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CLUB
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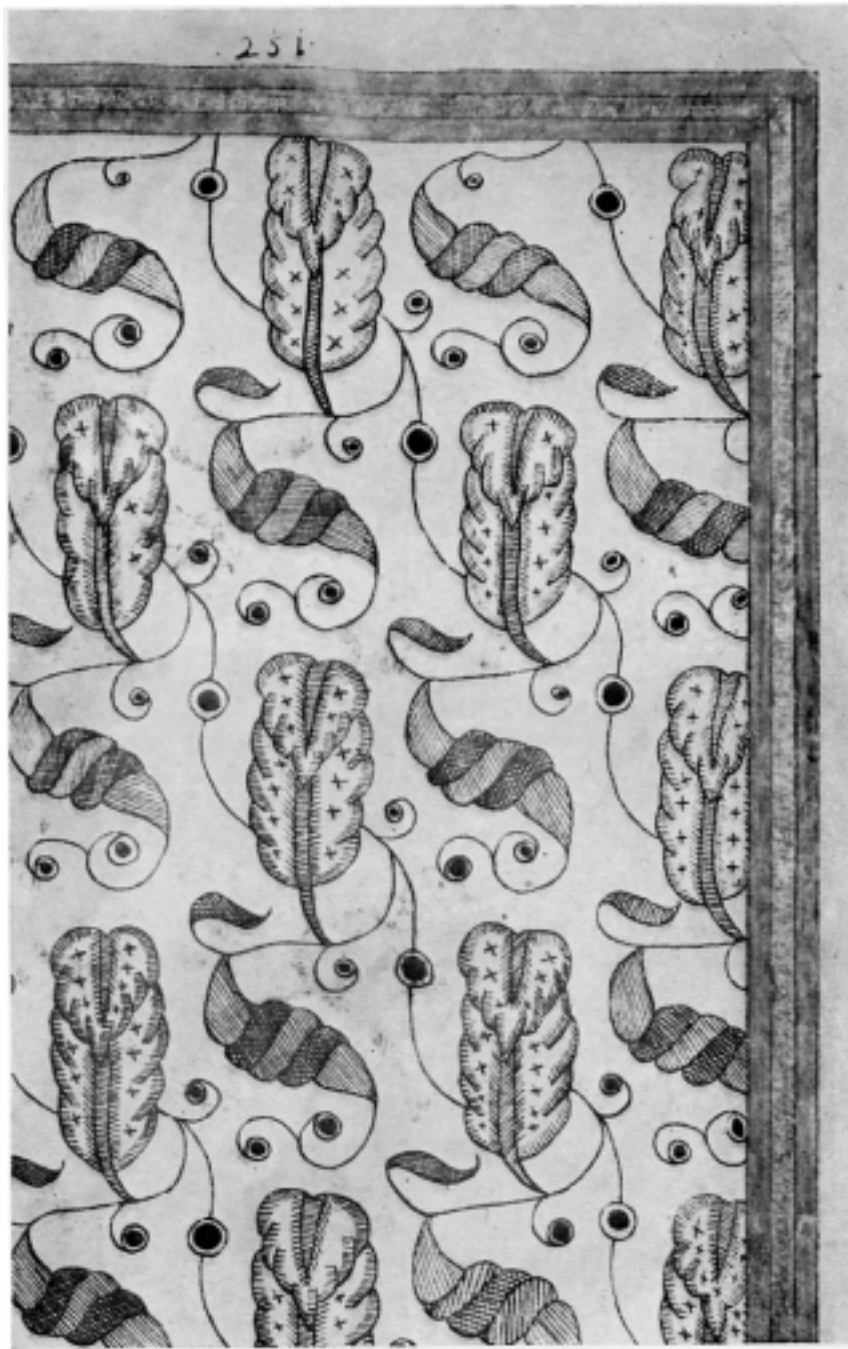
BULLETIN OF THE NEEDLE AND BOBBIN CLUB

VOLUME IX

NUMBER 1

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A DESIGN FOR EMBROIDERY FROM AN ENGLISH MANUSCRIPT
VOLUME DATED 1608.

FROM THE COLLECTION OF THE LATE MRS. J. PIERPONT MORGAN.

A SERIES OF ANCIENT ANDEAN TEXTILES

BY PHILIP AINSWORTH MEANS

The Age of Ancient Andean Civilization

IN THE last thirty or forty years we have been taught that none of the ancient civilisations of America is of great antiquity in comparison with those of the Orient or with the Neolithic and Bronze Age cultures of Europe. Yet the early American civilisations are exceedingly interesting for the reason that several of them developed notable proficiency in various forms of human activity.

The peoples who anciently dwelt in the territory now occupied by Ecuador, Peru, Bolivia, Northern Argentina, and Northern Chile, were adepts in various arts, among them stone-cutting, masonry, pottery, metal-work in copper, bronze, gold and silver, mosaics, wood-carving, and, last but not least, weaving. It is my purpose here to show some of the characteristics of ancient Andean textile art. One may say without exaggeration that it stands unsurpassed as a representative of the craft of the loom and of the needle.

Sad experience during some fifteen years of work has shown me that too often the public, whose fickle, coy attention must be carefully wooed, persists in hoping that early American archaeological objects are very, very old and, still worse, that they are born of alien influences emanating from Egypt, Wales, China, Iceland, Africa, Cambodia, Atlantis, Etruria, etc. When one earnestly assures the budding enthusiast that the early American cultures were relatively young and that they were entirely an

American product, too often does he see the bright inquiring smile which has illumined his listener's countenance fade away like the grin of the Cheshire Cat, giving place to the automatic and muscular smirk of the friend who *will* be polite no matter how bored.

In the territory designated Andean and already defined, the earliest representatives of the fine arts do not greatly antedate the Christian era. From that time onward until the Spanish conquest under Pizarro in 1530, the aboriginal peoples of the Andean region passed through various cultural phases during which they produced noteworthy buildings, ceramics, textiles and other works of art. Concerning the general trend of history in the Andean region before the Spaniards came we know that on the coast in the first five or six centuries of our era there was a series of well organised states; that in the highlands a rudimentary archaic culture containing the germs of many arts gave rise, about 500 A. D., to a great inland empire having its centre at Tiahuanaco, near the southern end of Lake Titicaca; that this empire subsequently made its influence felt all along the coast as well as throughout the mountains; that about 900 it fell to pieces for reasons which are still unknown, leaving on the coast a series of states which were in reality revivals of the earlier ones, and leaving in the highlands a neo-archaic culture in which chaos and retrogression prevailed; that finally, about 1100, the Inca tribe began its spectacular career and, in a few generations, made itself into a great imperial dynasty ruling the whole of the vast territory in question.

Surely, in this series of cultural phases, the average person's craving for antiquity will find enough to feed upon, opening the mind to the objective interest of early Andean weaving.

The Tools used in Ancient Andean Textile Art

Extreme simplicity was the chief characteristic of the tools used by the early Andean weavers. We often speak to-day of "hand looms," but we might with almost equal justness call them "foot looms," for the feet are as important in their control as are the hands. The early Andean looms, however, were in truth hand looms. The warps were stretched over two bars placed at a convenient distance apart and held parallel while the warps were attached. After that process was completed, the upper bar

was fastened to a beam, a wall peg, the limb of a tree or some other suitable mooring, and the lower bar was held taut either by weights or by being attached to the weaver's torso or by being tied to stakes in the ground. In many looms the warps were attached to a cord dependent from the loom bar, not to the loom bar itself; but the principle was the same. Heddles took the form of simple sticks lying across the warps with loops hanging from them to the proper warp threads; by pulling up the heddle a shed was formed through which the weft was passed on a shuttle or on a bobbin. Very often there was no heddle, its place being taken either by the weaver's deft fingers or else by a weave dagger which was used to make short sheds at the desired place in the fabric. Beating up was effected either by the fingers or by means of certain fine combs which frequently occur in ancient Andean work baskets.

No looms of greater intricacy than this were known!¹ Besides the loom itself, the ancient Andean weaver had the needle, *with the hole near the point*, and the crochet hook. Spindles were of various sorts, all simple, and the loaded spindle usually served as a shuttle or bobbin.

The Materials used for Textiles

Of the four chief textile fibres employed by man, i. e., wool, cotton, linen, and silk, only the two first mentioned were known to the early Andeans. True, we sometimes encounter references to strange materials said to have been used for making fabrics of special luxury, such substances as rabbit hair, the down that grows on bats' wings, and so on. But our knowledge would best remain wholly empirical, based altogether on the visible specimens which have come down to us, and as these do not at present include airy tissues such as those hinted at, we may assume that they were exceedingly rare, if not wholly fabulous. But cloth in which the gay plumage of birds, the lustrous black hair of human beings, the glint of gold, silver, mother-of-pearl, and other non-fibrous materials were employed to enrich the more prosaic cotton and wool do occur plentifully in our collections.

¹The best descriptions of ancient Peruvian looms are those given by Max Schmidt: "Szenenhafte Darstellungen auf alt-peruanischen Geweben" (in *Zeitschrift für Ethnologie*, vol. xlii, pp. 154-164, Berlin, 1910.); and "Über altperuanische Gewebe mit szenenhaften Darstellungen" (in *Baessler-Archiv*, vol. i, pp. 1-61. Leipzig and Berlin, 1910.)

Even without the aid of such uncommon materials, however, Andean cotton and wool were not commonplace. The cotton used in ancient times was of the kind known to science as *Gossypium peruvianum*, *Cavanilles*, and to trade in our day as Peruvian Full Rough. It has a staple which, in ancient specimens, ranges from an inch to an inch and three-fourths. The roughness which to-day makes it so valuable an ingredient for certain brands of *all wool* clothing arises from innumerable tiny hooks which stand out along the fibres. The tree upon which it grows is some fifteen feet in height, and it bears well for eight years or more. The colour of the cotton is white for the most part, but brown, tawny, and even blue cotton is frequently found in the work baskets contained in ancient burials along the coast. These variations in colouring are not wholly understood as yet. Some have thought that they represent distinct kinds of cotton, but this is almost certainly not the truth. It is more likely that they are the result of the action of certain pests whose presence in the maturing boll has altered the natural colour of the fibre with consequences which the ancient weavers did not fail to utilise in their fabrics.

The wool all proceeded from four animals of the camel family which were indigenous to the Andean region. They were the llama, the alpaca, the guanaco, and the vicuña. Llama wool was coarse and strong; alpaca and guanaco wool were chiefly valued for their range of natural colours, including white, black, and various shades of brown and tawny. Vicuña wool was highly prized for its exceeding fineness and glossiness.

Even though they lacked linen and silk, then, the early Andeans had excellent textile raw materials. They made the most of them, as we shall see.

