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THE·NEEDLE·AND·BOBBIN
CLUB
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BULLETIN OF THE NEEDLE AND BOBBIN CLUB

VOLUME X

NUMBER 2

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Courtesy of the Pauahi Bishop Museum

A REGAL HAWAIIAN IN FEATHER CLOAK, HELMET AND LEI.
CARRYING FAN AND ROYAL *KAHILI* STANDARD

LYDIA BROWN, SPINSTER

NOTES ON THE INTRODUCTION OF SPINNING AND WEAVING IN THE HAWAIIAN ISLANDS 1830-37

MISS BROWN was one of the two or three pioneer social service workers in the Sandwich Islands, for most of her companions came to convert, rather than to supervise industry. But they all shared hardships that only consecration to a cause could induce one to continue facing.

Mrs. Thurston, one of the first missionaries, records that on "Monday morning, April 3rd, (1819) the first sewing circle was formed that the sun ever looked down upon in this Hawaiian realm. Kalakua, queen dowager, was directress. She requested all the seven white ladies to take seats with them on mats, on the deck of the *Thaddeus*. Mrs. Holman and Mrs. Ruggles were executive officers, to ply the scissors and prepare the work. The four native women of distinction were furnished with calico patch-work to sew—a new employment to them.

"The dress was made in the fashion of 1819. The length of skirt accorded with Brigham Young's rule to his Mormon damsels—dresses '*have to come down to the tops of the shoes.*' But in the queen's case, where the shoes were wanting, the bare feet cropped out very prominently."

Lydia Brown, born at Wilton, N. H., 1780, crossed with the seventh company on the ship *Hellespont*, one hundred and eighty-three days out from Boston. She writes soon after reaching her station:—

Sept. 21, 1836.

"I arrived at Wailuku July 13. In eleven days from that time, I began with the natives. Have succeeded as yet quite as well as I expected. I commenced with six females. In two weeks I took the seventh. In four weeks they spun enough for forty yards of cloth, thirty-seven of which I have wove, and shall send a piece of it to you. You will not expect it to be fine,

like cloth made with machinery, but will consider that the gown was made by Sandwich Islands females, and is their first effort of the kind. We hope for improvement. They have as yet manifested more interest in the business than I expected, considering their natural inclination to indolence. I have from the first dreaded the decline of the interest awakened by the novelty of the experiment, but I have not yet discovered any disposition to withdraw. They seem to consider it a privilege rather than a task. The business seems to meet the approbation of rulers and people. I have had a visit from the governor of Hawaii. He appeared much pleased, and wishes much to have the work commenced on that island. I do not discover any deficiency in intellect to discourage the hope that they may become an industrious people. They certainly take ideas about the work remarkably well, considering I have little knowledge of the language. When I was about to commence weaving, expecting the novelty of that would attract their attention so much that they would not card and spin to profit, I proposed to them to prepare some yarn nice as they could, I would assist about it, and would teach them to knit. They seemed pleased, and went about it with much patience. I began each of them a stocking. They soon took the stitch: and although it required considerable of my time for a few days, I had much pleasure in seeing them off from their mats, and on seats, busily employed, which was my main object in proposing it. That they might have some variety, I sat each of them to quill their own yarn, that they might become acquainted with handling yarn; and seeing the defects in it, might improve in spinning. I have spent eight or nine hours a day with them, for several weeks in succession. I have exercised two of the females a little in the loom. I think I can teach them to weave, which is by far the most difficult part of the business."

LYDIA BROWN.

In 1836 Miss Brown was at Wailuku. This location was agreeable to the wishes of the king, and of the subordinate chief who had the care of this district. The following extract is from a contemporary letter: "On the 30th of July Miss Brown commenced operations, took under her instruction six young women, the best that could be selected out of the multitude who were anxious to learn the art of making cloth. Two weeks after, the seventh was admitted, and since that the eighth has been partially connected with the business. These young women have been uniformly in-

dustrious, docile, and interested in their work. Miss Brown thinks their ability to learn the art is not at all inferior to that of young women in general in America, and the skill they have already acquired in carding, spinning, and knitting, is quite equal to her highest expectations. She considers them now good spinners, and one of them has commenced weaving a little. Two webs of cloth have been spun entirely by the natives, and woven chiefly by Miss Brown herself; and the third piece is now nearly completed, which will make in all ninety yards. There has been no difficulty as yet in obtaining cotton, and we anticipate none, as it grows spontaneously, and has been planted this year to a considerable extent. It is also of an excellent quality.

“It will be remembered that Miss Brown was sent to the islands with a view expressly to instruct the natives in the art of manufacturing cloth, and in other similar arts, which might contribute to their comfort and well-being, by introducing industry and some of the habits of civilized life.

“Some attention has also been given to knitting stockings. With this the young women are well pleased, and it will no doubt suit their habits and be a means of promoting industry among them.

“The present class having acquired the art of spinning, will soon be dismissed and another taken in, while perhaps one will be retained to learn to weave.

