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THE · NEEDLE · AND · BOBBIN  
CLUB  
VOLUME · 9 · NUMBER · 2  
1925



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# ANTIQUE LACES OF AMERICAN COLLECTORS

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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.

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

MEMBERS OF THE NEEDLE AND BOBBIN CLUB  
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82nd STREET, NEW YORK, N. Y.

PUBLICATION COMMITTEE

FRANCES MORRIS                      MARIAN HAGUE  
RICHARD C. GREENLEAF      GERTRUDE WHITING

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

# BULLETIN OF THE NEEDLE AND BOBBIN CLUB

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VOLUME IX

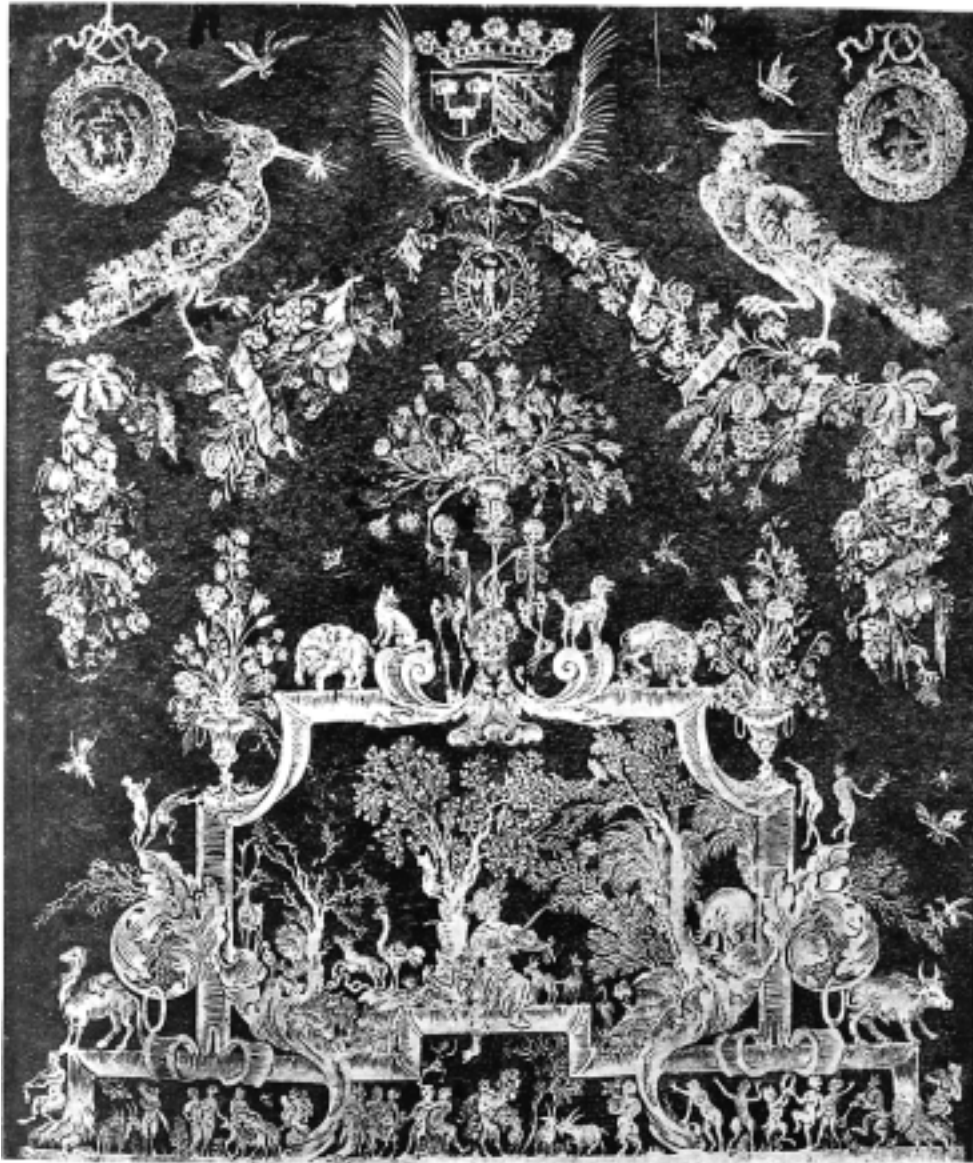
NUMBER 2

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CUT PAPER

FRENCH, XVIII CENTURY. MUSÉE DES ARTS DECORATIFS. THE PRECISION AND DELICACY IN THE RENDERING OF THIS LIVELY AND DELIGHTFUL DESIGN IS A TESTIMONY OF BEAUTY ATTAINABLE IN SUCH WORK.



FIG. 1 CUT PARCHMENT  
PROBABLY A DESIGN FOR ITALIAN NEEDLEPOINT LACE. MUSEUM OF ARTS  
DECORATIONS, COOPER UNION, N. Y.

### CUT PAPER WORK

THE Victorian paper lace valentine with its virtuous and sentimental message is a degenerate descendant of an art which in earlier times produced gems of delicate intricacy. For the nineteenth century, more concerned with virtue and mechanics than with art, found that designs, charming and ingenious in the days when they had been cut out of paper by hand with painstaking care, could be stamped and embossed to produce an effect elaborate in appearance, if mechanical in feeling. The especial charm of cut paper work which lay in the delicacy of design and the precision of the cutting was thus lost. Moreover, whereas once the inspiration for lace patterns, the cut paper work of the nineteenth century imitated with surprising, if not

commendatory faithfulness the appearance of French and Flemish laces.

But to realize the beauty of the earlier examples of this fragile art, one turns to a consideration of some of those which are still in existence today. While the origin of such work is unknown, one assumes that it came into being with the demand for inexpensive religious pictures, on the one hand, for lace and embroidery designs on the other.

In the past centuries it was customary to carry about a picture of one's patron saint as a protection against the agents of darkness and evil. Naturally poorer people could not afford panel paintings of St. Christopher or St. Anthony; moreover, such pictures were cumbersome to take about and too precious to be subjected to the exigencies of travel of those days. So, pictures were printed on paper from crude wood blocks and colored by hand. These could be bought at wayside shrines and at churches for a few pennies. Borders around the actual picture of the saint were frequently decorated with simple dots or scrolls printed or perforated. Among European peasants such religious pictures are used as memorial cards, or as souvenirs of special occasions even to this day. Fig. 2 is an illustration of one of those found in Austria. The connection with the paper lace valentine with which we are familiar is obvious enough.

At the same time cut paper work is definitely associated with the history of lace and embroidery designs. Because of the geometric character of reticello, and the linear precision of other early Italian laces, it would be natural to create such patterns by the folding and cutting of paper. Fig. 1, from a piece of cut parchment, is presumably a pattern for Italian needlepoint. Of course, later on, pin pricked patterns were used as guides in the making of lace as Fig. 4 shows. Like cut paper work, pin pricked designs were made as pictures without any thought of utility. In fact, the pin pricked picture, like the silhouette picture, achieved great popularity in the late eighteenth and early nineteenth centuries. Some of the finest were probably made with the aid of the magnifying glass as the holes are so small as to make actual count of them impossible.

