossary containing hundreds of Hawaiian, Samoan and Tahitian words in the very complete *Ka Hana Kapa* by Dr. Brigham, Director Emeritus of the Pauahi Bishop Museum of Honolulu.

<sup>2</sup>From *The Gardens of the Sea*, 1880



BAMBOO STICKS FOR STAMPING TAPA CLOTH

The pre-Malay Sakai uses *Artocarpus Kunstleri*, Hook., called *terap*, as well as the deadly poisonous *Antiaris toxicaria*, Bl., with which he tips his dart; but he lets the dangerous sap soak out, which sometimes requires a month. Negritoes in this region, use the same material.

In Micronesia, however, the loom begins to outweigh the beater and block; and in Melanesia the warring races naturally are little given to cultivating mulberry, though they had it in advance of the Polynesians.

Besides the virile designs beaten into bark-cloth by the geometrically and carefully carved mallets, patterns intended not only to beautify, but also by alternated spacing of thick and thin, to render the garment more flexible, there are applied color designs, stencilled, blocked or painted. The lace-like designs too were of Sandwich Island origin—larger and smaller holes in geometric arrangement were punctured in a dark *kapa*: to this was added perhaps a reverse sheet that served as a background for the open-work pattern. The two were so meticulously welded that they seem one layer of fibre! Only damp decay detaches them, betraying their secret. In other instances a colored sheet has been sliced in ribbons and “sandwiched” in bars between two gauzy transparent *kapa* films.

But to my mind, the fern and star impressions—stars resembling crystal flakes—are the most graceful. But leaf and flower forms are dying out.

However, there are also both bold and dainty borders. Bamboo splits straight, so forms a natural ruler to guide the maker of beetles, which are incised with sharks teeth and bored by the primitive Pacific pump-drill, or perhaps by twisting a tooth. It is thought that in cutting the Lille-like net surfaces, those resembling Point de Paris and so forth, a shallow gouging along preliminary lines may have been followed by the final deeper cutting. These fine wavy mesh designs take their names from the angle-worm—*Worm track* (an undulating line), the footprints of the duck—*Duck track*, the *Backbone of the Eel* (our herring-bone), *Little teeth*, and the sharp triangular indentation dubbed Shark's Tooth. Many variations can be made by waving the lines toward one another, apart or parallel, et cetera. Upon the arrival of the missionaries who wished to teach the Hawaiians reading, these latter were greatly puzzled, for they looked at our paper, observed the print and said our *kapa* designs were not as pretty as theirs! Once having discovered the difference, however,

they so feared dying before learning to master our art, that they studied breathlessly, resenting interruption, neglecting their own creeds that bore not even a code of symbols. Beaters sold for ten cents apiece as laundry sticks (1864)! But black kapa is still considered by old-timers the most appropriate shroud. I do not believe, however, they can obtain it. Scientists find it in sepulchral caves: but the slightest breeze is apt to blow it to powder; for the iron mud dye renders stiff and brittle, at the same time exposing the material to the chipping and crumbling of rust. Just as black stripes in our own clothes sometimes give way while the rest of the garment is good.

The Pauahi Bishop Museum, founded and endowed by an Hawaiian woman—Bernice Pauahi, who twice declined the offer of the islands to make her queen, and who married Mr. Bishop—contains, in a collection assembled by her a number of bamboo splits about one-half an inch wide. The curve of this giant grass stem would prevent its being cut into broad blocks. The sticks are some twelve inches long with only two and one-half to three and one-half inches of carving. The decorator—a woman—of a *kapa* sheet, would dip her printing stick into a stone saucer full of vegetable or mud dye, stamp it, re-dip, placing the bamboo, not side by side, but at the end of the first impression, thus gradually laying down a narrow border. Grays and blues are pounced with bags of charcoal. Allovers are made up of many tiny repeats, the background occasionally covered, while figures were in natural color, untouched. Coco and banana leaves too are used as printing tablets, and in Samoa a handsomely carved anvil block over two feet long and one wide, upon which, moist with color, a dry siapo is laid and pressed. Ruling pens that one might mistake for bamboo forks are employed for laying in parallel lines. A mahlstick support is used with this work. We are told that in early days tortoise-shell was somehow used in printing, while in later ones, cords of *hau* or coconut fibre, well twisted, were dipped in dye and twanged or snapped across a *kapa* sheet. This smacks of New England quilting! The museum lists a *malo* of blue, figured all over with animals and thunderbolts; 2.7 x 5 feet. Seale. *Kapa mole*, oiled; placed by Huki on the idol as an inner cover.

Kapa *mamaki mabuna*, used by the *kabuna* (medicine-man priest) in treatment of disease; it was thrown over the shoulders of the patient, while the *kabuna* prayed. . . . Molokai.

Kapa, oiled. From the witch Kamaipuupaa, the *kabuna wabine* of King Kamehameha V.

Kapa *kuikui*; a most beautiful form of lace kapa; black and stiffened with pia (?), then bruised, not punctured, so as to leave almost transparent oval depressions in the fibre. The collector claims that this was beaten with small stones; but, if so, it was a wonderful beating! From Koolau, Oahu.

Kites also were constructed of kapa.

Calabashes too—great native mahogany bowls, fringed and adorned with ominous flowing beards of bark-cloth, were worn as helmets against sling-stones.