Dyes

Although, as I have hinted, the Andean weavers made the fullest possible use of the natural colours of their cotton and their wool, they were masters of the art of dyeing. Most of their colours were of a vegetable nature, but they fully understood that, to give their patterns depth and fixity, a mordant was required. For this purpose such mineral

substances as silicate of chalk, aluminium, and oxide of iron, were used.² Cochineal gave some shades of red, and some shades of blue were derived from indigo. We have no way of learning to what extent dyes extracted from sea-creatures were used, or whether they were used at all.

The Decorative Art of the Ancient Andeans

Before turning to the specimens which we shall examine, a little must be said concerning the trend of decorative art among the early Andean peoples. Their chief artistic mediums were pottery and textiles, with stone, wood, and the metals in a distinctly secondary place. Though they had a noteworthy architecture in which both sculpture and painting played an occasional part, they never approached their distant kinsmen the Mayas of Yucatan in the richness and variety of the embellishments which they applied to their buildings. Their artistic expression reached its greatest eloquence in ceramics, in fabrics, and in the innumerable elegant trifles which they made from many choice materials.

The early coastal states, that is, those which flourished before about 500 A. D., were decidedly civilised communities. It is quite natural therefore that they should have had a complex aesthetic tradition made up of aesthetic concepts which were drawn upon for the purpose of enduing life with grace and charm. In the northern half of the coast at that time, that is, from the Gulf of Guayaquil down to the Rimac Valley, where Lima now stands, art was at first purely representational in spirit and purpose. Realistic scenes painted and modelled upon pottery vessels, life-like portraits of individuals with commanding countenances, exquisite effigies of animals, plants, houses, are all characteristic of the art of the northern coastal states at that early time. The art of the more southerly states at the same period was, on the whole, very different. It was essentially symbolical and ceremonial, possibly as a result of an increase in the power of priestcraft. True, realistic paintings and even magnificent specimens of portrait vases do sometimes occur in the burials representing the early period in the southern part of the coast, but they are not truly typical of the spirit which informed the art of that time

²Dyes have been but very little studied so far as early Andean stuffs are concerned. Consult, however, M. Valette, "Note sur la teinture des tissus précolombiens du Bas-Pérou." (In *Journal of the Société des Américanistes de Paris*, vol. x, pp. 43-45, Paris, 1913.)

and region. Nor, for that matter, are the conventionalised designs which, as time advanced, were increasingly frequent in the northern coastal art valid interpretations of the artistic spirit of the people there. In the growth of conventionalism we see in ancient Andean art, as in countless other arts, a diminution of the first youthful vigour of the collective imagination. In most cases that diminution is traceable to a too great preponderance of religious terrors and to a resultant impulse towards propitiation at the behest of priests who came to control art in accordance with their formulas and dogmas.

It is entirely likely that such influences as these were powerful in early Andean history. The counterplay between the forces of natural impulse towards realism and artificial servitude to set forms is clearly discernible. In spite of local variations arising out of the fitful intensity of that counterplay it is evident that the two halves of the coast were the seat of a civilisation essentially uniform throughout. The artistic preoccupation of designers in both regions involved man and the visible workaday world about him, but the north tended to interpret what it saw straightforwardly and realistically, whereas the south tended to do so esoterically and ceremonially.

With the rise of Tiahuanaco art the realistic tendency was almost extinguished; only faint reminiscences of it appear in the art of the Tiahuanaco period. Later, however, or between about 900 and the Incas' conquest of the coast in the 13th to 15th centuries, there is a marked recrudescence of the realistic spirit in the northern coastal art, albeit at the same period art in the southern valleys remains almost entirely conventional.

Incaic art was essentially eclectic, availing itself of decorative elements derived from all the earlier aesthetic traditions with which it came in contact. In pottery its sole original contribution was a new form of jar, the so-called Incaic aryballus; and in textile art it tended to break up decoration into small panels and patches carrying richness of colouration and variety of form to their uttermost limits.

A Series of Early Andean Textiles briefly Described

Owing to the extreme simplicity of their implements and to the restricted variety of their textile raw materials, those early Andean weav-

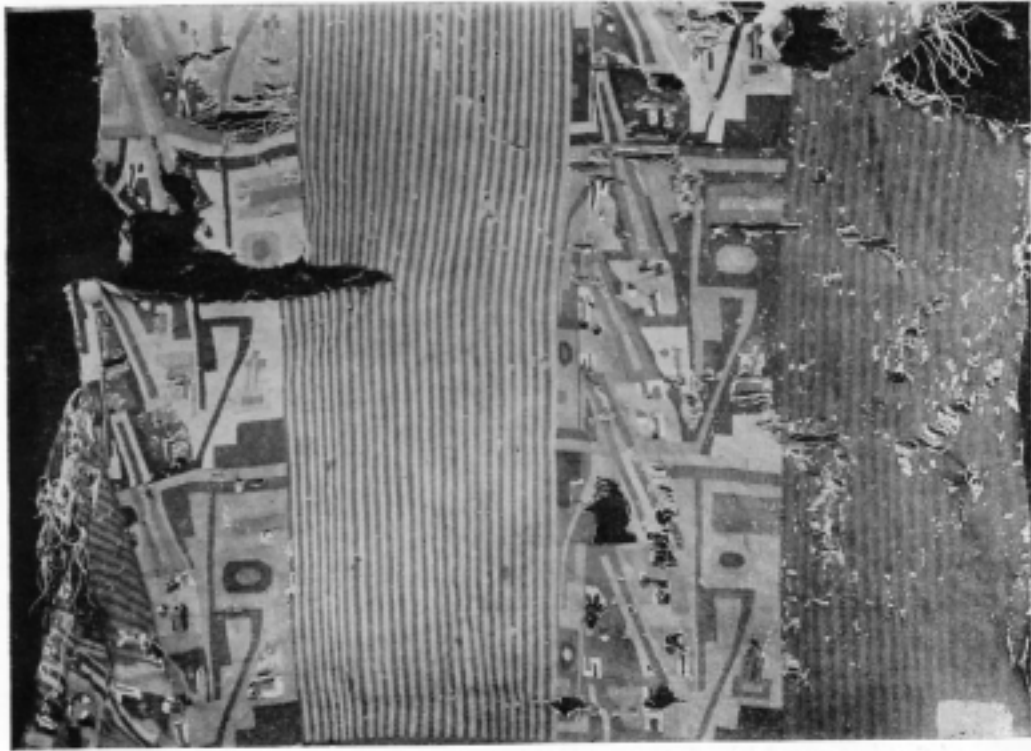
ers who aspired to create rich effects were obliged to be very dexterous with their fingers. From an early date the best among them were, indeed, astonishingly skilful, and as a result of their devoted application we have an extraordinary range of fabrics made long ago in nearly all parts of the Andean region.

On the whole, tapestry may be said to have been the favourite fabric of the ancient Andeans of all periods. The term tapestry is used here to designate cloth in which the weft is so closely beaten up as to conceal the warp and in which the weft is not necessarily carried entirely across the fabric, but is carried only for short distances according to the requirements of the colour-areas in the pattern. The Andean weavers were notably proficient makers of tapestry. Some of their works are very fine. Mr. M. D. C. Crawford reports on a fragment of tapestry in the American Museum of Natural History which, he tells us, contains 42 cotton warps to the inch and 260–280 vicuña weft threads to the inch.³ More than once I have found even higher counts than this, notably in a fragment of vicuña wool tapestry which is in the present series.

Specimen Number One.—A tapestry of exceeding fineness of which two fragments are known, one in the National Museum of Archaeology in Lima, the other in the Gothenburg Museum, Gothenburg, Sweden. The specimen as shown here measures 47 inches in width. The design is in the Tiahuanaco style and is highly conventionalised, so much so that objectively considered the pattern lacks coherence and meaning. The colours are golden yellow, greenish yellow, yellowish brown, deep crimson, light crimson, black, and white. The taste of the Andean artist of old rarely betrayed him into making ugly combinations of tint, albeit as coldly listed here the shades in this specimen sound garish, if not hideous. The effect, however, of the cloth itself is one of light-toned richness, audacious but tasteful.

It is probable that the warp is of cotton, but of this I am not sure. There are from 51 to 54 warp threads to the inch and between 190 and 240 weft threads. The weaving, despite the fluctuation in the weft count, is of remarkable firmness and evenness. Altogether, this specimen is one of the finest pieces of woollen cloth in the world.

³Morris De Camp Crawford, "Peruvian Textiles." (In *Anthropological Papers of the American Museum of Natural History*, New York, 1915, p. 93.)



SPECIMEN NUMBER ONE.

VICUNA TAPESTRY OF THE TIAHUANACO PERIOD. ORIGINAL IN THE NATIONAL MUSEUM OF
ARCHAEOLOGY, LIMA, PERU.



SPECIMEN NUMBER TWO.

TAPESTRY FRAGMENT OF WOOL AND COTTON. PRE-INCAIC PERIOD OF THE
COAST. ORIGINAL IN THE AUTHOR'S COLLECTION.

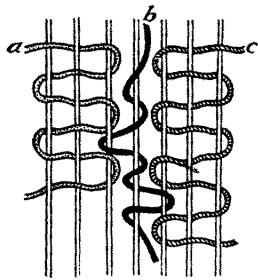


Figure 1.

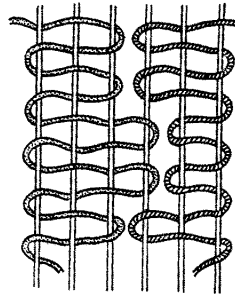


Figure 2.

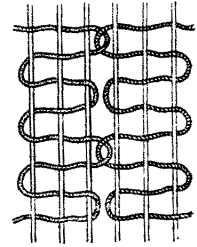


Figure 3.

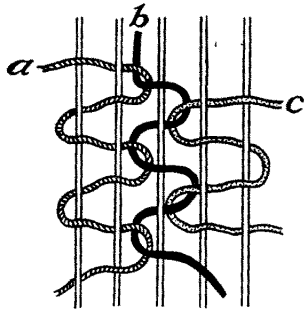


Figure 4.

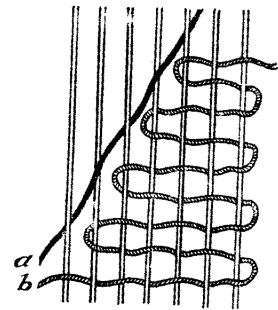


Figure 5.