Among the examples of cut paper work which have come down to us, certain ones because of the clarity of the design, in spite of intricacy, and the deftness of the execution are particularly remarkable. A rare and charming work of about 1600 is a *Preces Latinae* (Fig. 5) dedicated to



FIG. 2 PAPER LACE  
FROM PEASANT ART IN AUSTRIA. COURTESY OF CHAS. HOLME.

Philip III of Spain by F. Diego de Berreda. The text, which is of Gothic letters cut out of paper has been executed with extraordinary care and delicacy. The insertion of colored silks between every two leaves, thus creating a background of color for the lettering and the floral borders produces an effect rivaling in its subtle richness the illuminations of earlier centuries. The cut parchment design (Fig. 6) in the collection of Mr. Paul Alfossa, also a work of the seventeenth century, is amazing in the accuracy with which a complicated design has been carried out.



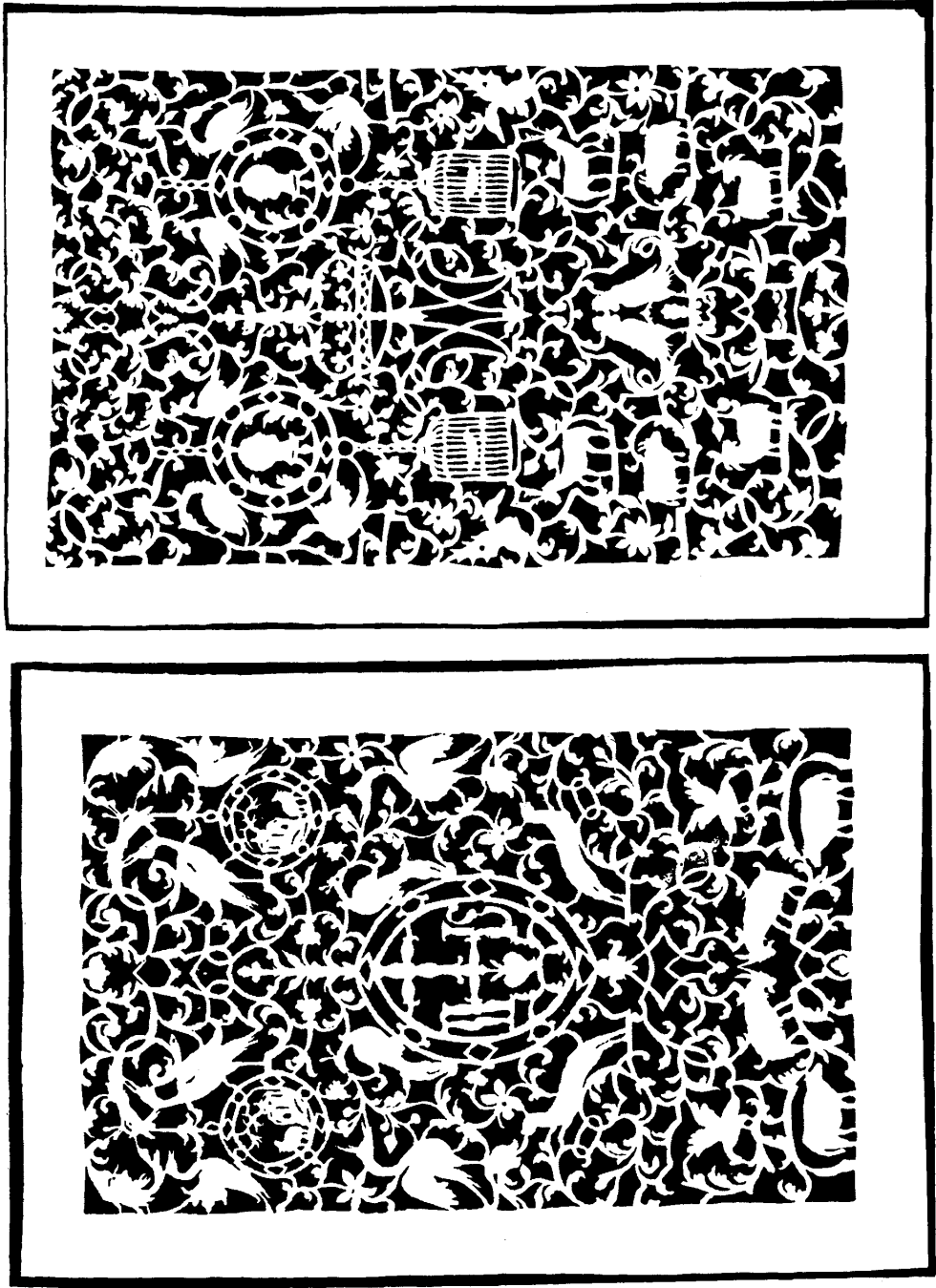


FIG. 3  
CUT PAPER DESIGNS  
FOR LACE AND EMBROIDERY, EIGHTEENTH CENTURY. FROM PEASANT ART IN ITALY. COURTESY OF CHARLES HOLME.

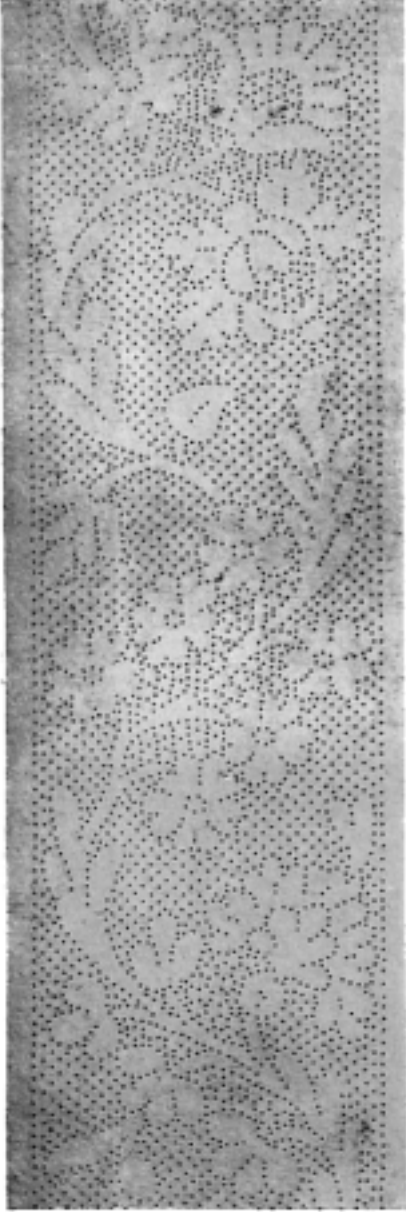


FIG. 4 FROM THE COLLECTION OF MRS. DE WITT CLINTON COHEN, NEW YORK

1. WHITE PAPER PRICKING, WITH DATE INDICATING THAT THE LACE HEREWITH WAS BEGUN IN 1775 AND FINISHED IN 1782.
2. BINCHE LACE WITH CINQ TROUS GROUND, PRESUMABLY EXECUTED UPON A STRONG PARCHMENT, OF WHICH THE ABOVE PRICKING IS A MODEL THAT MIGHT BE USED EITHER IN PRODUCING A NEW PRICKING WHEN THE PARCHMENT SHOULD BECOME TOO PIN-WORN; OR TO SHOW CUSTOMERS WHEN SOLICITING ORDERS.