But strangest and most beautiful of all were the young maidens described by Captain James Cook, 1777 who were dressed “with a prodigious quantity of fine cloth, after a very singular fashion. The one end of each piece of cloth, of which there were a good many, was held up over the heads of the girls, while the remainder was wrapped around their bodies, under the arm-pits. Then the upper ends were let fall, and hung down in folds to the ground, over the other, so as to bear some resemblance to a circular hoop-petticoat. Afterward round the outside of all, were wrapped several pieces of differently colored cloth, which considerably increased the size; so that it was not less than five or six yards in circuit, and the weight of this singular attire was as much as the poor girls could support. To each were hung two *taames* or breast-plates, by way of enriching the whole, and giving it a rich appearance. Thus equipped, they were conducted aboard the ship, together with several hogs and a quantity of fruit, which with the cloth was a present to me from Otoo’s father. Persons of either sex dressed in this manner are called *atee*; but I believe it is never practised except when large presents of cloth are to be made.”

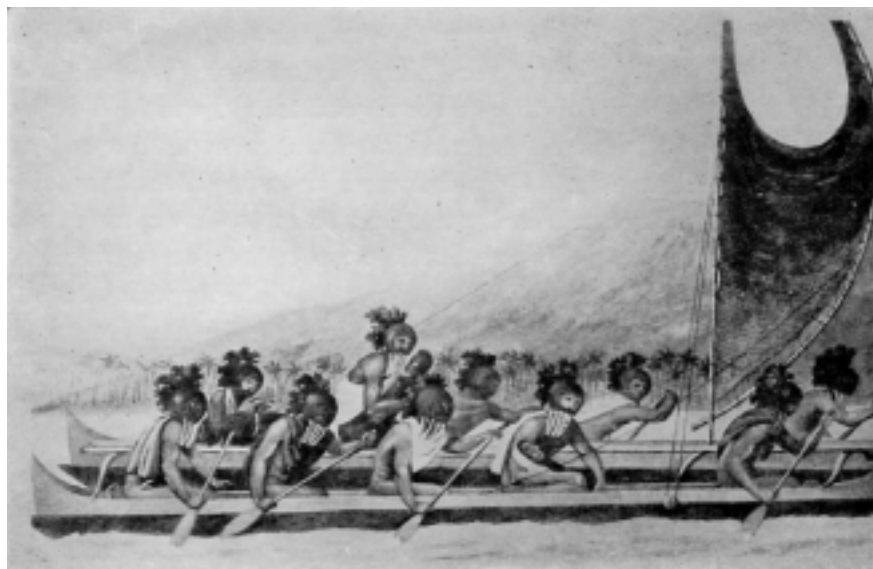
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Primitive paper clothing and furnishing, recall recent war achievements, the clever paper substitutes—have you seen any?—of our allies



and enemies. Though I had seen our own waste lithographic paper soaked in a preparation, dyed a grass or sedge color, twisted or braided into verandah mats and "wicker" chairs; and had marveled at the varieties and effects of German paper upholstery, I nevertheless was "taken in" by a stunning Italian weave—a heavy ecru huck, bordered in deep blue, and fringed—thinking it a good sturdy peasant *runner* of unbleached tow! Certain spun, but unwoven or loosely woven Pacific silk or fibre cords and ribbons are extremely strong; so mayhap, since it is both twisted and woven, the Italian cloth may indeed be strong, a great advance upon its Oceanic forebears.

GERTRUDE WHITING.



EARLY HAWAIIAN WARRIORS WEARING CALABASH HELMETS WITH  
FIERCE FRINGED KAPA CLOTH BEARDS

## THE ROMANTIC PERIOD OF COTTON PRINTING IN FRANCE

**T**O THE uninitiated a reference to the “romantic period” of an industry may seem an affectation and be met with a questioning attitude of polite tolerance such as one is inclined to assume toward an enthusiastic collector whose pet hobby differs from one’s own. Of course to an unbeliever, precious tattered bits of “romantic” *toile de Jouy* will *always* be *rags* until the scoffer falls—as many a one has—to the fascinations of the chase and has experienced a realizing sense of the subtle joy that comes with the discovery of some missing scrap long sought for to complete the fragmentary motive of a “document.”

The eighteenth century was an age of romance and as such was bound to leave its imprint on the art of the period. This is especially true of the decorative printed cottons produced in France during the latter part of the century; fabrics inspired by the beautiful palampores that were sifting into the country from the Far East—Indian prints that were the inspiration of the picturesque *mezzaros* that served as combined head-dresses and shawls of the women of northern Italy—and that found a ready market in Portugal, England and Holland at the same time that they were being carried westward by the American skippers to their homes in the Colonies.

These “Indiennes,” sometimes referred to as “toiles peintes,” and French cotton prints of the second half of the eighteenth century, have always delighted European collectors; but only in recent years have Americans shown much interest in this fascinating subject, a subject that is as full of romance as a nut is of meat.

In the first place, early in the seventeenth century these East Indian prints had become far too popular to please those interested in home

industries, so the edicts of kings—that remained in force for a century or more—prohibited their importation; in France the edict applied as well to “counterfeits made in the Kingdom.”

In spite of this “embargo,” which was finally withdrawn in 1759, *Indiennes* and French prints continued in favor; and when, in the days of Louis XV, *Dame Fashion* who had long ignored the royal decree, demanded flowered chintzes, the market provided them. The wives of those charged with the enforcement of the law mingled with the boulevard crowds wearing daintily patterned gowns of flowered toiles, while Mme. de Pompadour furnished the Chateau Bellevue with the finest *Indiennes* available.

All of this time, business had been carried on in a number of centres in spite of legal restrictions; this was especially true in privileged districts, such as Avignon which was then a Papal State and Italian territory beyond the jurisdiction of the court, and certain Church properties in Paris. The great era, however, dates from the establishment of the Oberkampf factory at Jouy-en-Josas in 1760. It has been well said that the history of *Toile de Jouy* may be summed up in one name, that of Oberkampf whose genius and untiring energy elevated textile printing to a fine art and made it a leading industry in the land of his adoption.