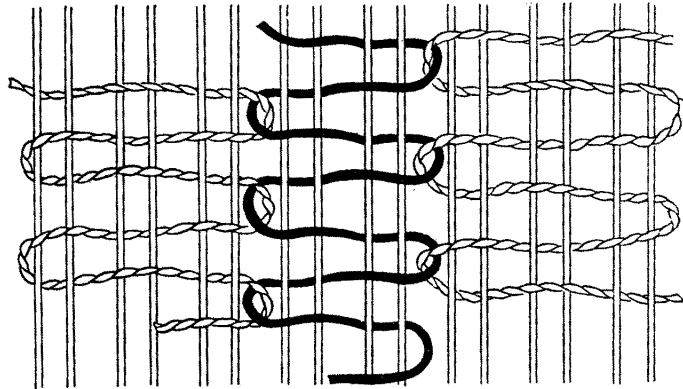


Figure 6.

A peculiarity of early Andean tapestry is lacking in this specimen. I refer to the kelim or returned weft technique, which is nearly universal in ancient Peruvian tapestries. This technique has to do with the manner in which adjacent colour-areas of the design are woven with respect to one another. In most European tapestries juxtaposed wefts of different shades are linked into each other by one of the methods shown in Figures 1, 2, 3, 4, 5, and 6, all of which are diagrams made by Mr. Crawford. He has found all of these methods of causing adjacent colour areas to interlock in Peruvian tapestries; yet it remains true that all forms of such interlocking are relatively rare in early Andean tapestries.

The inevitable outcome of any form of interlocking weft is that the outline of the colour-areas is more or less blurred and softened by mixture, at the edges, with some contrasting shade. As a rule, this softening was displeasing to the Andean designer who, no doubt, worked in pottery as well as in cloth. He therefore sought a way in which colour-areas could be as sharply defined in textiles as they were in vase-paintings. The kelim or returned weft technique satisfied the need. How it actually worked out is shown in:

Specimen Number Two, a tapestry fragment measuring $4\frac{1}{2}$ by $6\frac{1}{4}$ inches. The design, worked in white cotton and three tints of brown wool, is of highly conventionalised bird-heads, supplemented by geometric motifs of several sorts. The weave is not especially fine, being only 20 cotton warps to the inch and 72 wefts.

The notable thing about the specimen, however, is the masterly use of the kelim or returned weft technique. In this technique the weft of a given colour is turned back upon itself when it reaches the last warp of the area assigned to it in the design. That is, it goes no further than the selected warp on either side of its territory, and the loose end of the weft is poked under the woven portion of that colour and is fixed there by close beating up. The result of this process is the formation of a slit or *jour* or *daylight* which sharply separates vertically the adjacent colour-areas. Care in beating up assures the same degree of sharpness horizontally between the colour-areas. In this specimen the *jours* or *daylights* themselves form a delightful pattern which adds not inconsiderably to the charm of the fabric.

It should be noted in passing that the chain of small diamonds near

the lower margin is sewn upon the finished fabric, but all the rest of the pattern is woven.

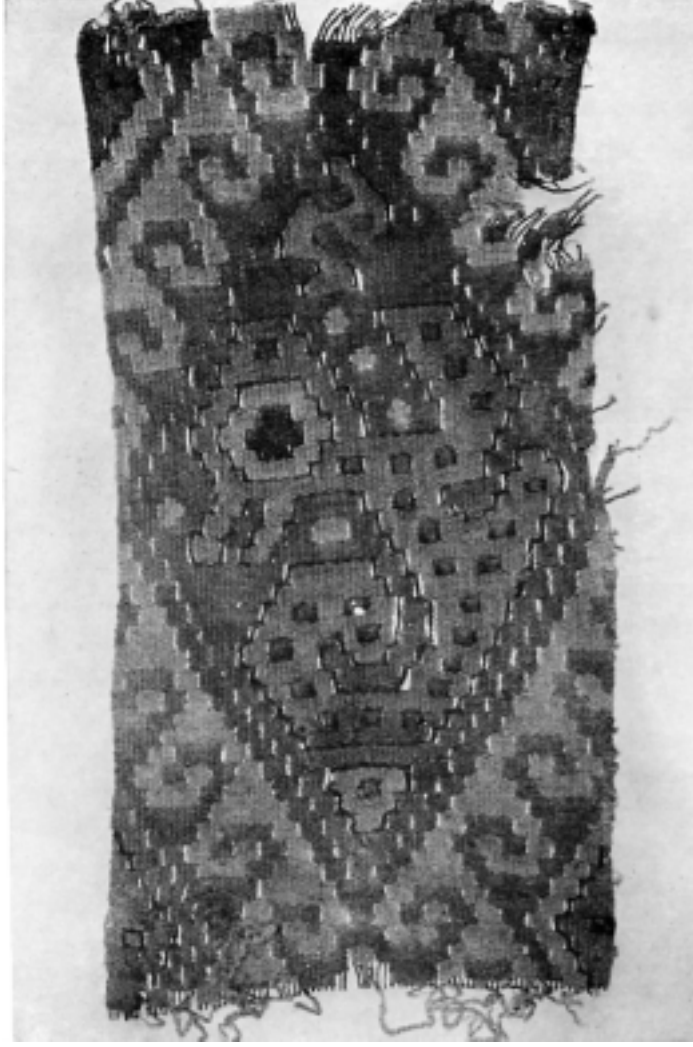
Probably this specimen dates from the period just prior to the Incas' conquest of the coast in the 13th to 15th centuries.

Specimen Number Three is another tapestry fragment displaying a skilful use of the returned weft technique. It measures 8 inches by 4. The warp is of fine brown cotton. The weft contains both white cotton and wool in two shades of golden yellow, in salmon-pink, and in black. The weave count is not high, being 20 warp by 48-54 weft threads to the inch, for the most part; but in the upper left-hand corner will be seen small areas where the weft lies at the rate of 80 to the inch, albeit it is nowhere over an area so much as an inch wide. It is noteworthy that, in spite of the variations in the weft count, the fabric has a highly finished appearance.

The outstanding characteristic of this specimen is the special variety of the returned weft technique. Some of the colour-areas are separated vertically (with reference to the position of the cloth in the loom) by ordinary *jours*; but the running rabbit on the central panel is limned with a special kind of daylights in which a single warp thread covered with closely beaten black weft is interposed between pairs of slits which separate neighbouring areas of colour. The result of this arrangement is a special degree of sharpness in the separation of the colour-areas concerned. Were this not so, the design would be far less effective, particularly at the head of the rabbit, where two not very different shades of golden yellow are given their full chromatic value by the presence between them of the black line.

The age of this specimen is open to question; but the extremely realistic attitude of the rabbit as he chases the little bird convinces me that this specimen represents the early art of the northern part of the coast, that is to say, prior to 500 A. D.

Specimen Number Four is another tapestry fragment in which the returned weft technique is prominent. The length of the piece is eight inches. The warp is of white cotton and the weft is all of wool. There are 30-32 warp threads and about 82 weft threads to the inch. The colours are old rose, pinkish lavender, two shades of golden yellow, light brown, dark brown, black, and white.



SPECIMEN NUMBER THREE.
TAPESTRY FRAGMENT OF WOOL AND COTTON, PROBABLY REPRESENTS EARLY CIVILISATION OF THE
NORTHERN PART OF THE PERUVIAN COAST IN THE FIRST FIVE CENTURIES OF OUR ERA. ORIGINAL
IN THE AUTHOR'S COLLECTION,

A feature of this specimen is the exaggerated use of the kelim technique. Its occurrence in the small human figures is felicitous enough; but at the left of the picture we see that the old rose panel which bears those figures is separated from the light golden yellow area to the left by a slit an inch and five-eighths in length; and this area is separated from the darker golden yellow stripe to the left of it by a slit two and three-eighths long; and, finally, this stripe is separated from the light golden yellow stripe to the left of it by a slit three and three-fourths inches long. The length of these three *jours* is so great as to weaken seriously the strength of the fabric. Evidently this has been felt in the past, for the two longest slits have been sewn up at some unknown time.

The first three specimens of this series are all equally slightly on both sides. This Specimen Number Four has been left rough on the reverse.

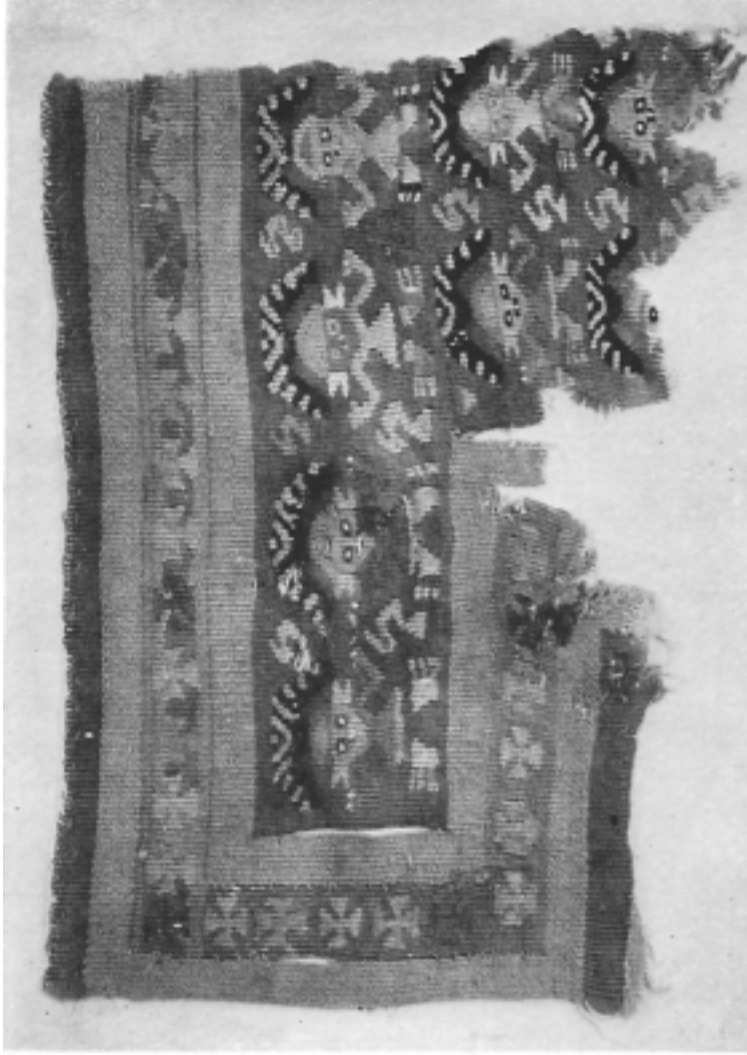
The human figures on this specimen closely resemble those which appear on the late pre-Incaic black ware of the northern half of the coast, and for that reason I ascribe this specimen to that period.