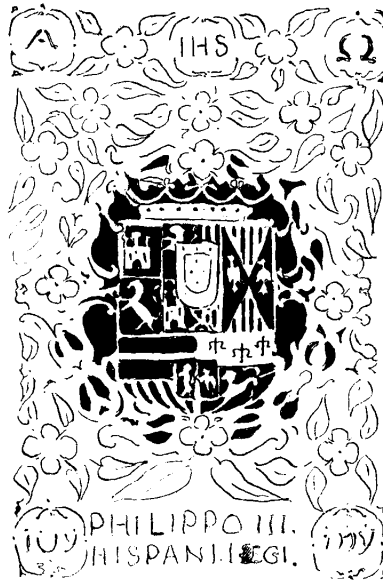


FIG. 5

FIRST PAGE OF PRECES LATINÆ  
 DEDICATED TO PHILIP III OF SPAIN  
 BY F. DIEGO DE BARREDA, CIRCA, 1600.  
 FROM CAXTON HEAD CATALOGUE.

It is, however, the eighteenth century which witnesses the refinement and delicate perfection to which such fragility may be exalted. To the artful creations of fans, snuff boxes and other bibelots that lent a sparkle to the fragility and capricious charm of eighteenth century society one must add such work as the Frontispiece illustrates. Unrivalled in careful execution, in the lighthearted freedom of the design is this cut paper picture in the Musée des Arts Decoratifs in Paris. The ease and grace with which the animals and flowers are drawn find their like only in the drawings of Huet made familiar in his designs for Toiles de Jouy. From such imaginative conceptions to Victorian imitations is a lamentable step. But not, after all, as sad as the contemplation of the survival in our own day of these delicate and finely wrought caprices, in inelegant shelf paper and the lacy edged paper doily.



FIG. 6

CUT PARCHMENT, FRENCH, DATED 1697  
FROM THE COLLECTION OF PAUL ALFESSA.

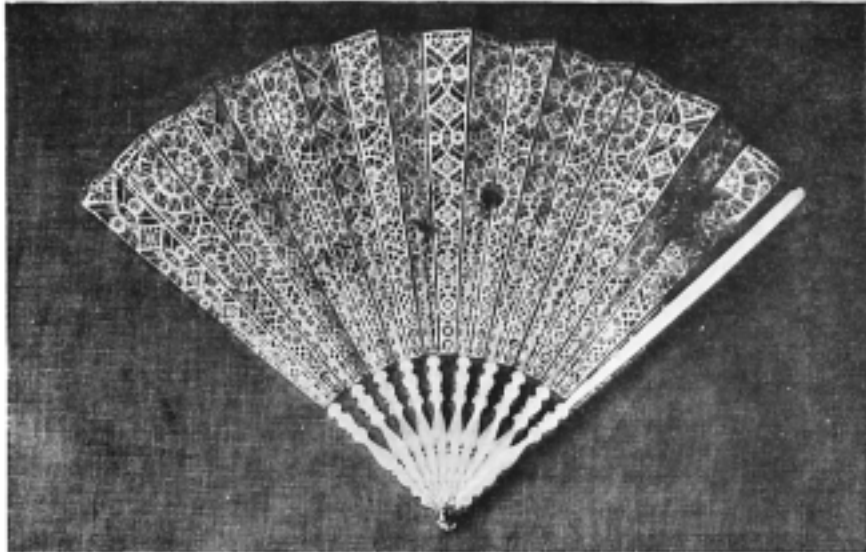


FIG. 7a PIERCED PAPER FAN

PIERCED AND SCULPTED OF HEAVY CARDBOARD, WITH COLOR INSERTED IN EVERY LEAF. SIMILAR TO THE ONLY OTHER KNOWN ONE, AT PRESENT IN THE CLUNY MUSEUM, PARIS, WHERE IT IS CLASSIFIED AS ITALIAN 16TH CENTURY.

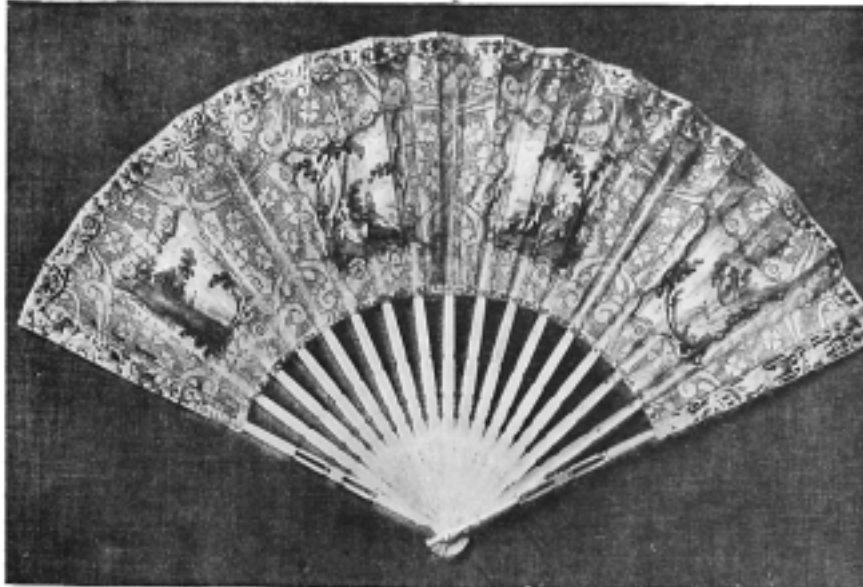


FIG. 7b PIERCED TOILE AND PAINTED FAN

THE MINIATURES ARE EXQUISITELY FINE. THE PATTERN, RESEMBLING THE EARLY ENGLISH PIERCED PAPER FANS, IS EVIDENTLY MADE BY WETTING THE TOILE, PINNING THE PATTERN, WHILE WET, TO A BOARD, AND WHEN DRY, EXTRACTING THE PINS, THUS GIVING THE PIERCED PAPER EFFECT. UNUSUAL. FRENCH, EARLY 18TH CENTURY.



FIG. 8

FAN

FRENCH, LATE XVIII CENTURY. FROM THE COLLECTION OF MRS. DE WITT CLINTON COHEN.  
LOUIS XVI FAN WITH PAPER PERFORATED MOUNT



FIG. 9

LADY WITH A HARP

PRICKED PAPER. ENGLISH, END OF THE XVIII CENTURY. REPRODUCED BY PERMISSION FROM LOCH'S PINS AND PINCUSHIONS, PUBLISHED BY LONGMANS, GREEN & CO. AN EXCELLENT EXAMPLE OF THE DILIGENCE AND PATIENCE EXPENDED ON A PASTIME.