Christophe Philippe Oberkampf, born in 1738, was of Bavarian parentage but spent the greater part of his life in France. The young fellow, whose forbears had been enthusiasts in textile printing, grew up in his father's work-shop in Wisenbach where he became skilled in experimental dye-work and learned the valuable secret of obtaining fast colors by the use of mordants. At the age of eighteen Oberkampf went to Paris where he entered the employ of a printer named Cottin whose place was in the Arsenal of the Clos-Payen which, like the enclosures of Saint Benoît and Saint Jean-de-Latran, was a privileged quarter. During his stay in the Cottin factory, Oberkampf introduced his process of fast dyeing, the “*bon teint*” that established his reputation and eventually placed him at the head of his profession. When therefore the Controller General of Finances at Versailles, a Swiss named Guerne de Tavannes, learned that the law prohibiting the printing of “*Indiennes*” in France was about to be revoked, he offered Oberkampf the directorship of a new business venture. This the young Bavarian accepted upon one condition and that



FIG. I. "LE BALLON DE GONESSE"  
TOILE DE JOUY ATTRIBUTED TO J. B. HUET, 1784

was that the factory should be located at a site selected by himself. This granted he chose Jouy-en-Josas near Versailles where the grassy meadows for bleaching the cloth sloped down to the shores of the River Bièvre. Here a small work-shop was established and on May 1st, 1760 the first piece, designed, engraved, printed and dyed by Oberkampf was taken from the press. As neither of the partners had large resources, the output of these early difficult years was limited; but when in 1763 a new partnership was established, the "Sarrazin-Demaraise Oberkampf Company," with sound financial backing, the prosperity of the house was assured. Oberkampf, the skilled technician took entire charge of the works, while the new partner, Demaraise, devoted himself to the Paris end of the business which was located on the rue des Mauvaises-Paroles and later in 1767, at the hotel Jabach on the rue Neuve-Saint-Mery. Business prospered. Cloth for printing was requisitioned from various quarters; first a cotton cloth was used that was made in Normandy and Beaujolais, a fabric known as *Siamese*; later, with increasing trade, cargoes of Indian muslins and cambrics were purchased in London and in the East, while at the same time a cloth of special dimensions was woven for the Jouy works at St. Gall, Switzerland.

In 1783 the crown conferred upon the establishment the title of a Royal Factory, and in 1786 Louis XVI bestowed upon Oberkampf letters of nobility.

It was during this period, in 1783, that the artist, J. B. Huet—one of the foremost animal painters of his day—became associated with the firm, his services having been retained to design a pattern commemorative of the inauguration of the works as a Royal Factory. The subject chosen for this print was the works itself showing the different processes employed in the manufacture of toiles de Jouy. A few scraps of this famous print still exist, one strip is owned by the Oberkampf family, another is in the collection at the Victoria and Albert Museum, a piece that once served as a chair covering.

The process of decorating cloth by means of patterns cut in wooden blocks originated with the ancients and is a method still employed. In this the patterned block receives the color,<sup>1</sup> usually applied by a small

<sup>1</sup>In *toile peinte* the block prints only the outline of the pattern and the solid colors are filled in with the brush.

boy apprentice—apprentices of this type still exist in England—who passes it to the printer; he in turn places the block on its proper spot in the pattern, strikes it with a wooden mallet, and passes on to the next repeat of the pattern where the same block fits, and this process continues until the series of blocks necessary to complete the pattern have all been used in turn. The colors thus applied are made “fast” by the use of mordants—a chemical applied to the cloth before printing.

While the block method was desirable for small flowered chintzes, it proved impracticable for the elaborate patterns designed for house furnishings; so Huet availed himself of large metal plates such as were used for engravings and from these his finest patterns were printed. Toward the end of the century printing from wooden rollers was introduced which in turn were supplanted by metal and this in its elaborated form is what is employed in the power presses of to-day.

With Huet as head designer the popularity of the Jouy fabrics received an added impetus. In close proximity to the Court at Versailles, the Royal Factory fabrics became the vogue and the series of plates designed by its master-draughtsman during this era of prosperity have never been surpassed in the field of textile design.

Some of the most interesting, produced in the year 1784, were those designed to commemorate the first balloon ascensions, notably that made by Charles and Robert on the 27th of August 1783 when the balloon descended at Gonesse—Charles, a professor of physics, being the first to apply hydrogen gas to balloon inflation. This plate was entitled “Le Ballon de Gonesse” and its original cartoon is among those preserved in the library of the Musée des Arts Décoratifs in the collection of documents presented to the Louvre in 1896 by Monsieur Barbet, a member of the Oberkampf family.

How quick the French were to discover the trend of the market and to embody in their patterns *le dernier cri* is evidenced not only in this early plate, but in many later works. For instance, the very charming fragment illustrated in figure II, probably among the first designed by Huet, is an early print from the plate that in its altered form was entitled “L’Aérostat dans le Parc du Château.” When Paris became delirious over balloon ascensions, this plate<sup>1</sup> with its central dog motive was quickly

<sup>1</sup>Les Nouvelles Collections du Musée de L’Union Centrale des Arts Décoratifs—Publié par la Librairie d’Art Décoratif—(Louvre) 9<sup>e</sup> série—Les Peintures décoratives de Huet.



FIG. II. DETAIL OF PRINT FROM THE HUET PLATE  
"L'AÉROSTAT DANS LE PARC DU CHÂTEAU," c. 1784.



FIG. III. HUET CARTOON  
SHOWING THE BALLOON THAT REPLACED THE FIGURE OF THE DOG FOUND IN EARLIER PRINT FROM  
THE SAME PLATE. (CF. FIG. II.)



changed to meet the popular mood and to record some special event. The presence of figures resembling those of the King and Queen would suggest that possibly it might refer to the ascent of Pilatre de Rozier and the Marquis d'Arlandes from the Parc de la Muette. That figure II is a print from an original plate that was afterwards altered is borne out by the fact that the design here shown is identical with the original cartoon in the Louvre, shown in figure III, except that in this there is no balloon, and furthermore that Plate 101<sup>1</sup> in the volume of Huet designs published by the Louvre shows the fragment cut from the original plate—the dog motive that was replaced by the later balloon motive.