Specimen Number Five is the richly coloured tapestry border of a cotton undergarment. The tapestry measures 17 inches from left to right and $6\frac{1}{2}$ inches wide; the fringe, with its selvage, is 6 inches deep. The warp is probably of cotton; the weft is of wool except in the white areas, where cotton is used. There are 28 warp and 56-62 weft threads to the inch.

The colours are very rich and varied; they include scarlet, crimson, pink, light green, olive-green, golden yellow, black, and white. The fringe is of scarlet. The use of the double *jour* with a single warp wrapped in black weft between the two parts appears again here. The design is of highly conventionalised bird and animal figures. Probably this piece dates from the late pre-Incaic period of the coast.

Specimen Number Six is a piece of tapestry of unusual intricacy. The portion here shown is about $8\frac{1}{2}$ inches long and $4\frac{1}{8}$ inches wide. The colours are two shades of purplish crimson, brown, brownish pink, dark yellow, greenish blue, and white (this last in the warp). The weave count of the central stripe is 19-20 warp threads to the inch and 62-66 weft.

It is the peculiarity of the weave of this specimen which especially



SPECIMEN NUMBER FOUR.

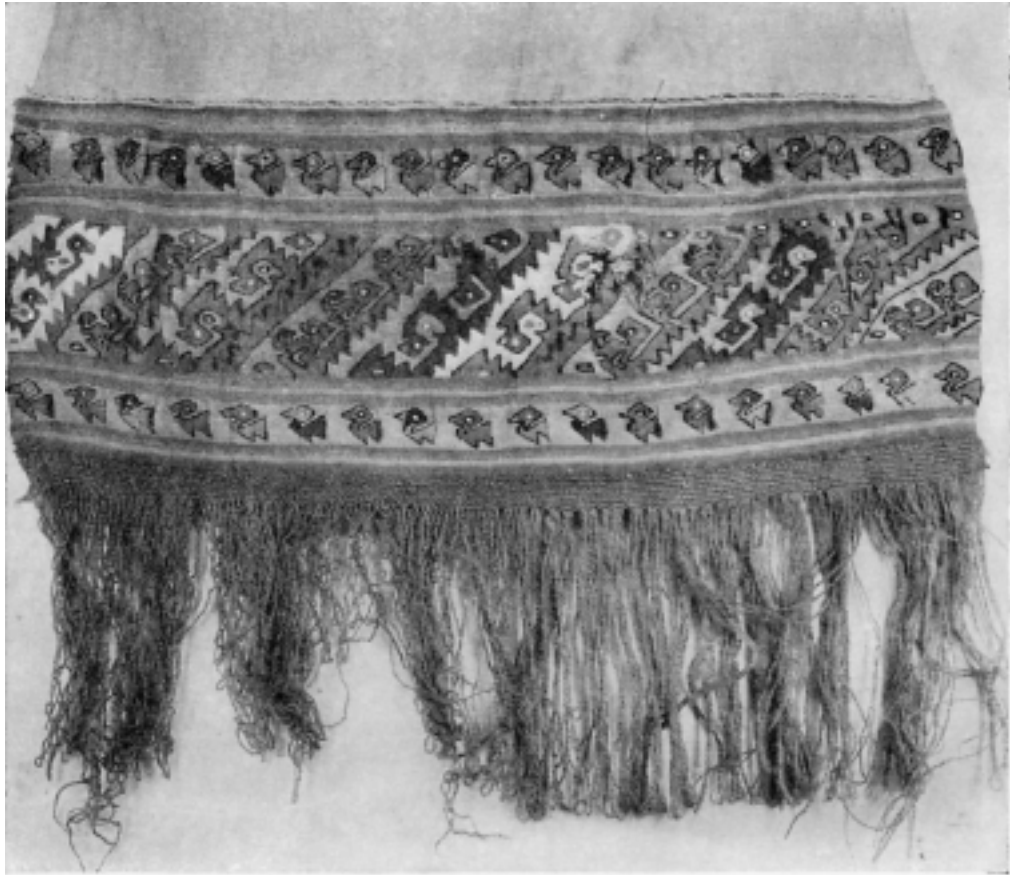
TAPESTRY FRAGMENT IN WOOL AND COTTON. PROBABLY REPRESENTS LATE PRE-INCAIC PERIOD OF THE NORTHERN PART OF THE COAST. ORIGINAL IN THE AUTHOR'S COLLECTION.

commands attention. The warp is of cotton threads by no means uniform in diameter. They are bound to one another by fine brown woollen threads which form a sort of fundamental weft which has not been beaten up. Overlying these threads is the true weft which carries the design and which is closely beaten up as in other tapestry work. It quite conceals the fundamental weft save where it has worn away, exposing to view the warp threads and those of the fundamental weft. In addition to this curious technique we find one still more interesting: two plain stripes run the length of the fabric, one on either side of the broad central stripe. These stripes lack the cotton warp threads, but they do have woollen warp threads which are in reality the same threads as those constituting the fundamental weft of the central stripe. In other words, these woollen threads serve as fundamental weft in the central stripe and as warp in the lateral stripes. The weft in these last lies at right angles to the weft of the central stripe. The narrower stripes beyond the plain stripes have the same technique as the central stripe, and the outermost stripes of all again lack the cotton warp. The fine brown woollen threads, now weft, now warp, are the only ones which extend across the entire width of the fabric. Altogether, this specimen is a remarkable example of the dexterity to which the early Andean weavers were sometimes obliged to attain because the simplicity of their tools led their fingers to acquire astonishing skill and resource for the sake of getting the desired effects.

The specimens described will give a fair idea of the character of early Andean tapestries. Hardly less remarkable and beautiful were the other kinds of cloth made by these same people. They particularly excelled in the production of brocades and embroideries. It is not always possible to draw an absolute line between these two classes of fabrics, but *Specimen Number Seven* is an example of the finest kind of brocade. The basis fabric is of cotton in the ordinary linen or basket weave. The brocaded design is in rich golden yellow vicuña wool. The rectangles of brocade measure 6 by $6\frac{3}{4}$ inches.

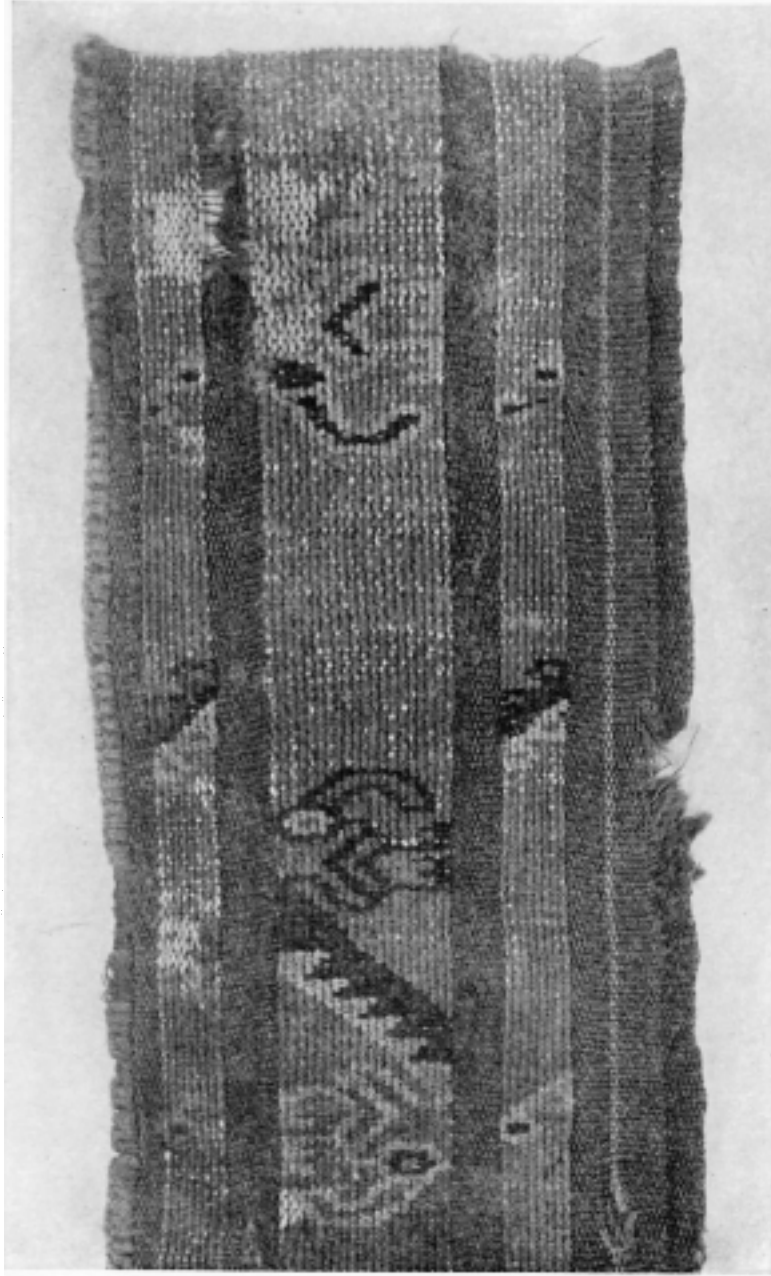
We are indebted to Mr. Crawford for the best modern description of early Peruvian brocades.⁴ A diagram made by him and shown here as Figure 7 makes clear the method by which brocades were executed. The

⁴Morris De Camp Crawford, "Peruvian Fabrics." (In *Anthropological Papers of the American Museum of Natural History*, New York, 1916. Vol. xii, part iv, pp. 124-134.)



SPECIMEN NUMBER FIVE.

TAPESTRY BORDER OF AN UNDERGARMENT. MATERIALS WOOL AND COTTON. PROBABLY REPRESENTS LATE PRE-INCAIC PERIOD OF NORTHERN PART OF THE COAST. ORIGINAL IN THE AUTHOR'S COLLECTION.



SPECIMEN NUMBER SIX

FRAGMENT OF TAPESTRY IN COTTON AND WOOL DISPLAYING UNUSUAL TECHNICAL INTEREST.
PRE-INCAIC PERIOD OF THE COAST. ORIGINAL IN THE AUTHOR'S COLLECTION.

pattern was produced by the systematic and orderly shedding of warps in such a way that the basis fabric made its appearance at determined intervals among the threads of the decorative or brocade weft.