FIG. 10 PAPER HANDKERCHIEF  
FRENCH, XIX CENTURY. METROPOLITAN MUSEUM OF ART. THE FLORAL DESIGN  
IN THE CORNER HAS BEEN STAMPED ON IN COLORS, WHILE THE BORDER HAS  
BEEN PERFORATED IN OBVIOUS IMITATION OF LACE EDGING.





FIG. 11 PAGE WITH PAPER LACE BORDER  
FROM "LES JOYAUX," ILLUSTRATED BY GAVARNI, PARIS, C. 1845

A RECORD OF QUEEN ELIZABETH'S WARDROBE

*From The Gentleman's Magazine and Historical Chronicle,*  
Vol. XXIV, 1754. p. 162

Mr. Urban,

As the most trivial acts of persons of great eminence either for station or parts always are the objects of popular curiosity, you may probably gratify the publick by inserting in your collection the enclosed order of the great Q. Elizabeth, for the gift of her old clothes to her maids of honour, and others; neither will it be wholly without its use, as it is a minute description of several parts of the female dress at that time, and an influence of that economy which now seems not only to be disused, but forgotten. The original, in the Queen's own hand, is in the possession of Mr. Joseph Ingram, linen-draper, in Cheapside.

Yours, etc. P. C.

---

Elizabeth, by the grace of God quene of *Englande, France and Irelande*, defender of the faith, etc. To all and singular to whome these shall come, greating, *knowe* ye, that ourn trustie and welbeloved servants, *John Roynor* and *Ralph Hoope*, yeomen of our guarderobe of roobes, hath delyverid by our commandemt oute of their custodye and charge, att divers and sundry tymes, all suche pcell of stuff by us gevon to sundry psons whose names ensue as more playnelye hereafter doth appere, that

is to saye first—given to the *Lady Katheryn Grey*, oone open gowne of black vellat, layed on with three passamayne laces, faced with unshorne vellat, and edged with frenge; lyned throughowte with black sarceonett.

*Item*, Gevon to the lady *Cobham*, one loose gowne of black sattin rased allong, and with a garde of blak vellat, styched, byas cutt, and ravelid, and edged with a frenge, lined with sarceonett and fustian,—and oone roun kyrtle of blak wrought vellat edged with a frenge, and lyned with sarceonet —and also oone petycoate of crimson vellat with a styched garde, lined with cotton and fustian.

*Item*, Gevon to the lady *Carew*, one *Frenche* kyrtle of purple wrought vellat, with a satten grounde, lined with taphata.

*Item*, Taken by the said *John Roynor* and *Ralf Hoope*, oone night gowne past our wearing, of blak vellat, weltid with a midhank of vellat, styched with silk, furred with callabar, and edged with luzerne.

*Item*, Gevon to *Katheryn Cary*, oone gowne of russet satten, weltid downeright with blak vellat, with ruffe of russett taphata round, all about.

*Item*, Gevon to *Dorothy Brodebelte*, oone open gowne of russett wrought vellat, the grounde satten, with brode welts whiped over with a satten-wrethe, edged with a frenge, and lyned with sarcennett, and faced with pynked taphata, and oone petycoate of vellat stryped with golde, the skyrts lyned with purple sarceonett.

*Item*, Gevon to *Elizabeth Sands*, oone open gowne of prented satten, garded with vellat, and lyned with taphata; and oone *Spanish* gowne of unshrone vellat, ruffed with taphata, sett with buttons and lowpes, and lyned with taphata.

*Item*, Gevon to *Elizabeth Stoo*, oone gowne of black pinked vellat, bordered with about thre swelling welts cutt and raved, lyned with taphata and edged with a frenge.

*Item*, Gevon to a *Tartarian* woman, one loose gowne of blak taphata, welted byas with blak vellat, on either side of the welt a purled lase of silk, lyned with taphata; oone *Frenche* kyrtle of russett taphata; oone loose gowne of black taphata, with a brode garde of vellat, layed on with whiped lase and *Brussels* work lase, lyned with blak taphata; and one *Frenche* kyrtle of blak sattin, welted with vellat, and lyned with taphata.

*Item*, Delyverd to *Katheryn Ashteley*, by her to be employed in panyng

of cushions, oone *Frenche* gowne of purple vellat, lyned with purple taphata, with a paire of wide sleeves to the same.

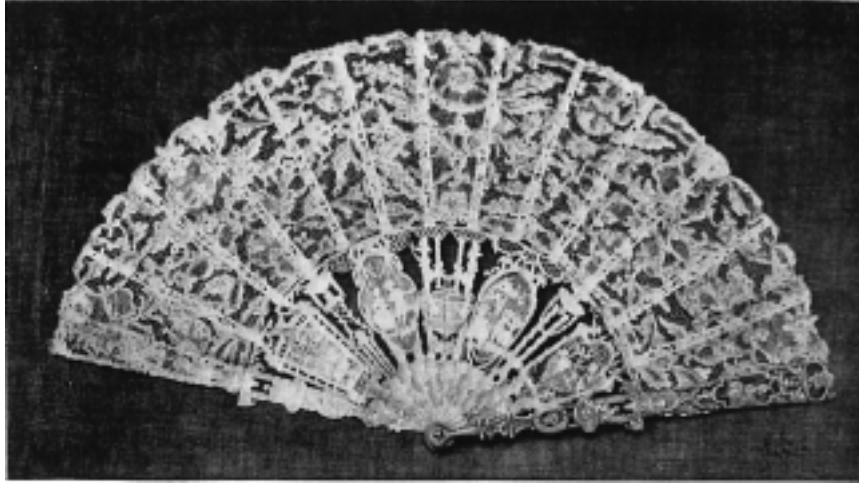
*Item*, Taken by the said *John Roynor* and *Rauf Hoope*, one night gowne past our wearing, of black satten, with two yards of vellat, with a frence lase layed upon the edge of the gard, furred with lybards, and faced with lucerne.

All of which stuff, and every part and pcell thereof, we do knowledge to have been delyvird since the last of *Jannary* ano secondo regni mihi, in manner and fourme abovelaid, by the said *John Roynor* and *Raef Hoope*, and thereof to acquet and discharge the said *John* and *Raef*, their heres, executors, and administrators, by these psents, against us our heires and successors.

Goven under our signett att our manor at Grenewithe, the 16 May, the thirde yere of our reigne, 1560.



EAST INDIAN ORNAMENT OF GOLD, JEWELS  
AND ENAMEL. PROPERTY OF MISS GERTRUDE  
WHITING.



CARVED IVORY AND LACE WEDDING FAN  
FORMERLY PROPERTY OF AN ORLEANS PRINCESS. DISTINCTLY FRENCH BOTH IN  
CARVING AND THE WONDERFUL QUALITY OF ARGENTAN LACE.  
LENT BY MR. DEWITT CLINTON COHEN.

## AN EXHIBITION OF HISTORIC LACES AND JEWELS

THE exhibition of historic laces and jewels arranged by the Needle and Bobbin Club during the third week of November, 1925, was given an appropriate setting through the courtesy of Mr. Pierre Cartier, in the beautiful galleries of the second floor of his establishment which is so well suited to making a background for the display of jewels and goldsmith's work, and to combine lace with the jewels seemed to enhance the charms of both.