A similar instance in which the printed fabric varies from the original cartoon is recorded in the Toile de Jouy curtains that furnish one of the Haverhill rooms in the new American Wing of the Metropolitan Museum of Art. In this print, which has a beautiful design of figures and animals combined with arabesques, the small medallions frame the two sides of the Franklin Peace medal (1782); in the original cartoon of this pattern preserved in the Louvre, these same medallions in every instance frame cupid motives which were probably replaced by the Franklin Peace Medal either in recognition of the popularity of this American statesman in Paris or possibly as a business venture to attract American trade.

The flourishing industry at Jouy, like every other business, suffered from the devastating ravages of the Revolution but nevertheless found time to record the thrilling events of the day on the prints run from its presses. One of these is illustrated in the very rare and much pieced fragment shown in figure IV entitled "La Fête de la Fédération," printed after 1793 which depicts various scenes of those troublous times. Here the figure of Liberty offers Louis XVI the "bonnet rouge," the emblem of the new régime, as the Queen and the little Dauphin with other members of the royal household look on from below. At the left (a fragmentary piece) the rejoicing populace is seen dancing on the Ruins of the Bastille; above at the right the horrible Noyades (1793) or as Carlyle terms it "drownages" that were enacted at Nantes on the River Loire are recorded, also the tumbril with its victims en route to the guillotine, while

<sup>1</sup>Les Nouvelles Collections—9<sup>e</sup> série—Les Œuvres de Huet et son école.



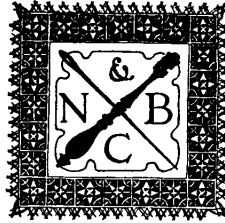
FIG. IV. "LA FÊTE DE LA FÉDÉRATION"  
PRINTED AFTER 1793

below at the right may be discerned the figure of Lafayette mounted on his white charger.

The spirit of the French seems never daunted; just as the men of the eighteenth century were able in spite of revolutionary horrors to pursue their daily tasks within a stone's throw of riotous up-risings, just so those entrapped in the horrors of the World War rose above the stress of disordered days to record in their *toiles de guerre* of 1914-15 events that are now international history.

Surviving the Revolution, the fabrics produced by the works during the years of the Directorate and the Empire show a marked change in the type of design. Neo-classic ornament was the order of the day and Huet devoted his attention to classical subjects, but never failed to introduce in some part of the pattern his delectable rabbits, ram's heads and other animal motives that were so characteristic of his style. But the passing of the old man Oberkampf and his master draughtsman, sounded the knell of the great period of French cotton prints; for while the delightful series designed by Hippolyte Lebas and Penelli reflected some of the Huet spirit, those produced after 1818 are dispiriting by contrast and lack the inspiration that placed the prints of the preceding century in the front ranks of the decorative arts of the period.

To-day few of these finer specimens remain outside of the documents preserved in the library of the Musée des Arts Décoratifs, the Bibliothèque Forney, Paris, in the New York Museums and in private collections.



### CLUB NOTES

**M**ISS C. M. WICKER of Chicago has made a charming contribution to the Travelling collections of the Club, which will be most helpful in building up the set of cards showing embroideries of different countries and periods, which will be circulated in the same manner that the Lace cards are at present.

The gift consists of six pieces of Moroccan embroidery, two of East Indian, and two pieces of fine American Needlework, all probably about a hundred years old. They will be mounted on cards similar to those of the Lace Collection.



THE lace handkerchief made in 1832 for Queen Marie Louise of Belgium which was illustrated in the last number of the Bulletin, has been presented by the Club to the Metropolitan Museum of Art and has been accepted and is now on exhibition there.

It will make an interesting addition to the Museum's collection not only from the technical point of view, being of very unusual and elaborate workmanship, but also as one of the number of laces known to have been made for Royal personages and now in this Museum.



THE American Federation of Arts which has arranged the route for the Travelling Lace Collection, reports:—

As to the schedule for the Exhibition of Real Lace. Our Washington office reports as follows:

September	Memphis, Tenn.	Brooks Memorial Art Gallery
October	Charleston, S. C.	Charleston Museum
November	Joplin, Mo.	Joplin Art League
March	Menomonie, Wis.	Stout Institute
April	Montevallo, Ala.	Alabama College

In April the lace will be shown at Alabama College in connection with the exhibition of Textile Designs and Fabrics.

Needless to say the Federation greatly appreciates the opportunity to circulate the collection, which in turn everywhere meets cordial response.



THE following is a descriptive note on an altar frontal designed and worked by a member of the Needle and Bobbin Club.

The Altar frontal consecrated on Easter Sunday, 1924, of Filet lace, represents several years of work. It is given to commemorate the semi-centennial of the Rector. He began his ministry in this Church of the Holy Communion in June, 1873.

The central panel is from a piece of lace in the Cluny Museum in Paris. It represents the Crucifixion, Christ upon the Cross, Mary at the left, and St. John at the right, with a lamb in his arms. Above the Cross at either end are the heads of the two thieves. Below in the background are various symbols, a skull, and the road to Golgotha, the upper room, the sepulchre, the cock, the two hammers, the dice, and below, seven stars, the seven Churches of Asia.

The border around the central panel has been used to shape the whole design. It is conventional in character, and, on the lower edge, a form of the oak leaf and acorn gives the symbol of immortality.