This is the method which has been followed in the present specimen. The woollen decorative weft threads pass under the cotton warp in accordance with a preconcerted plan with the result that the carefully regulated appearances of the cotton fabric upon the surface of the cloth constitutes the pattern desired by the weaver. Nor is the reverse of the cloth less interesting than the obverse. In the latter, the cotton basis fabric is in the minority upon the surface; in the reverse it predominates

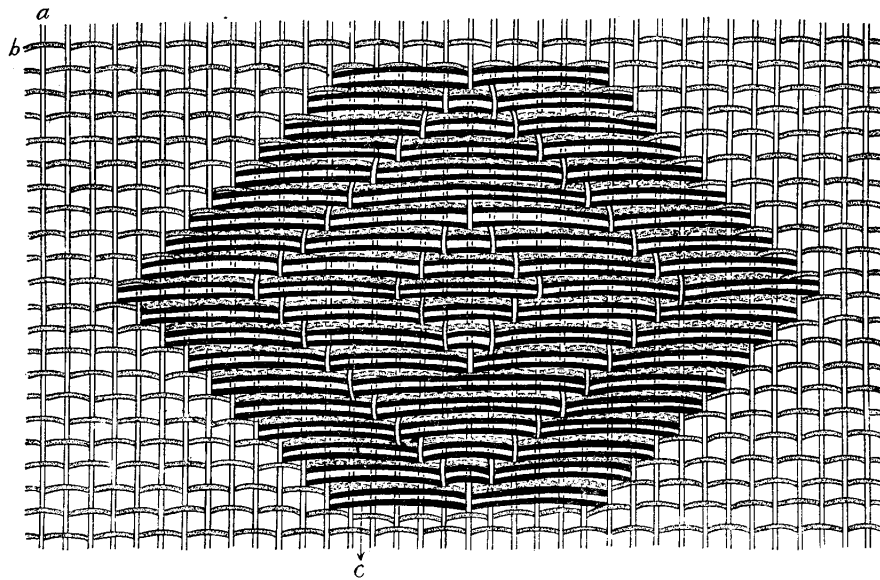


FIGURE SEVEN

and the woollen decorative weft makes its appearance only at the localities where, on the other side, the cotton threads are to be seen. As a matter of fact, the design is a good deal more clear on the reverse of the fabric than on the obverse.

The design on this specimen is typical of the art of the Chimu kingdom in the period just prior to the Incas' conquest of it, about 1450.

Specimen Number Eight is a fragment of brocade measuring $7\frac{1}{2}$ inches in length at the left-hand side. The basis is very fine and delicate white cotton gauze. The decorative weft is of unusually glossy vicuña wool; it is thick and heavy in comparison with the threads of the gauze. The colours in the decorative weft are a magnificent shade of crimson and a deep purple.

As in the preceding specimen, the pattern is produced by the regular order in the shedding of the cotton warp. On the reverse side the pattern faintly shows through where the heavy woollen weft makes its brief appearances.

The age of this specimen cannot be determined, but it is almost certainly pre-Incaic.

Specimen Number Nine is a fragment of brocade of unusual type. The fabric measures $8\frac{1}{4}$ inches from top to bottom. The basis is a coarse, canvas-like cotton in ordinary linen weave. The brocading is in fine wool, the colours being brown, black, green, blue, and brownish yellow. The pattern is produced, as in the specimens already cited, by the regular appearance of the cotton fabric through the decorative weft. There is a difference, however, for in the two other specimens of brocade here described only infinitesimal areas of basis fabric were allowed thus to appear, whereas in this specimen they nearly equal in area the space occupied by the woollen weft in each brocaded oblong.

A further point concerning this specimen is the fact that though the border stripe looks like tapestry it is really brocade, resting upon the cotton basis fabric.

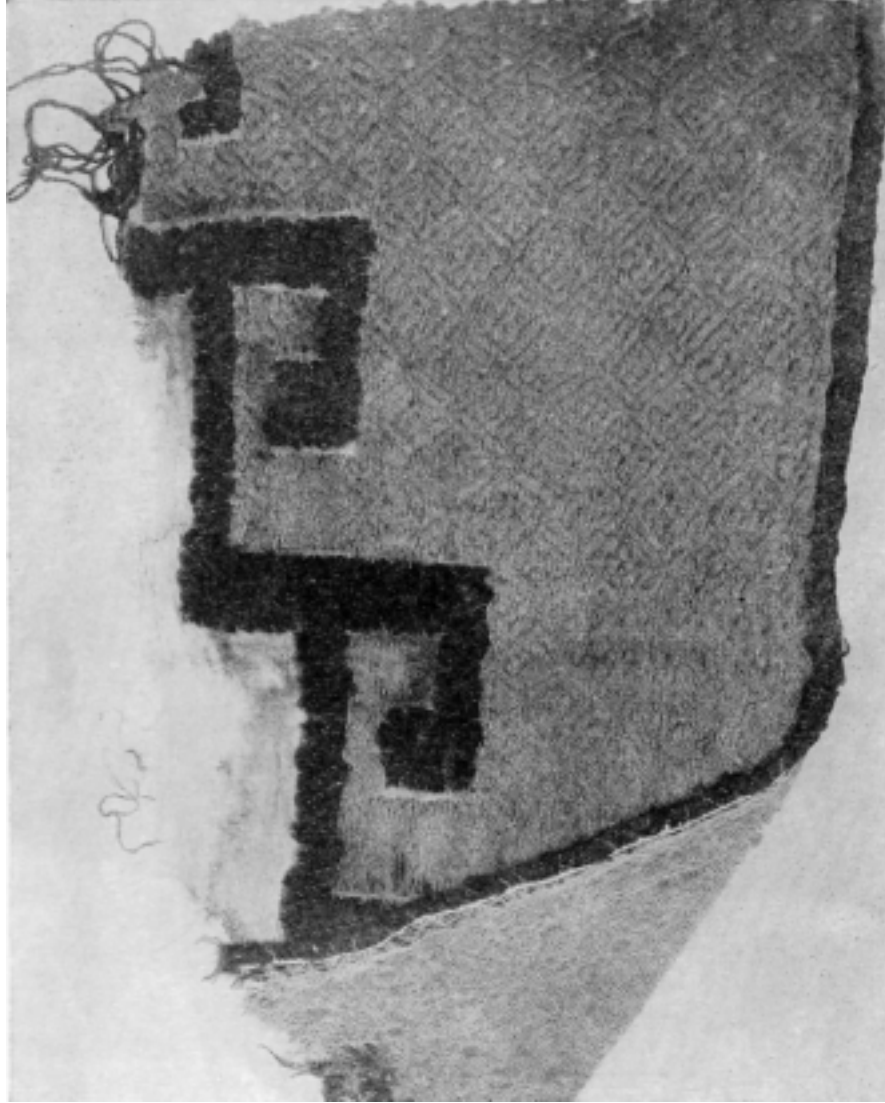
It is possible that this specimen is of the Incaic period.

Specimen Number Ten is a good example of double-faced cloth. Though it is true that both sides of nearly all the specimens cited hitherto are equally attractive, they are not, of course, technically double-faced cloths. But the present specimen is so in that it has two complete sets of warp and weft, the one of white cotton, the other of light brown cotton. Were it not that the two sets interlace with one another from one face to the other of the cloth, we should have two separate cloths, each complete in itself. The weave count on both faces is about 44 warp and 34 weft threads to the inch.



SPECIMEN NUMBER SEVEN

PART OF A BROCADED CLOTH HAVING BASIS OF COTTON AND DECORATIVE WFT OF VICUNA WOOL. ORIGINAL IN THE AUTHOR'S COLLECTION. LATE CHIMU PERIOD, PRIOR TO 1450 A. D.



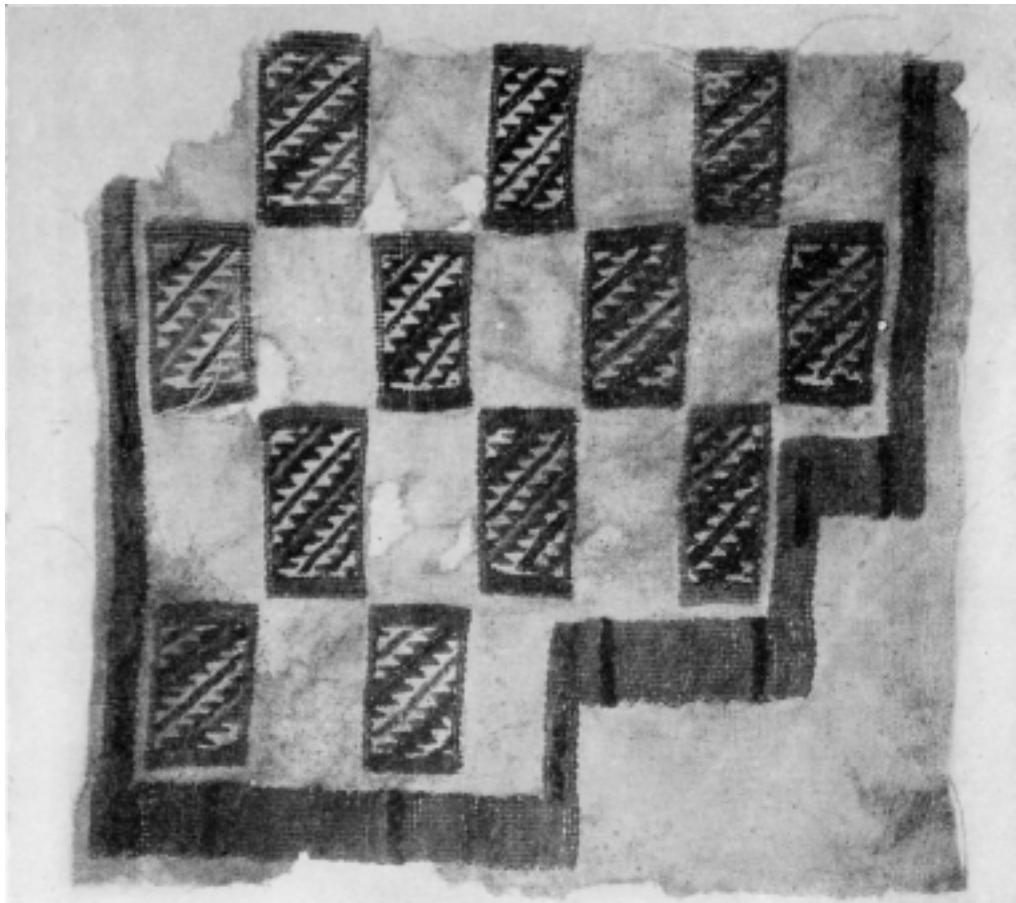
SPECIMEN NUMBER EIGHT.

A FRAGMENT OF COTTON GAUZE BROCADED IN HEAVY VICUNA WOOL. PROBABLY OF THE PRE-INCAIC PERIOD OF THE COAST. ORIGINAL IN THE AUTHOR'S COLLECTION.

This specimen probably represents the late Chimu art of the coast before 1450.