On the opening day Professor Louis Loiseaux of Columbia University gave a most interesting talk on jewels with a vivid outline of the history of design in goldsmith's work.

Professor Loiseaux spoke first of the important place occupied by jewels in the history of humanity; and the many references to that subject found in archeology, philology, history and literature. Continuing, he said:

"An instinct for adornment being inborn with men and women of all races and climes, the study of the jewels of a race or a nation

gives a keener insight into its state of civilization than its architecture or furniture, since jewelry is more intimate and personal.

“Jewels are often something more than means of adornment; they are also the insignia of authority, religious or military rank, or social position. Furthermore, jewelry is also often symbolic, and is supposed to have an influence over hidden forces, to bring wealth or happiness, to shield the wearer from illness or disaster such as swastika cross and amber beads.

“He then discussed the materials used in making jewels: shells, pebbles, bone, ivory, teeth, etc. . . .—of metals: gold was always a favorite, used in the most remote periods of history and mentioned in all ancient literatures.

“Gold was used practically in the pure state,—22 carat, not less. It was valued for the richness of its color, which improved by age. Jewels in those days were meant for use during daylight hours mainly. The demand for gold, and superstitious ideas concerning its nature led to all sorts of experiments for *making* gold out of the baser metals or of other fantastic materials. Many and curious are the recipes left to us by the old alchemists, and most of them cannot be followed, and are obviously bound to end in a failure.

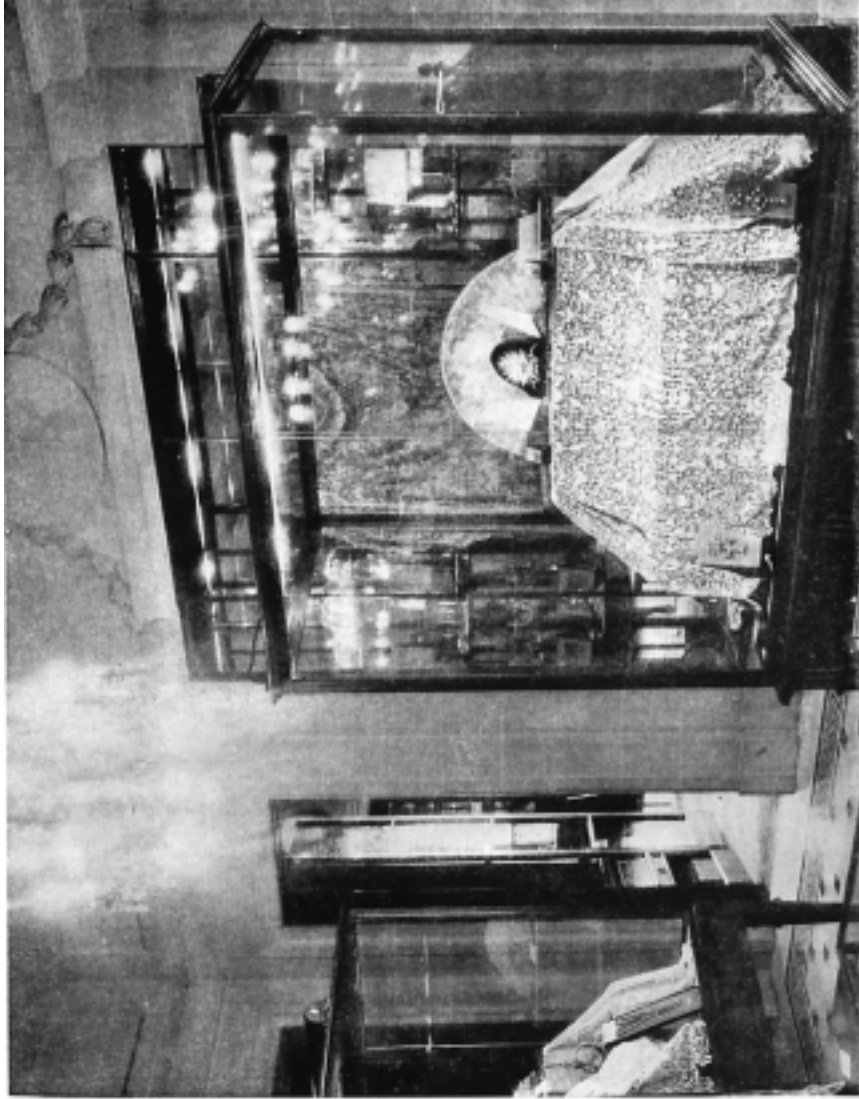
“The principal periods in the history of jewel-making were: Greek, a marvel of taste and technique, a miniature reproduction of the larger works of Greek sculpture; Roman, heavier, lacking composition and elegance, meant to show power and wealth; Medieval, continuation of preceding period modified by Church influence.

“Post-Medieval times show the existence of three distinct schools: Italian, Flemish, and French. From these three schools will evolve the ‘Renaissance’ period, bringing to its highest perfection the art of making jewels from precious metals, either alone or in combination with stones and enamels.

“The brilliancy of the Renaissance was soon followed by a period of decadence: the sudden importation of Italian methods was fatal for a while to the genius of French workers. Furthermore a larger supply of precious stones, pearls, diamonds, etc. . . . as well as great progress in cutting tended to emphasize the use of stones and diminish that of gold and other metals. Such a tendency increased during



A CASE IN THE CARTIER GALLERY, SHOWING A LACE FAN OF A BOURBON PRINCESS, MIDDLE 18TH CENTURY, LENT BY MR. DEWITT C. COHEN; A FLOUNCE OF BRUSSELS BOBBIN LACE MADE FOR THE MARRIAGE IN 1708 OF ELIZABETH OF BRUNSWICK AND THE ARCH-DUKE CHARLES, AFTERWARD CHARLES THE VI OF AUSTRIA, LENT ANONYMOUSLY; PART OF A CHALICE VEIL OF "PUNTO IN ARIA" ITALIAN, EARLY 17TH CENTURY WITH THE ARMS OF THE BORGHESE FAMILY, LENT BY MRS. G. C. SPERANZA; CUFFS OF FINE VENETIAN POINT "À RÉSEAU," ONE OF THEM PART OF THE SET MADE FOR POPE CLEMENT XIII, LENT BY MR. R. C. GREENLEAF. IN THE LOWER RIGHT-HAND CORNER MAY BE SEEN THE JEWELLED CLASP OF MADAME THIERS' FAMOUS PEARL NECKLACE. IN THE BACKGROUND MAY BE SEEN THE LACE DRESS ORIGINALLY MADE FOR THE EMPRESS MARIE LOUISE, LENT BY ALTMAN & CO.