The first panel on the left has a cross and the letters I. H. S. as the centre, surrounded by a garland of grapes. The figures below represent the Sacraments, the stag of St. Hubert with the light on its antlers for Baptism, the cup with the sprays of wheat, standing, with the grapes, for the Body and Blood of Christ in the Holy Communion.

The panel on the right has for its centre the symbol which is the name of Christ, the CHI-RHO. The dove below, without the olive branch, represents the Holy Spirit, and the lamb the resurrection.

The long panels are from old pieces of lace. The wise men with their gifts adoring the Babe in the stable at Bethlehem, and the flight into Egypt, need no words of explanation, except to wonder that lace can give such expression.

The narrow end panels are heraldic in character. On the right is the shield of the Diocese of New York, with its windmills, American eagle and crossed swords. In the lower section is the ship of life, the Church, and above the mitre taken from the Bishop's seal.

The left end panel has the shield of the Church of the Holy Communion, recently designed by Prof. la Rose of Harvard University. Hands clasped represent the Brotherhood of men, and the Lion in the lower part of the shield holds aloft the Chalice with the napkin covering it. A lion appears in the coat-of-arms of Rev. Dr. Muhlenberg the Founder of this Parish. Above also is seen the Mill wheel of his shield and of his name. The ancient symbol used in the lower section is the fortress church.

Here the frontal ends. As it turns under the Fair linen, it has on each end, in sampler form, a legend.

Next to the Church panel are these words,—

To honor Henry Mottet, D. D., and fifty years of his service in this Parish.  
1873-1923.

And next to the Diocesan panel are these,—

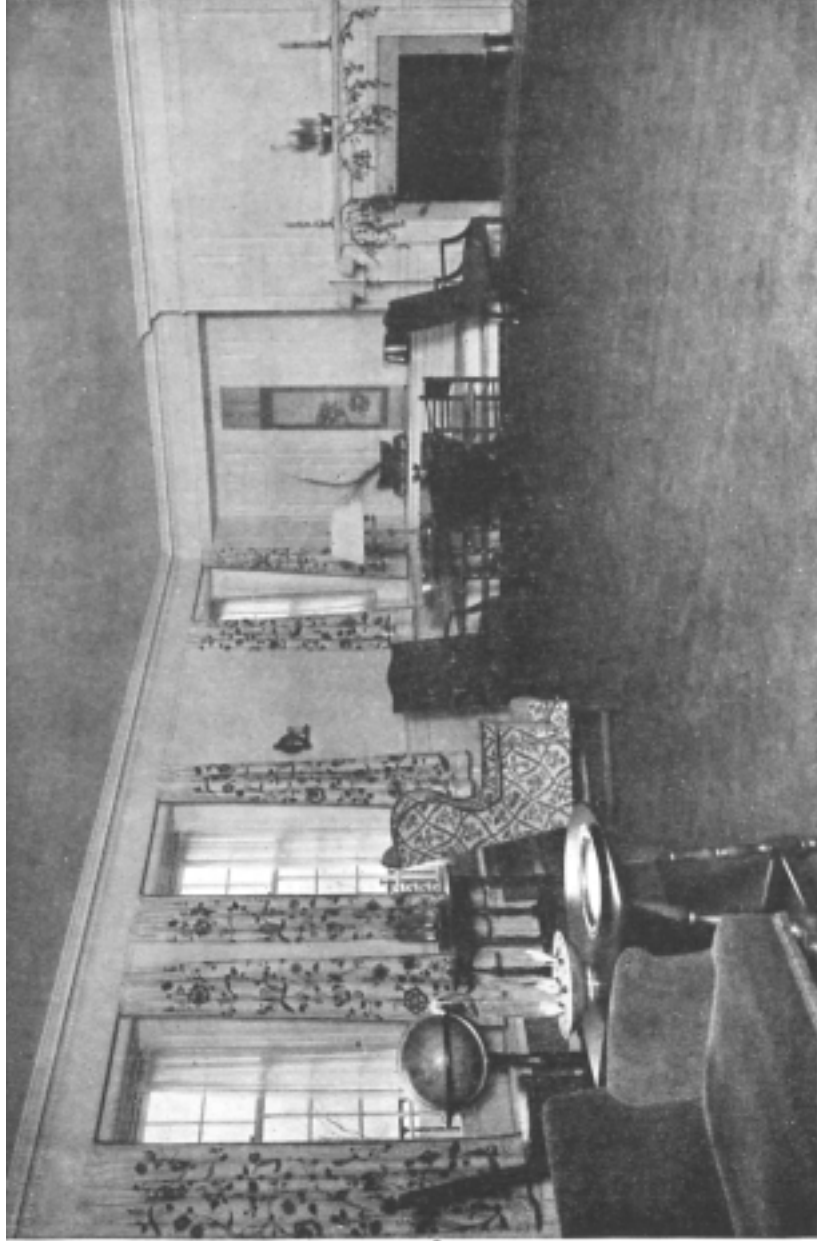
Blessed on Easter Day, April 20, 1924. The work and gift of his wife, Jeanie Gallup Mottet.

---

The death in September of Mrs. Charles W. Townsend, (who as Miss Sarah G. Flint was for many years in charge of the textiles and laces of the Museum of Fine Arts in Boston), was a great loss to the Needle and Bobbin Club of which she had been an enthusiastic member since its beginning. Her love for beautiful textiles was not only for ancient fabrics, but she took an active part in encouraging modern workers, both in the adaptation of old types of work to modern uses and in the development of new problems in design and technique in needlework and weaving.

For several years she had been collecting notes on the subject of lace as represented in early American portraits, and at the time of her death she had accumulated much valuable material which is now in the hands of the Publication Committee of the Needle and Bobbin Club by whom it will be edited for the introductory chapter of the book of text that is to complete "Antique Laces of American Collectors," which is soon to be published.