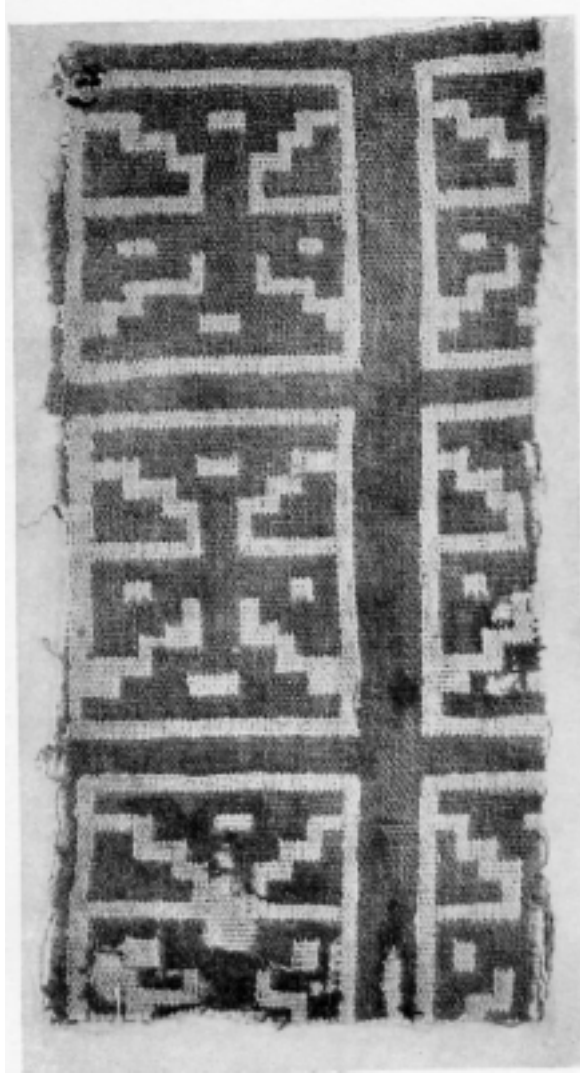
Conclusions

Though the ten specimens here discussed do not by any means cover the entire range of the early Andean textile repertory, they do at least give a general idea of the ability which was attained in early Andean weaving. That a people quite untouched by any sort of outside influence and lacking most of the mechanical appliances which more fortunate peoples elsewhere have employed in the making of their fabrics, should have equalled and even surpassed the Old World's best masters of the loom is highly creditable to the intellectual worth of the ancient Andeans. So also is another point: they were masters of colour and design. To us, in many cases, the patterns which embellish their pottery and their textiles are grotesque and strange enough; but even so, we can nearly always enjoy the harmony of line and the variety of tint which distinguish them. It rarely happens that one finds an ugly combination of shades or an infelicitous arrangement of spaces in their compositions. The Andean artist might be, indeed often was, daring in his colour schemes, and his human and animal figures might be conventionalised almost beyond recognition, but, nevertheless, his designs almost always had the qualities of rhythm, balance, and harmony, which render them beautiful as arrangements of lines, spaces, and tints, even though, from our objective point of view, they may be meaningless.



SPECIMEN NUMBER NINE.

FRAGMENT OF COTTON CLOTH WITH BROCADED PANELS IN WHICH THE DECORATIVE WEFT IS OF FINE VICUNA WOOL. POSSIBLY THIS SPECIMEN IS OF THE INCAIC PERIOD. ORIGINAL IN THE AUTHOR'S COLLECTION.



SPECIMEN NUMBER TEN.

A FRAGMENT OF DOUBLE-FACED CLOTH MADE OF COTTON. PROBABLY OF THE LATE CHIMU PERIOD,
PRIOR TO 1450. ORIGINAL IN THE AUTHOR'S COLLECTION.

AMERICAN COLONIAL NEEDLEWORK

PART II¹

BY MRS. LUKE VINCENT LOCKWOOD

THE use of wools or crewels, in embroidery on cotton or linen continued throughout the eighteenth century. Some of the best examples of crewel work are upon a rather coarse hand-woven cotton material, and we have to remind ourselves that cotton was, during the eighteenth century, less common and more expensive than linen, and consequently chosen for fine work. Figure VIII shows a section of the upper valance of bed hangings. The colours are very charming, shades of pink and green, a little blue and a very effective touch of black. The crewels are still in good condition, though the linen shows much wear and many washings. The design suggests a date late in the eighteenth century, perhaps 1780-90.

The bedspread shown in Figure IX is a fine example of late work in crewel embroidery. The design is an elaborate and beautiful one, carried out in many colours. The border is particularly good. The center and corner designs, with the baskets done in gold colour and the flowers in brilliant colours, are quite natural in effect. The material is homespun cotton, and the lining of the same. The stitch is a fine chain stitch. Compare Figure I. There is a tradition that the design for this spread was brought from France about 1800, and this is quite possible. The work was done here, and must have taken many months. It is of a generous size, large enough for the double bed of the period.

¹Part I. Club Bulletin Vol. 8, No. 2.



FIGURE IX.

BEDSPREAD IN CHAIN STITCH IN MANY COLOURS ON HOMESPUN COTTON.

Two chair seats done in petit point are shown in Figure X, A and B. A was worked in Connecticut between 1770 and '80, and B done in Brooklyn, N. Y., between 1810 and '20. The chair seats vary in design but not in technique, and it is quite certain that *petit point* was a favourite method for more than a century here.

The records make mention of needlework employed for wearing apparel, and fine quilting as well as embroidery was used on the garments of men and women during the seventeenth and eighteenth centuries for there are accounts of the wearers of elaborately ornamented coats, hoods, and petticoats being reprimanded by the church.

Very fine quilting on linen, silk, and satin was used in making coverlets with which all well appointed beds were furnished. Some of these belonging to the middle of the eighteenth century survive. They are quilted in a variety of designs and mostly with silk thread upon a woolen material which looks like fine mohair, and often interlined with a very heavy linen so that the quilting stitch went through both mohair and linen. These "rugges" or coverlets were of course heavily stuffed with wool.

Exquisite quilting, enriched with gold and silver threads and fine cords, was executed for "petticoats." Women especially versed in quilting were employed by the day to make petticoats and hoods, and were paid five shillings a day. The work on an elaborate petticoat cost five pounds or more, and these garments are often mentioned as special bequests in wills. Quilting remained in fashion for garments until after the Revolution, and in the late years of the eighteenth century and the early years of the nineteenth it was done largely upon white material, linen and cotton, for counterpanes and pillow "shams" and also for bureau and table covers. These finely quilted and lightly stuffed counterpanes were the forerunners of the Marseilles spreads which were the accepted bed covering of the Victorian period. I have not myself seen any quilting in all white or with appliqué of chintz or other material which dates before 1800. There is much which dates as late as 1860.

The flowered waistcoats and dresses fashionable during the Revolutionary period and shown in many portraits painted here from 1770 to 1790, were done in French fashion, lovely delicate coloured silk embroidery in rococo patterns with flower sprays and other small details, upon white,

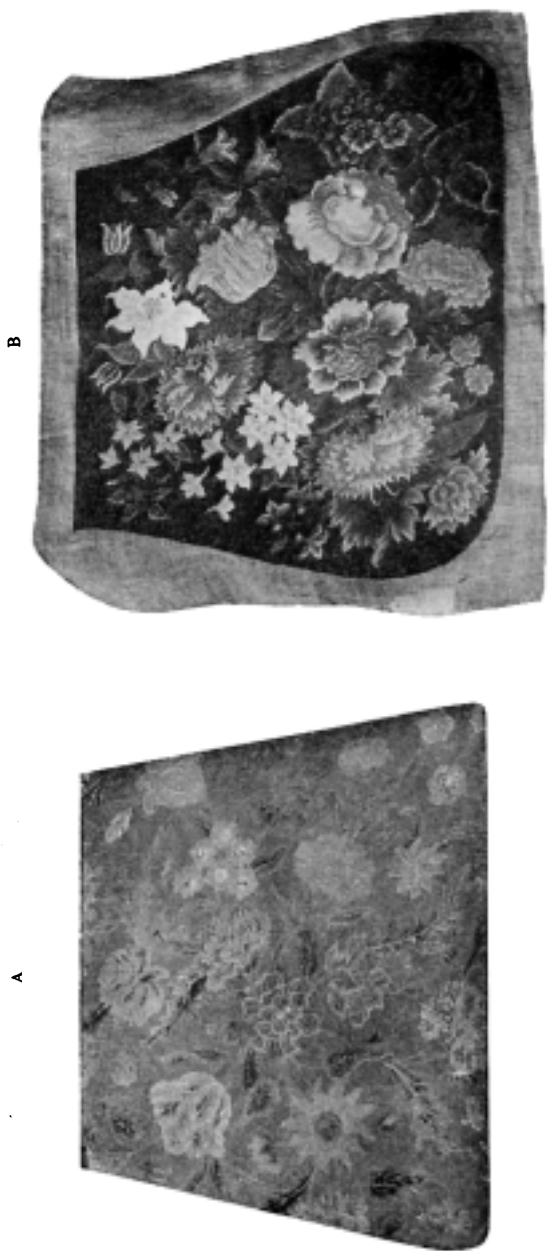


FIGURE X.
TWO CHAIR SEATS; A, MADE BETWEEN 1770-80; B, 1810-20.

blue, pink, brown, maroon, and black satin. It was not unusual for a bride to embroider her wedding dress, or to present her bridegroom with a beautiful waistcoat. Figure XI shows this delicate embroidery in silk upon silk. It was originally intended for the front of a gown, and illustrates quite well the type of decoration much used between 1775 and 1800.

Needlework pictures, that is small designs intended for framing, were much used before the days of the *Mayflower*. That they were made here is quite certain, for frequent mention occurs in inventories. They are described variously as: "Ye needlework picture over ye mantle tree"; "Ye picture in wool on ye parlour wall"; "Abraham and Isaac in needlework"; etc. etc. Scenes from the Old Testament furnished the designs for the greater part of such pictures from the sixteenth through the eighteenth and into the nineteenth century. Hundreds of so-called memorial pictures were done here between 1790 and 1830, and even later. They were worked by some member of a bereaved family and show the tomb or monument variously inscribed, and often surrounded with the weeping willow and arbor vitæ. These pictures are usually done upon white satin in coloured silk, and chenille is frequently used to give massive effects in tree trunks and foliage. The stitches are satin stitch, seed stitch and outline. They are framed in gilt, the glass having a design painted upon it in black and gold, and sometimes the family name is added below the picture. Figure XII shows a memorial picture which is inscribed: "In memory of the illustrious Washington." A great many of these Washington memorials were made and hung in patriotic households for some years after his death in 1799. In the picture illustrated the face, hair, arms and hands are delicately drawn in sepia. Water colour is used for tinting. Sometimes the face and hands are painted in water colour, and in some pictures the entire figure is painted and the rest of the picture embroidered. There is every reason to believe that designs for memorial pictures, as well as for other pictures in needlework, were to be purchased. A careful study of many examples shows that the fabric was outlined with a delicate pencil or ink, not stamped as is the custom to-day. That latitude was given to the worker for individual additions, is quite possible, and the memorial designs always left the panel in the monument blank. I have made no particular



FIGURE VIII.