A CASE IN THE CARTIER GALLERY

AT THE TOP IS A FAN MADE FOR THE WEDDING OF THE PORTUGUESE PRINCESS MADALENA THERESA, WHO MARRIED FERDINAND VI OF SPAIN IN 1729, LENT BY MRS. ALBERT BLUM; IN FRONT OF IT STANDS A JEWELLED ORNAMENT OF DIAMONDS OF THE LOUIS XVI PERIOD, LENT ANONYMOUSLY. BELOW IS A FLOUNCE OF "POINT DE FRANCE" WITH THE CROWN AND MONOGRAM OF MARIA LECZINSKA, LENT BY MR. H. W. BLUMENTHAL. AT EACH END STAND JEWELLED CROSSES LENT BY MRS. J. MONTGOMERY SEARS. THROUGH THE GLASS OF THIS CASE MAY BE DIMLY SEEN ANOTHER CASE WITH THE WEDDING VEIL OF THE EMPRESS ELIZABETH OF AUSTRIA, LENT BY MRS. E. F. HUTTON.



the 17th and 18th centuries, reaching its best production with the Louis XVI style.

“After that time decadence occurred again during the Revolution, the Empire and the Restoration, when oddity and lavishness displaced style and character; fads, fancies and ‘Art nouveau.’ Renovation of the style of Louis XVI, with modern improvements in mounting stones,—were brought about by ‘Maison Cartier.’

“The various problems that have to be solved in making jewelry out of precious stones are: solidity, flexibility, relief, ‘modelé,’ etc.”

There followed about 50 lantern slides showing various periods in the making and use of jewelry, from Medieval times to our days; among them English, Russian, French, and other models,—also the “Thiers” pearls and the Hope diamond.

About a hundred members and their friends attended the lecture and studied the exhibition afterward in the adjoining gallery. The quality of the laces was such that they did not depend in the least on historical association for their interest, as they would have made an excellent exhibition in themselves, but to summon the mental images of the famous personages for whom these lovely things were made, served to lend much added glamour. Practically all the principal types of lace were represented, and by examples of beautiful quality, as would be natural in laces so many of which were made for royalty. Among the oldest pieces was a part of a chalice-veil with the heraldic devices of the Borghese family worked in the early type of punto in aria, lent by Mrs. G. C. Speranza, and a very beautiful Alb of about the same period with borders and medallions of the same type of lace, with the double-headed eagles of Austria, lent by Mrs. Fahnestock.

Antique jewels were lent by the following persons, (members and their friends):—

Mrs. F. Allen, an antique watch and a jewelled “poucet-box.”

Mrs. Cameron Bradley, a Portuguese jewel, 17th century.

The Brooklyn Museum, two sets of Victorian jewelry, gold with colored enamels and jewels.

Mr. Pierre Cartier, a pair of diamond earrings of the Empress Maria Theresa, and the clasp from the necklace of Madame Thiers.

Mrs. S. V. R. Crosby, a necklace and parure of seed-pearls in an old case.

- Miss L. F. Delano, a collection of rings of the eighteenth century in an antique case marked "Quizille & Lemoine, 7, Quai Conti."
- Mrs. Dows, two old Rose diamonds, set as a pendant.
- Princess Serge Gagarine, a jewel of pearls and enamel, given by the Empress of Russia to the Grandfather of the present owner.
- Mrs. C. A. de Gersdorff, a carriage-clock of wrought silver given by Count Zinzendorff to the Great-grandfather of the present owner.
- Mrs. G. B. de Gersdorff, a necklace and parure of seed-pearls in an antique case.
- Mrs. Morris Hawkes, several pieces of eighteenth-century jewelry.
- Miss A. M. Hegeman, a set of opals, set with diamonds, given by Napoleon III to the singer, Mme. Favart, and a ring, opal set with diamonds, formerly belonging to Queen Isabella of Spain.
- Mrs. J. Herbert Johnstone, an enamel and pearl brooch, a gold pendant, an enamel and pearl necklace.
- Mrs. I. A. Josephi, a jewel of wrought gold and enamel, type of Cellini.
- Mrs. L. V. Lockwood, an oval brooch set with yellow sapphires, 18th century, an enamel ornament, late 18th century, and a piece of mourning jewelry, early 19th century.
- Mrs. J. C. Rogerson, a collection of Russian jewelled snuff-boxes; a box of gold and jewels with a "singing bird"; and various other pieces formerly belonging to members of the Russian aristocracy.
- Mrs. J. Montgomery Sears, an antique Greek pendant of gold, with a head in relief, and a chain of delicate workmanship, a Persian pendant, a pair of Persian earrings, a Portuguese pendant and pair of earrings, a Portuguese religious order, a pair of Spanish paste earrings, a pair of earrings of amber and enamel, a pair of earrings of paste and pearls, an intaglio ring, a Greek ring, and a pair of old English paste earrings.
- Miss Edith Wetmore, a pair of Rhinestone shoe-buckles, 18th century, three diamond brooches, in graded sizes to ornament the front of a dress, 18th century French, and a Cameo ring of the period of Henry III of France.
- Miss Gertrude Whiting, an East-Indian ornament of gold, jewels and enamel.
- Lent anonymously were two very beautiful diamond ornaments,

French, of the eighteenth century, an exquisite piece of sixteenth century work with enamel and jewels, and a flounce of Brussels lace made for the marriage in 1708 of Elizabeth of Brunswick and the Arch-Duke Charles of Austria.

Laces were lent as follows:—

Altman & Company, a dress of Alençon lace formerly belonging to the Empress Marie-Louise.

Mrs. Albert Blum, a flounce of Brussels lace "Point d'Angleterre à brides picotées," made for the Empress Maria-Theresa of Austria, a fan of very fine Brussels lace, with carved ivory sticks, made for the wedding of the Portuguese Princess Madalena Theresa who married Ferdinand VI of Spain in 1729, and a handkerchief, embroidered on muslin for the Empress Eugénie.

Mr. H. W. Blumenthal, a wide flounce of "Point de France" with the crown and monogram of the Queen Marie-Leczinska.

The Brooklyn Museum, a flounce of French needle-point with Napoleonic bees, a "Doge's Collar" of heavy bobbin lace, and a waistcoat of Alençon lace, of the later eighteenth century.

Mr. and Mrs. DeWitt C. Cohen, a fan of Argentan lace, made for a French Princess, of the middle of the 18th century, and strips of Valenciennes lace formerly belonging to the Empress Eugénie.

Mrs. Harris Fahnestock, an Alb with borders, strips, and inserted motifs of "Punto in aria" with double-headed eagles; Venetian, early 17th century; a border of Venetian "Punto in aria" with the arms of the Pallavicini family, and a large cover of filet with gold thread worked in heraldic devices, mottos, emblems, etc.