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THE "HOME ROOM," INTERNATIONAL HOUSE, COLUMBIA UNIVERSITY, WITH EMBROIDERED CURTAINS AND CHAIRS FROM THE GUILD OF NEEDLE AND BOBBIN CRAFTS



## GUILD NOTES

### A Year's Progress

**T**HE Guild of Needle and Bobbin Crafts is now four years old, and the past year has been one of steady progress and development. Much new and important work has been done. Several of the Groups have carefully trained their workers in crewel embroidery. Old pieces loaned by The Metropolitan Museum and The Brooklyn Museum have been used for inspiration, old stitches have been copied, and the very spirit of the old work caught by these modern needle-women. Lovely spreads and chair covers shown in the Guild room were not only popular, but brought to the Guild more ambitious orders. The committee for furnishing the new Alumnæ House of Vassar College ordered from the Guild six pairs of curtains, to be embroidered in crewels, and they also bought linens done by the Ukrainian Needlecraft Guild. The curtains were given to Lenox Hill Studio to design and embroider. The illustration shows the finished curtains hanging in the Alumnæ House. The strong design is shown but unfortunately the print cannot reveal the charm of color or workmanship.

Another important order was given to the Guild by the committee decorating International House on Riverside Drive. They wished six pairs of curtains with valances for the second floor foyer, and seven pairs of curtains, eight chair covers, and a bench cover for the "Home room." These curtains were given to The Aquidneck Cottage Industries, whose workers are skilled in crewel embroidery, and The Brooklyn Museum loaned a rare set of 17th century crewel work for a bedstead, English work, probably in vogue during the reign of the Stuarts, and