FIGURE XI.

FIG. VIII. VALANCE FOR BED HANGING, LATE 18TH CENTURY.
FIG. XI. FRONT OF A GOWN, SILK EMBROIDERY ON SILK, LATE 18TH CENTURY.

mention of the familiar sampler, great numbers of which survive that date, largely after 1800. Such thorough study of these samplers has already been made and illustrated that it seems unnecessary to refer to them.

Only a slight allusion can be made to the needlework of the Colonies in such a brief article.

The crewel and *petit point* of the seventeenth century furnish much of interest in design and technique. The eighteenth century affords a wide variety of articles and stitches, and records show that homes were much enriched with bed hangings, coverlets, chair covers, table carpets, cushions, cupboard cloths and wall pictures.

As we have noted that the stitches employed were the same for long periods, and also the fabrics for needlework, it is evident that in attempting to date pieces a knowledge of the history of design is of the greatest importance, and as a design was sometimes employed long after its proper period it is often difficult to place an exact date, but one thing should be noted—that no example is earlier than its *latest* characteristic.



EMBROIDERY PRESERVED IN LIBRARY AT HARTFORD, VERMONT.

MADE IN 1765 BY EREPTA WILD, AGE 9 YEARS.



EMBROIDERED MEMORIAL PICTURE INSCRIBED:
"IN MEMORY OF THE ILLUSTRIOUS WASHINGTON."

NETTED FEATHER ROBES

BY GERTRUDE WHITING

THE nets of the South Sea Islands were designed for many uses ranging from the coarse net of *olonà* used by the humble fisherman to the delicate mesh that forms the background or lining of the feather cloak worn by the royal chieftain. This filet was made of *olonà* bark fibre from the *Touchardia latifolia*, scraped by men with a tortoise bone or upon wooden distal sticks on to a pandanus palm mat, spun by them, rolling the fibres by hand upon the thigh as in other primitive countries, and netted. Into each mesh was run a tuft of two or three tiny feather nibs. These were bent over and tied together around the filet mesh, making them harder to pull out from the cape than to extract from the skin of the bird.

The birds were caught—for this practice and art have almost disappeared before the import of practical woven stuffs—by spreading sticky, aromatic flower pastes (bird lime), by snares, and by the amusing trick of hiding in dense foliage with one's hand through the base of a large flower. The birds—all long-billed honey-suckers—would plunge their beaks deep into the flower cups and be caught! It was customary to snare birds just before the molting season, so that they were not necessarily killed. All feathers were most carefully kept and never wasted. Hawaiians practised in this regard what we too often only preach: "What you cannot make, you must not break."

The feathers from each creature were kept in bunches, at times, from



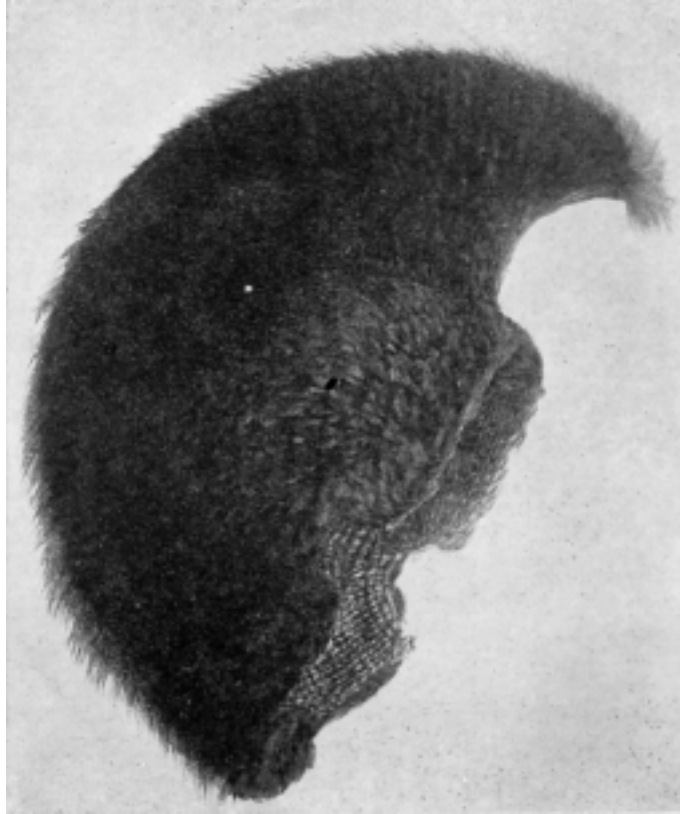
A MAN OF THE SANDWICH ISLANDS WITH HIS HELMET

fifteen to twenty feathers. Hawaiians, they say, count and calculate everything. Professional gatherers were allowed to pay their taxes in feathers, and four little plumes were accounted a dollar's worth; so one can easily imagine how King Kamehameha's *mamo* cloak has come to be called the *Million Dollar Cloak*. There are:

1. Black *iwa* feathers (*Fregata aquila*);
2. the *oo* (*Acrulocercus nobilis*, Wilson), a black bird with two yellow feathers, one on each side. With these black-tipped yellow feathers a few tiny red ones are sometimes introduced to brighten the effect.
3. The scarlet *liwi* (*Vestiaria coccinea*, Reichenbach);
4. The crimson *apapane*;
5. The green *ou*;
6. Light green *amakibi*; and
7. The soft golden orange plumed *mamos* (*Drepanis pacifica*, Temminck), now gone, alas! forever, somehow exterminated, we are told. (Partly by the mongoose, introduced to decimate rats.) The *mamos* were held in highest esteem, and indeed all others pale before them.

Such a cloak was completed in time to be worn by the great uniter of the Sandwich Islands, King Kamehameha I. It has been fitted with a modern deep red velvet collar band and woven metallic cord. Another long cloak, yellow, has a strip of orange *mamo* down each side of the front. Its net was woven in twenty-five sections, hence an irregular surface. It was worn by Kamehameha's cousin, who was killed by the former in battle.

The great length of these pieces indicates the giant size of the old-time chiefs. A golden polka-dotted *Liwi* cloak with *olonà* fibre cords for fastening, indicates a wearer past seven feet tall, for the large necks show that the cloaks were not meant to fit up tight, and they were never allowed to trail. Garments were always made for specific individuals. This red specimen shows a few *mamo* disks, inserted no doubt, because the maker had a little orange *mamo* stock on hand, too precious to lie a-wasting. The garment was once in use as a sleigh-robe in New York City. It had been presented to a sea-captain—named Joy, I believe; for the natives had only canoes, hence the commander of a large vessel was looked upon as a king of the ocean, and treated accordingly. Captain Cook was considered a veritable god, and Kamehameha donned his



KING KAUMUALII'S FEATHER HELMET SHOWING NETTED INTERIOR.

best cloak when receiving Cook. Indeed, the Hawaiian Kings were, I believe, always tall; perhaps of a family originally honored because of its dominating stature. The bold yellow-disked, red feather cloak was taken from the Oahu Islanders by Kamehameha of Hawaii.

Besides the cloaks, the Bernice Pauahi Bishop Museum has a valuable collection of large and small shoulder capes—all made and used by men only, whether for coronations, great councils, or when leading in battle. This entry of a delicate and as it seems to us, rather feminine fabric, into the field of battle, reminds one of the Stuart days of falling lace collars, lying upon the mens' polished steel armor; and of the later hurried battle of Steinkerck, when cavaliers with their handsome large lace jabots—henceforth to be known as Steinkerks—were routed from the salon to the saddle, fastening the jabots through their buttonholes, as fireman-like, they strapped and buckled while they rode, rushing to the rescue.

The colors of these Bishop Museum capes and cloaks are four in number—yellow, orange, red, and black. The designs are mainly of triangles, circular plaques, crescents and open half-crescent wishbones. In most cases the pattern is symmetrically balanced: but the “wishbone” cape I saw in the Bishop Museum balances a bit occultly.

These designs when the robes were worn and hanging in graceful folds, would be greatly enhanced. Mexican feather work proves that had the artist wished to be pictorial instead of severely simple, he could have, without technical hindrance from the materials in which he worked. These, on the contrary, left him as free as an embroiderer.

Like all early races, these islanders' conduct was molded in part according to a moon cult. A present-day occult theory claims that since the moon is strong enough to move the tides, it must naturally attract and repulse all lesser objects, such as mere humans. These, therefore, should commence all enterprises upon the moon's increase that favoring luck may be with them. Hair, contrary to the hairdressers' habit, should be trimmed upon the decrease when the saps and juices throughout the forest are flowing back towards the roots, not when it is moving toward the branches, which would then bleed if cut. Banana growers, we are told, know and heed this. They must strip bunches into which the sap has passed, or the cut bunch of bananas would have in it no wherewithal with which to ripen. Cats' eyes, they tell us, are wide or narrow ac-



KING KAMEHAMEHA WEARING HIS MAMO CLOAK.

ording to the ebb or flow of the tide. This is something easily observed! So the Hawaiians greatly venerated the moon, new or full, and depicted the crescent or the disk upon their products. Planting and fishing are still held subject to the rule of the moon, which, as in other eastern countries, has its twenty-eight named days or *houses*.

Carefully preserved in the dark, though shown upon occasion by Mrs. Webb, the Hawaiian keeper and docent, is an enormous yellow feather *pa'u* or woman's garment twenty feet eight inches long. Though in places the fragile old net of some of the mantles—weighing about six pounds—is worn bare, in the *pa'u* all is intact, except that its great length was cut in two, the two strips of a yard's width each being sewn together as a "throw" to spread upon the throne and to form a pall for royal biers. This *pa'u* before division, was accorded a final official wearing—though she protested it was too old-fashioned, and secretly, it is probable, dreaded the heat of its many yards wound round her—by Princess Nahiernaena, in honor of the visit to Honolulu of Lord Byron, cousin of the poet, in 1825. He had officially escorted home from England the bodies of the late Hawaiian king and queen—Liholiho and Kamamalu. In the cloaks, the filet mesh is not parallel to the dipping curve of the lower border, but follows a lesser curve; and the feathers in some wraps seem to fill irregular patches. Kamehameha's gorgeous *mamo* garment possesses the added beauty, however, of painstaking make-up, each tiny scrap of feather in successive position, overlapping its fellow like a shingle. After the birds were caught, and their feathers plucked, we are told that these were tied in little bunches, brought from the wilds to the settlement or the hut, at least, of the craftsman-artisan; and that he, after the net was made, might require a year to assort and attach the thousands of tiny plumes. This is the last feather garment of history.