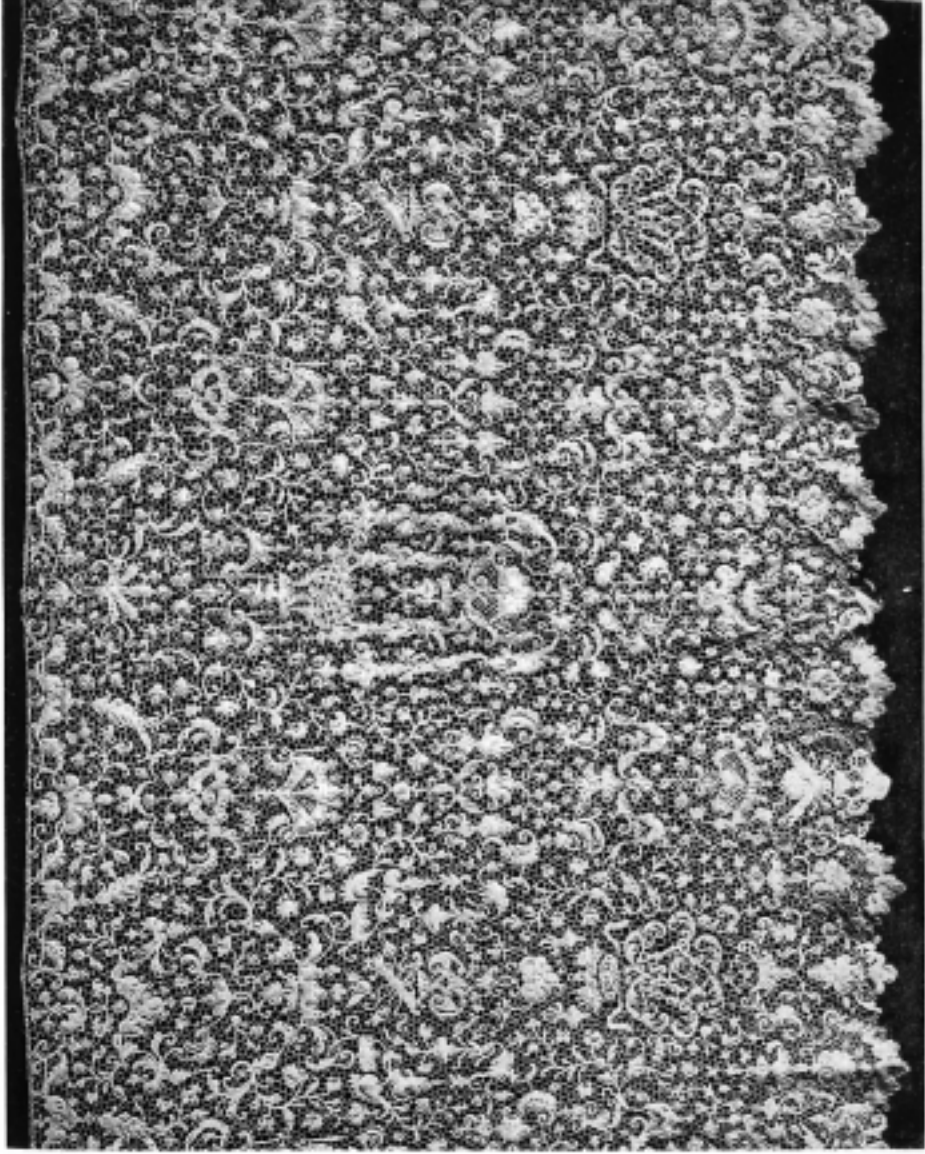
Miss L. W. Fosburgh, a border of "Punto in aria" of the 16th century.

Mr. R. C. Greenleaf, a piece of Lille lace, approximately circular, about ten inches in diameter, with the arms of Napoleon, a cuff from an Alb, of Burano lace made for Pope Clement XIII (Carlo Rezzonico), in the middle of the eighteenth century, and a border of "Punto in aria" with the arms of the Mainenti of Vicenza.

Mrs. J. W. Haven, a strip of lace of the eighteenth century.

Miss A. M. Hegeman, a border of Brussels lace made for the Empress Marie-Louise, with the monogram M. L. and Napoleonic bees.

Mrs. E. F. Hutton, the wedding veil of Brussels lace, worn by the Em-



FLOUNCE OF POINT DE FRANCE  
SHOWING THE CROWNED MONOGRAM OF MARIE LEZINSKA. FROM THE COLLECTION OF MR. H. W. BLUMENTHAL

- press Elizabeth of Austria, and other Princesses, and a flounce of Brussels lace made for Queen Henrietta Maria of Belgium.
- Mr. J. Krakeure, a strip of narrow lace, Valenciennes, with the monogram and crown of Peter the Great.
- Mrs. Wm. H. Moore, a veil of Brussels applique on "vrai droeschel," with monogram of Marie-Louise and Napoleonic bees.
- Mrs. C. C. Pell, a flounce of Alençon lace, made for the Empress Eugénie of the same design as one now in the Lyons Museum, which was made for Queen Marie-Antoinette.
- Miss Marian Powys (The Devonshire Lace Shop), three handkerchiefs of Valenciennes and Brussels lace made for Queen Marie-Henriette of Belgium, a dress of Alençon lace made for the Empress Eugénie, and a large cover of fine Brussels lace made for the Empress Elizabeth of Austria.
- Mrs. H. L. Satterlee, a flounce of Brussels appliqué on "vrai réseau" with the initials of the Empress Marie-Louise and Napoleonic bees.
- Mrs. G. C. Speranza, a piece of "Punto in aria" Italian, late 16th or early 17th century, part of a chalice-veil with the Paschal Lamb and heraldic emblems of the Borghese family.
- Miss E. Trevor, a piece of Venetian lace.

## ROYAL LACES AT THE METROPOLITAN MUSEUM OF ART

FOLLOWING the Cartier show, the Metropolitan Museum arranged an exhibition of laces and costume accessories associated with royalty that remained open during December and part of January attracting a large number of visitors. While some of the outstanding features were laces that were among those shown at Cartier's, there were also many interesting documents from the Museum's permanent collection which were supplemented by reproductions of famous portraits of the different crowned heads for whom the laces were originally designed. One case held the flounce of Point de France<sup>1</sup> showing the monogram of Marie Leczinska in the intricacies of the pattern. In an adjoining case the Le Brun portrait of Marie Antoinette was combined with the Museum's beautiful flounce of Brussels "Angleterre," the wedding lace of Elizabeth of Brunswick and Charles VI, the grandparents of this Queen, a narrower strip of the same lace in which the monogram of Elizabeth was replaced by that of her daughter, Marie Theresa, and a wider flounce of Brussels, belonging to this Empress, designed with the crowned Austrian eagle and the order of the golden fleece.<sup>2</sup> Directly below in a small table case was displayed an embroidered bodice and some lace from the wardrobe that once belonged to the unfortunate Queen of Louis XVI.

On the same side of the room a second large wall case held a number of objects associated with child life. Here the central feature was the Le Brun portrait of the children of Marie Antoinette, the Dauphin and his sister and an embroidered jacket<sup>3</sup> said to have been worn by the Dauphin. Among other things of equal interest were a lace christening

robe from the court of Spain; a pair of little shoes worn by Queen Victoria,<sup>4</sup> and a pair of miniature clogs that once protected the feet of the daughter of Charles I.<sup>4</sup>

The adjoining wall case and two small table cases held laces of the Napoleonic era; a fragment of a dress that once belonged to Josephine; the wedding veil<sup>5</sup> of Marie Louise and a piece of lace designed with her monogram surrounded by a wreath of laurel. With these were shown notable portraits of Napoleon and his two empresses.