EMBROIDERED CURTAINS DESIGNED BY THE GUILD OF NEEDLE AND BOBBIN CRAFTS FOR THE ALUMNAE HOUSE AT VASSAR COLLEGE

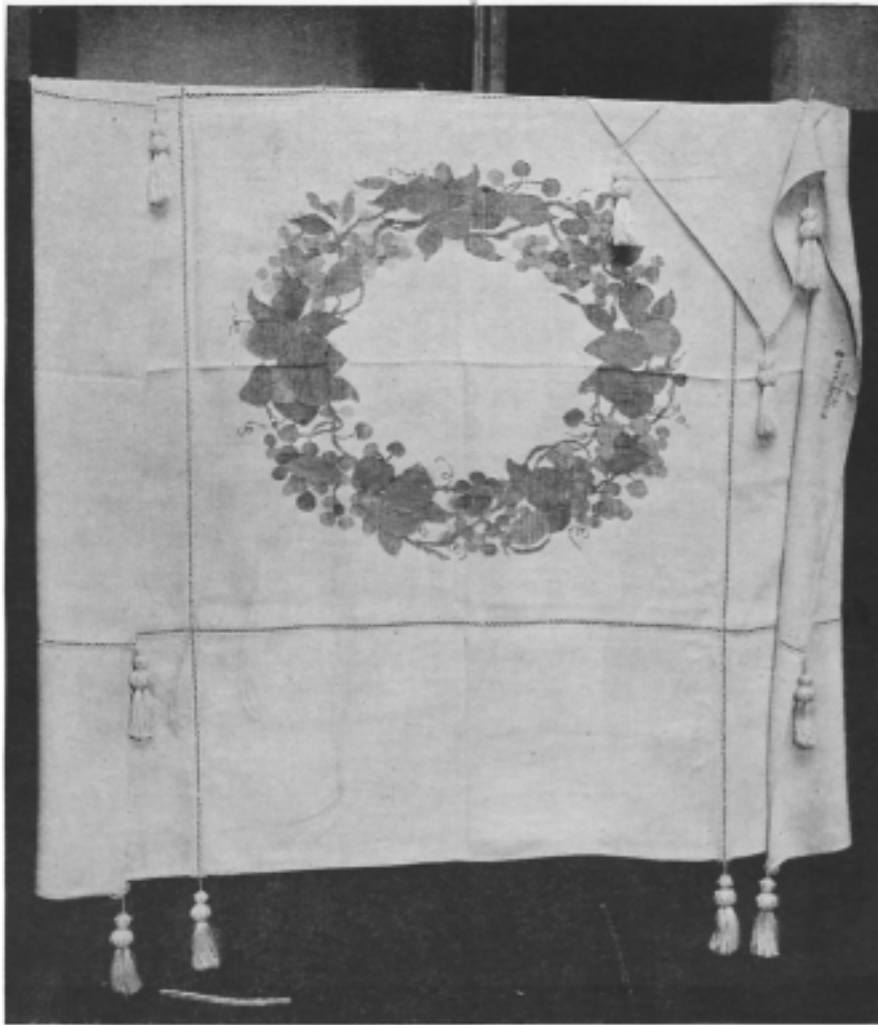


SPREAD WORKED BY THE AQUIDNECK  
COTTAGE INDUSTRIES FOR THE GUILD OF NEEDLE AND  
BOBBIN CRAFTS

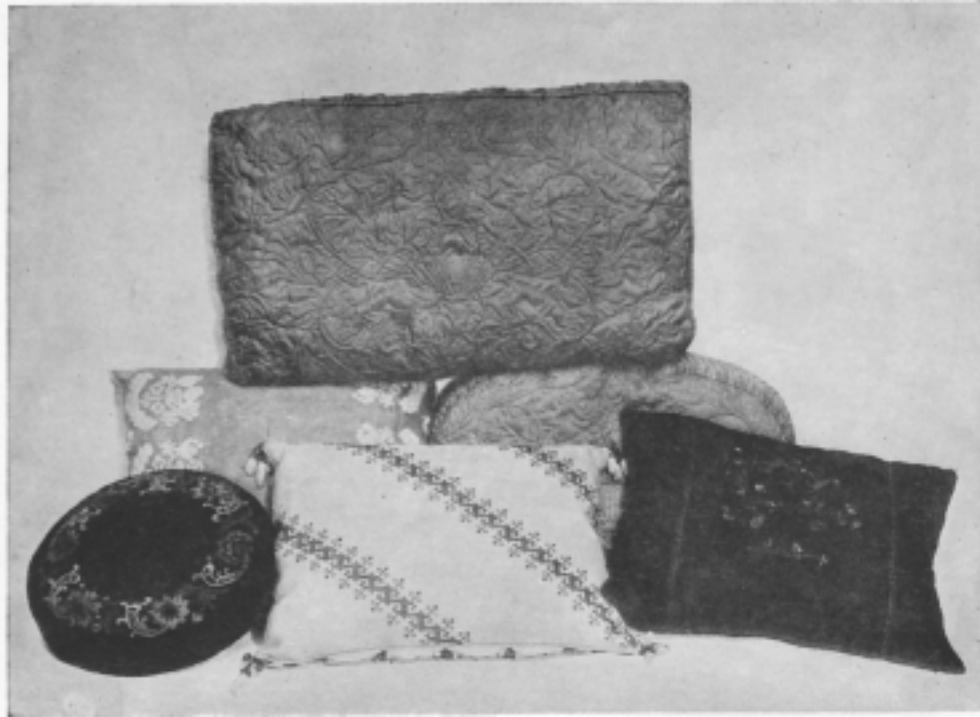
given to the Museum by Mr. George D. Pratt. With this for an inspiration and the skilled needlewomen of the Aquidneck Industries to carry out the design, very beautiful curtains were made. The chair covers, also embroidered in crewels, were done by a group of Russian workers, and are a combination of quilting and embroidery—a charming combination. The Aquidneck workers made the cover for the bench, and they used quilting with chenille embroidery, so there is much variety, yet all of the embroidery blends delightfully, and using the different materials results in a most interesting room. It is to be regretted that we have no picture of the chairs, except in small scale on the frontispiece of this Bulletin and can only show the design for the curtains. The illustrations show the great progress made in the crewel embroideries. The Metropolitan and the Brooklyn Museums are always ready to loan or place before our designers, rare old pieces that can be adapted to modern needs, and now after their careful training, the needle women can embroider according to the best traditions of the past.

In Kentucky a large group of women are busy, working away at their quilting frames as their grandmothers did before them. Only these women besides stitching The Feather pattern, The Rose pattern, etc., in tiny stitches on fine white cotton as did their grandmothers, are working these same beautiful designs in silks on lovely taffetas. Covers and cushions in shimmering silks for bed or couch. Quilted cushions (two are shown in the group of cushions) the pattern stuffed to bring in relief the early Italian design, and often the silk of the stitches is of a different shade or color from the satin or silk of the cushion. There are 100 of The Eleanor Beard Quilters, who are kept so busy that it is often difficult to get samples for the Guild room, and more women are being trained. It is a fine industry, giving work and bringing beauty into the farmhouses. They say in Kentucky that where a quilting frame is in a house, no mortgage is on the farm, and the Banks need not loan to tide the farmer over the season between crops.

The lovely cushion in the center of the group of cushions, is from The Scuola d'Industrie Italiane, Embroidered in rose or green silk it is a favorite with our customers, and one of our best cushions. Cushions in crewels, cushions in needlepoint, cushions in linens, quilted cushions, there is a large assortment in the Guild room, and new ones are con-



HAND WOVEN LINEN COVER MADE BY THE ELIZABETH FISK  
WEAVERS



CUSHIONS WORKED BY VARIOUS INDUSTRIES FOR THE GUILD OF NEEDLE  
AND BOBBIN CRAFTS

stantly being added to the collection. They do not stay with us long—three charming ones, that were selected for the illustration were sold before they could be photographed. There is such a vogue for small cushions now that all the groups of workers are sending in delightful little ones.

Up in northern Vermont, on the shores of Lake Champlain at Isle La Motte and at St. Albans, are The Elizabeth Fisk weavers. There are only a few women, taught by Mrs. Fisk, who do this beautiful work. The table cloth in the illustration is an important piece woven by Mrs. Fisk this past year. In the center of the square cloth is a wreath of fruits woven in colors, colors dyed by Mrs. Fisk. It is almost as interesting to see the dyes being made in great pots out on the lawn of Mrs. Fisk's home, as it is to go into the attic studio and see the linen on the loom. Tassels, stitches to finish the hem or join the linen, all the work is done by



WINDOW CURTAIN AT INTERNATIONAL HOUSE FROM THE GUILD OF  
NEEDLE AND BOBBIN CRAFTS

Mrs. Fisk or her aids, and the larger pieces are signed and dated "The Elizabeth Fisk Looms." One of our popular lunch sets is made of the plain Fisk linen, and the Italian Needlework Guild embroiders a beautiful letter in the corner. The Ukrainian Needlecraft Guild continue to reproduce their old designs on very lovely new pieces, and each year greater progress is made by every group, so they all look forward to the season of 1925 with confidence. The Guild sales room in the Anderson Galleries on Park Ave., and 59th St. is open all the year. During the summer months, sales are arranged and held out of town, but the Guild room is open and the greatest possible encouragement would be to have the members of the Needle and Bobbin Club come to the room and see the work that is being done, and for them to come often.

LILLIAN GARY TAYLOR.

## BOOK NOTES

POPULAR WEAVING AND EMBROIDERY IN SPAIN. BY MILDRED STAPLEY.  
With 175 illustrations. Published by Wm. Helburn, Inc., New  
York. \$10.00.