A little modern dyed feather-work has been done by women: but Hawaiian women never wore feathers—it was probably *kapu* (taboo). It takes these workers from three to four weeks to make a small cape, so a man steadily at work upon a large cloak, probably took a year to complete it.

As a token of sympathy and appreciation, Lady Franklin, come for news of her husband's lost arctic expedition, was given by the Hawaiian

king upon her departure after a fruitless search, a charming *oo* shoulder cape.

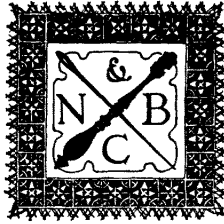
Some dyed albatross *kabilis*—large handsome processional standards, like gigantic, drum-majors' shakos—are in the Bernice Pauahi Bishop Museum and in Queen Emma's house in Honolulu.

One red cloak of the Bishop collection has been washed with soap and water, perceptibly brightening its lustre.

Another of these scarlet pieces is ornamented with extensive crescents of sea-birds' plumes, placed wrong side out, showing the white spots of the under side. This garment was also used as a sleigh-robe—by the Joy family of Boston, given it perhaps as a tribute in the days when the Whites themselves were *rarae avies*. Other feather pieces—helmets, war god heads borne to battle, I presume, upon upright poles; *kabilis*, black throughout when destined for the funeral cortège—have been purchased or taken in exchange from the British and other museums. In England there are now some nineteen specimens.

At the de Pury Palace or memorial museum in Neuchâtel, Switzerland, is preserved a splendid collection of similar feather fabrics from old Brazil.

A different sort of feather fabric came during the Boxer Uprising in China from out the Forbidden City of Peking: another royal, nay, altogether imperial, hanging or cover cloth, but *woven* of myriads of humming birds' feather fibres; how spun, I do not know. This large cloth is said to have somewhere a mate. They are of a deep green-gray scintillating metallic blue, of silky texture and are covered with little personages and scroll work. One was shown by Mrs. Guy Antrobus two years ago in New York: but I failed this winter to find the twin cloth in the Imperial Museum of the Purple City of Peking.



CLUB NOTES

THE first Club Exhibition for the winter of 1924-5 was held on December 17th at the house of Mrs. Philip D. Kerrison, and consisted of Mrs. Erwin F. Keene's collection of Perugian blue and white towels of the sixteenth century, which had been gathered in Italy many years ago by the mother of Mrs. Keene. The vigorous designs and lovely blues made a very handsome show, and in addition to the towels, of which there were about thirty, there were embroideries from the Near East and the Greek Islands.

On January 16th the Club members were asked to the house of Mrs. Walter B. James to hear Miss Morris give a talk on *Toiles de Jouy*, illustrated by lantern slides and by a large collection of pieces of the linens. (The article by Miss Morris in Vol. 8, no. 2 gives the substance of the talk.) The well chosen slides accompanied by the collection of pieces representing the various types of the fabrics, gave a very comprehensive idea of the various phases of these linens which are now so much sought after and so much reproduced for use in our modern houses.

It was arranged by the Guild of the Needle and Bobbin Crafts that the members of the Club should be invited on January 28th, to International House, the splendid new Club house for students of foreign nationalities at Columbia University, to see the embroidered curtains and chair coverings worked under the direction of the Guild for the "Home Room" in that house. The members who availed themselves of this invitation were very graciously received and tea was served. A description of these

embroideries, with illustrations, is in the report of the Guild in Vol 8, no. 2 of the Bulletin.

The annual meeting was held on February 19th and Mrs. Morris Hawkes (one of our Vice Presidents) very kindly invited the Club to her house for this occasion. After the business meeting, of which a separate report will be enclosed for members, an entertaining account was given by our former President, Miss Whiting, of her recent journey around the world, during which she collected many lovely and interesting fabrics which she showed.

At Mrs. J. Woodward Haven's house, on February 25th, was shown a collection of modern silks, dyed in many fantastic and lovely designs by Mr. Samuel B. Grimson, who has perfected a process by which colors and patterns that remind one of brilliant butterflies' wings, are produced on scarves, shawls, handkerchiefs, etc.

On March 12th, Mrs. DeWitt C. Cohen gave the Club the great pleasure of seeing her very unusual collection of quilted work. Those modest-sounding words hardly give an idea of the wealth of variety and detail which is found in this work.

A large number of examples show the lovely white quilting of the first half of the eighteenth century in Europe which was used not only on bed coverings (the originals of our "Marseilles quilts") but also for petticoats, bodices, men's waistcoats and coats, caps for men as well as for babies, and pockets—of the large pear-shaped kind tied around the waist by a tape—like the one that Lucy Locket lost.

There are also the Provençal peasants' petticoats, made of gay-colored printed cottons; and tall-peaked Persian Caps, and small scull caps of Arab origin, and many other types. It is very seldom that one can see such a wealth of interesting examples of this laborious and delicately appealing work.

On the afternoon of Thursday, April second, by special arrangement, the Club visited the recently opened Textile Galleries at the Metropolitan Museum of Art. Various members of the staff of the Department of Decorative Arts were present and added very much to the pleasure of the Club members who attended.

The exhibition held by Mrs. Gino C. Speranza at her house near Irvington on Wednesday, May sixth, was an unusually enjoyable gathering of

the Club. The entertainment comprised a buffet luncheon, a very interesting exhibition of embroideries, and a most delightful talk on Spanish Regional Costume by Señora Palencia, illustrated by actual costumes of great beauty, worn by the lecturer.

Mrs. Speranza's charming old house was entirely hung with embroideries and lovely antique fabrics. The greater part of the collection consists of linens originally made for household use, or for the church; though the peasant costumes and caps of Italian, Spanish, and Balkan origin would make an interesting collection in themselves. The whole group forms a vivid and fascinating study of European needlework and "peasant art" from the sixteenth century to modern days.

The hillside garden with box-bordered paths and spring flowers in blossom was an added joy.

The death of Mrs. J. Pierpont Morgan is an irreparable loss to the Needle and Bobbin Club. She was one of its earliest and most enthusiastic members, and always showed great interest and generosity in all the activities of the organization.

It was due to her kindness that the Traveling Collection of Lace* was established, which has been sent out by schedules planned through the American Federation of Arts, for exhibition in many museums and art galleries throughout the country.

Characteristic of her usual reserve was her wish that this collection should be identified with the Club, instead of bearing her name.

Her interest in lace was part of her love of everything that was exquisite, and her personal collection comprised pieces of remarkable technical beauty as well as many of historic interest.

In publishing the article on Pusher Lace by Mrs. F. W. Mahin in Vol. 6, no. 2., some examples of machine-made lace were included by the Editors which should not be classed technically as Pusher Lace, and the Bulletin wishes to apologize to Mrs. Mahin for the error.

*This Traveling collection, as most members of the Needle and Bobbin Club know, consisted of small pieces of lace of good quality, illustrating the history of hand-made lace from its beginning, and mounted on cards for exhibition purposes.



GUILD OF NEEDLE AND BOBBIN CRAFTS

THE Guild has moved its headquarters from the Anderson Galleries Building, where it has been for several years, to a small shop at No. 128 East 54th Street, just west of Lexington Avenue. As it opens directly from the street it will be easier of access to customers than the room in the Anderson Building was. It is charmingly appointed with panelled walls that make a harmonious background for the embroideries.

The Guild is very grateful to the following ladies who very kindly lent their houses to hold sales during the past summer: Mrs. Robert Bacon, at Westbury; Mrs. William Steele Gray, at Greenwich; Mrs. Morris Hawkes, at Bar Harbor and Mrs. George Orvis, at Manchester, Vermont.

Other sales were held in hotels at Lenox and at Spring Lake, New Jersey.

BOOK NOTES

TAPIS TURCS PROVENANT DES ÉGLISES ET COLLECTIONS DE TRANSYLVANIE. Introduction and notes by J. DE VIGH and CH. LAYER. 30 plates in color, folio, in portfolio. Published by Librairie Centrale des Beaux Arts, Paris, 1925. \$20.00

PROFESSOR ROBERTS BEAUMONT. CARPETS AND RUGS. 14 plates in color and numerous illustrations, 410 pages, 8 vo. cloth, 1924. Scott Greenwood & Son, London. \$16.00.

Professor Beaumont was Professor of Textile Industries at Leeds University for twenty-four years (1889-1913), author of "Standard cloths"; "Finishing of Textile Fabrics," etc. This volume is full of detailed information, as to history and technique of both Oriental and European carpets of every sort, including dyes, yarns, machinery, etc.

CHINESE ART, published by E. Weyhe consisting of reprints from the *Burlington Magazine* contains a chapter by A. F. Kendrick on Chinese Textiles, illustrated by thirteen plates.

MARGARET L. BROOKE. LACE IN THE MAKING. Albert & Charles Boni, New York 1925. With line illustrations by Winifred M. A. Brooke and photographs of lace in the Victoria and Albert Museum.

In a volume of some 160 pages of text supplemented by a series of excellent drawings, Mrs. Brooke presents in a very clear and concise way the fundamental technique of bobbin and needlepoint laces. While the series of working plates published in Dillmont's "Encyclopédie des ouvrages de dames" about the year 1890, the excellent drawings of

the Flemish bobbin laces made by Mme. Kefer-Mali for the Musée Cinquantenaire of Brussels (reproduced by Marie Schuette in *Alte Spitzen*), and the very complete collection drafted by Miss Whiting in her "Lace Guide for Makers and Collectors" cover the ground very thoroughly, this handbook, published at three dollars, places much valuable material and helpful suggestion within the reach of many lace students to whom the works above mentioned are inaccessible. As is natural, the interest of the author centers in the pillow laces of England, especially those of Devonshire, but she nevertheless devotes a dozen pages to a short history of handmade lace which is followed by an alphabetical list entitled "Laces and Their Centres" and a "Glossary" both of which contain little if any new material and are far from complete. As a text-book for those desiring to take up the study of lace-making without a teacher, however, it is well worth while.

A PATTERN BOOK FOR HAND-WEAVERS. The famous *John Landes* drawings from the Pennsylvania Museum, with notes and threading drafts by Mary Meigs Atwater, are being published by the Shuttle-Craft Guild.

The work is appearing in four parts, subscription \$10.00, single numbers \$2.75. The first part is now ready and the second part will follow about the middle of January.

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