The Netherlands were represented by a strip of fine bobbin lace in which the crowned monogram of William of Orange alternates with the Belgian lion and amorini; a delicate piece of old Valenciennes bearing the crowned monogram of Peter the Great, probably made for that monarch during his sojourn in Holland, while the wedding veil<sup>6</sup> of Hapsburgs, worn by three unhappy brides of that royal household, and two handkerchiefs from the collection of Henriette of Austria, second wife of Leopold II, record the marvelous technique attained by the Belgian lace-makers of the early nineteenth century.

Among the ecclesiastical pieces shown were an embroidered vestment for a statuette of the Blessed Virgin from the Treasury of L'Hospital de Joinville (haute Marne), made for Rene II Duke of Lorraine, who married Philippine de Gueldres in 1506; the Borghese chalice veil<sup>8</sup> and two splendid flounces, one a Brussels "Angleterre" from the collection of the Cardinal Hohenlohe<sup>8</sup>, the other an exceptionally fine example of Brussels applied lace on *vrai ré seau*, worn by the Cardinal de la Fare at the Coronation of Charles X at Rheims in 1824.

While these laces were on view more than 15,000 persons visited the galleries.

Laces were lent from the following collections: <sup>1</sup>Mr. H. W. Blumenthal. <sup>2</sup>Mrs. Albert Blum. <sup>3</sup>The Florence Blumenthal Collection. <sup>4</sup>Mrs. Dewitt Clinton Cohen. <sup>5</sup>Mrs. W. H. Moore. <sup>6</sup>Mrs. Edward S. Hutton. <sup>7</sup>Mrs. Gino Speranza. <sup>8</sup>The late Mrs. John E. Parsons.



FLOUNCE OF BRUSSELS "ANGLETERRE"

SHOWING THE CROWNED AUSTRIAN EAGLE BETWEEN AMORINI, BEARING THE CROWNS OF SPAIN AND AUSTRIA, ALTERNATING WITH THE ORDER OF THE GOLDEN FLEECE. FROM THE COLLECTION OF MRS. ALBERT BLUM.



## FIELD NOTES

**O**UR readers may be interested to know that the following list of old pattern-books for embroidery and lace are in the collection in the Print Department of the Metropolitan Museum of Art. Modern reproductions of most of them, and of many others (more suited for reference by those in search of working patterns) will be found in the Library of the Museum.

### LACE PATTERN BOOKS

#### Metropolitan Museum—Print Department

Zoppino, Nicolo	Convivio delle belle donne	Venice, 1532
Anon	Ein ney Furm Bucklein	Cologne c. 1528-1529
“	(Gastel?) Ein new getruckt model Buchli	1529
Quentell, Peter	Eyn new kunstlich boich	Cologne, 1529
“	“ Eyn neue kunstlich moedelboech	Cologne, 1532
“	“ Eyn new kunstlich modelbuch	Cologne, 1544
Floetner, Peter	“Wyssenbachscher Ausgabe”	Zurich, 1549
Anon (Jerome de Gormont?)	Livre de Moresques	Paris, 1546
Gulfferich, Herman	Modelbuch aller nehens und stucken	Frankfurt, 1553
Vavassore, Giovanni Andrea	Esemplario di lavore	Venice, 1554
Pagan, Mattheo	Ornamente delle belle & virtuose Donne	Venice, 1554
“	“ Giardineto novo di Punti Tagliati	Venice, 1554
Calepino, Geronimo	Splendore delle virtuose giovani	Venice, 1564
“	“ Lucidario di recami	Venice, 1564
Ostaus, Giovanni	La Vera Perfettione del Disegno	Venice, 1567
Vinciolo, Federic de	Les Singuliers et Nouveaux pour- traicts	Paris, 1588
Parasole, Isabetta Catanea	Studio delle virtuose dame	Rome, 1597
Sibmacher,	Schon Neues Modelbuch	Nürnberg, 1597
Jobin, B.	New Kunstlichs Modelbuch	1600
Vecellio, Cesare	Corona delle nobile et virtuose donne	Venice, 1601
Florini, Matteo	Fiori di ricami	Siena, 1604
Tozzi, P. P.	Ghirlanda di sei vaghi fiori	Padua, 1604
Mignerak, M. M.	La Pratique de l'aiguille indus- trieuse	Paris, 1605
Latomus, Sigismund	Schön neues modelbuch	Frankfurt, 1608
Parasole, Isabetta Catanea	Teatro delle nobile et virtuose donne	Rome, 1616

## BOOK NOTES

**T**HE PEASANT COSTUMES OF EASTERN EUROPE, by Max Tilke, 96 color plates with 32 pages of English text. New York, E. Weyhe, 1925. \$25.00

This volume, similar to the same author's *Oriental Costume*, is issued to meet the needs not only of the student of historical costume but also of the practical designer and theatrical costumer, for the costumes are presented in such a way as to show the actual cutting and sewing directions. It can, therefore, be useful to those who actually make costumes as well as furnishing ideas for the original costume designer. The costumes of Greece, Albania, Macedonia, Hungary, Poland, Russia, and Lapland are illustrated. The 96 color plates are noteworthy as being produced by a newly perfected color offset process.

**DOMESTIC NEEDLEWORK.** Its Origins and Customs throughout the Centuries, by G. Saville Seligman & Talbot Hughes. Large folio with 32 color plates from paintings made by Mr. Hughes, and 100 illustrations in half-tone, showing altogether 500 items. The English edition is strictly limited to 500 numbered copies. The volume will be bound in full cloth. Price £6. 6 s. net. 1926. London, *Country Life*, 20 Tavistock Street, Covent Garden. Paris: Firmin-Didot et Cie, 56 rue Jacob. New York: Charles Scribner's Sons.

**SECULAR ART OF SKYROS.** Angelikes Chatzemichale. Athens, 1925, Macris & Co. This volume on the Secular Art of Skyros deals with the peasant industries of the country, especially the embroideries of which there are many illustrations. As the text is in Greek it is to be hoped that it may soon find an English translator so that its valuable subject matter may be made available to a larger number of readers. This publication may be seen in the Library of The Metropolitan Museum of Art, New York.

COPTIC AND ISLAMIC TEXTILES, by W. F. Volbach and Ernst Kuehnel, with introduction and critical notes in English and 100 full-page plates of which 40 are in color. New York, E. Weyhe, 1926, \$27.50.

An important work for the first time treating of this subject in a scholarly way and reproducing practically all the extant motives and examples of Coptic and Islamic textiles found in Egyptian graves. A number of whole garments are shown as well as fragments of woolen, linen and silk materials. The book, in addition to its scholarly interest, is a rich storehouse of primitive conventionalized ornament which has had such an enormous influence on modern design.



PERFORATED PAPER PORTRAIT  
OF THE DUCHESS OF ANGOULÊME, 1816. FROM  
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PUBLISHED SEMI-ANNUALLY BY THE NEEDLE AND BOBBIN CLUB

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