This is a valuable addition to the literature of the Peasant Arts. The fabrics illustrated show examples of embroidery and weaving, many of which would date from the seventeenth century, while the work of the eighteenth and nineteenth centuries are well represented. Those who are especially interested in weaving will enjoy the pictures of the old bedspreads in which the patterns are composed of knots or loops, and which date mostly from the end of the eighteenth century, as well as of the open weaving known as "Red di Valdeverdeja," in which the designs are such as might be used for netting, and which is woven in a manner which the Spaniards owe to the Moorish weavers.

No other book has shown these weaves so well. Among the embroideries some lovely samplers are illustrated of which the earliest dated one is 1770. A Spanish Sampler of much the same kind is in the Victoria and Albert Museum, and is dated 1756.

The diagrams of stitches are well-drawn and clear, but it would be almost impossible to entirely cover the large variety of stitches used by Spanish embroiderers.

NEEDLEWORK IN RELIGION. BY M. SYMONDS and L. PREECE. Sir  
Isaac Pitman & Sons, Ltd. London and New York. \$6.50.

Needlework in Religion is the title chosen by Mrs. Antrobus (M. Symonds) and Miss L. Preece for their comprehensive volume on ecclesiasti-

cal embroidery which they claim to be neither historically nor technically other than "an introduction and an inducement to a more comprehensive study of the subject than is usual among embroiderers." With this in mind the co-authors have arranged the work in two parts: the first dealing with the origin of patterns and symbolism with descriptive chapters on the historic ornament of the Eastern and Western churches and the development of church vestments. The second part, in nine chapters gives practical working patterns for vestments and includes many technical illustrations of stitchery. The book is well illustrated, with a beautiful frontispiece in color and a series of plates showing important museum pieces.

THE HERITAGE OF COTTON. BY M. D. C. CRAWFORD. Putnam's Sons, New York.

In this octavo volume of some two hundred and forty pages the author has furnished an interesting account of the history of cotton from primitive times to the early nineteenth century. The very complete table of dates and other encyclopedic matter scattered throughout the text make it a convenient work for the student's desk, while the numerous illustrations showing the development of ornament and the migration of patterns are full of suggestions to the designer. One may differ with the author however in some of his conclusions, especially that in which he finds East Indian calicoes as the source of inspiration from which the Elizabethan embroideries were derived, embroideries that reflect very clearly the floral ornament found in contemporary manuscripts, notably that of the Book of Hours of Henry VII. The chapters devoted to the history of the cotton industry in America are full of interesting data.

LES TISSUS INDIENS DU VIEUX PÉROU. BY R. and M. D'HARCOURT. Published by Albert Morancé, Paris, 1924.

Forty excellent plates, of which all are in color except six, show a most interesting collection of Peruvian textiles, most of them worked in the tapestry technique, but many with examples of the varied styles used with such marvellous skill by the Peruvians—forms of weaving embroidery, and network shown with great clearness. There are twenty pages of text, rich in information.

JAVANESE BATIK. BY ALBERT BUELL LEWIS. Designs from Metal Stamps. Anthropology Design series, No. 2. Published by the



Field Museum of Natural History, Chicago, 1924. Price, \$1.00 a copy.

This pamphlet consists of twenty-four plates containing in all sixty-five separate designs made from a collection of stamps belonging to the Field Museum, of the kind which have been used in Java since about 1860 to save labor in waxing the designs for Batik work on the cotton sarongs. The plates are preceded by a short explanation of the Method of work. The compiler, Mr. Lewis, is Assistant curator of Melanesian Ethnology.

An article by Alice Van Leer Carrick on "Our Most Charming Heritage: Samplers" illustrated by ten samplers beautifully reproduced in color from the collection of Mrs. Lathrop Colgate Harper, a member of our club, appeared in *Country Life* for December, 1924.



## FIELD NOTES

The general interest in textiles is shown by the number of courses of lectures devoted to many phases of the subject. During the present winter the Brooklyn Museum has given a Special Lecture Course for those interested in Needlework, Embroidery and The Allied Arts, and among the courses given by the Art Department of New York University at the Metropolitan Museum of Art have been; Historic Textile Fabrics—Oriental Carpets and Rugs; Tapestries, The History of Costume. In a course of fifteen lectures on Materials of Decoration, eight were on various fabrics such as Rugs, Tapestries, Lace, etc., the remaining lectures being on wood-work, wall paper, ironwork, etc.

The following item appeared in a recent issue of the *New York Times*:—

“The hand-made lace of Belgium, which used to be greatly in demand the world over, is suffering a decline, according to the European Commercial of Vienna. The number of lacemakers is constantly decreasing. Some 60,000 workers were counted in 1910; their number is now between 25,000 and 30,000.

The reason for this decline is partly the loss of foreign markets through the competition of French machine-made laces and of inferior hand-made lace from the Far East.

Lacemakers' schools in Belgium are falling off. In 1851 there were in East Flanders alone 369 schools; in 1914 the number had receded to 106, some of which were fairly large establishments. At present there are in the whole of Belgium twenty-six schools for lace-making, and of this small number several depend on Government or municipal subsidies.

At the same time it is probable that a considerable number of lacemakers are trained at home. To revive the interest of the population in lace-making, the Ministry of Education is arranging for courses in the upper forms of girls' schools.

Wages in the lace industry are low."

As the Bulletin goes to press, the Metropolitan Museum is about to open two large galleries for the display of textile fabrics. The west corridor above the Armor Hall is now hung with rugs, many from the Ballard Collection, while the east corridor is given over to the exhibition of ecclesiastical vestments and costumes, among which are several important loans described in the Museum Bulletin for March. Those interested in embroidery will find several seventeenth century purses of French and Italian work recently placed in the Lace Galleries where a number of tapestry portefeuilles lent by Richard C. Greenleaf are displayed with a group of French needlepoints from his collection of laces.



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