“The chief and people, as well as we ourselves, feel a deep interest in this experiment. Much depends upon it, in regard to the temporal and moral interests of the people. But we are not without our fears that the king and some of the higher chiefs will seize upon this, as they are apt to do upon everything valuable among the people, and turn it to their own private advantage. When Miss Brown’s first web was woven, the king immediately sent for it and has not returned it. Now this individual act may perhaps be regarded as an evidence of his interest in the work, rather than an act of oppression, but still it shows how exceedingly blind he is to all the principles of wise policy. When he should have stood ready to reward or encourage in some way those who had just commenced a new and useful undertaking, he snatched away the very first fruit of their labor. But this is a specimen of the way everything is managed in this country. Therefore the Christian public must not be too sanguine in their expectations.”

Another Missionary, J. S. Green writes:—

Wailuku, on Maui,

Nov. 21, 1836.

“You will hear from Miss Brown from her own pen, I presume. She lived with us about a year and a half, and is now with Mr. and Mrs. Armstrong [missionaries]. I shall do all I can to assist her, and I think she is doing well. My hopes are a good deal raised, and though our young chief lacks enterprise, yet there is another man Raauwai, the treasurer of the government. I think he will do a good deal in the line of cloth making. We need several wheel heads, also cards for cotton.”

In 1837 we read that “the quantity of clothing worn by the natives is, we think, annually increasing: and the frail native tapa is giving place more and more to the English fabrics and the English mode of dress. (The missionaries found the native women too enormous for the usual styles and patterns of the day, so the first successful pattern came to be cut from a nightgown, producing the Mother Hubbard *holoku* that has become standard.) Especially is this true at and near the mission stations. Perhaps no article of foreign manufacture is so much called for among the natives as our domestic cottons, and none is probably more useful to them.”

Volume I, of the Minutes of General Meetings of Sandwich Islands Missions, 1830–7, tells us that, “Two of the second class requested permission to remain in school, and they assist in instructing others.—One of them is about to set up cloth making at home.—On the whole, this branch of our missionary labor is prosperous.”

Then the Committee on the manufacture of cloth, begs leave to recommend:

“1. That the establishment be continued at Wailuku for the present as heretofore; and that a sum not exceeding thirty dollars be appropriated the present year from our treasury for the purpose of improving and enlarging the concern, as Miss Brown and the brethren of the station may deem expedient.

2. That any one of the brethren who may desire the removal of this establishment to his station, with a view to extend through the islands a knowledge of the art of cloth making, keep the subject in view during the present year, lay it before his people, correspond with Miss Brown on the subject, and present his wishes to the next general meeting.

3. That, whereas the pupils of the contemplated Female Boarding School at Wailuku are expected to be too young to learn the art of manufacturing cloth, for several years to come, therefore, that the vote of our last general meeting appointing Miss Brown as an assistant in that seminary, be rescinded.”

In 1839 the committee “having made such examination of the subject as was in their power, report that, since the commencement of the business, between 500 and 600 yards of cloth have been made at Wailuku (on Maui) under the care of Miss Brown. Had her health enabled her to prosecute the work, the amount of cloth manufactured would doubtless have been much increased.

“At Kailua, Governor Adams has made an effort to introduce the manufacture of cotton, and with some success. A considerable number of females have made good proficiency in the art of spinning; four young men have learned to weave; twelve pieces, four hundred yards of plain and twilled cotton have been manufactured, some of the latter were plaid. Most of the cloth was woven under the superintendence of a foreigner; one piece however was prepared and woven by the natives unaided.

“In view of these facts your committee are of opinion that it is desirable to encourage the manufacture. It is not clear to us that it will be a source of permanent profit, yet it may be introduced with advantage in the Seminary, and in families, in the present destitution of employment.”*

In 1839 we find Miss Brown was allowed one hundred and fifty dollars in advance. In 1840 this was raised to one hundred and seventy-five dollars and fifty dollars was allowed to build a workhouse. 1841, '42, '43 show the same amount appropriated: but 1844 gives one hundred and thirty-one dollars and twenty-five cents for nine months. Imports prospered and seem to have discouraged hand-weaving. From 1840–57 Miss Brown, so Mrs. Andrews at the Children's Cousins' Society says, was at Kaluaaha. In '57 Miss Brown lived at Lahaina, Hawaii; but she died in Honolulu, 1865.

The cotton Miss Brown used seemed of native growth, for shrub cotton is natural to Hawaii and the tropics—unless perhaps the kidney seeds or

*From Revised Minutes of the Delegate Meeting of the Sandwich Islands Mission. Honolulu Mission Press.

Brazilian cotton were introduced by Don Francisco de Paulo Marin, great grandfather of Mrs. Webb, Docent at the Pauahi Bishop Museum. There was from 1835-40 a cotton mill at Kailua on the Island of Hawaii. The tree cotton of Egypt and the Equator is poor in fibre. Cotton which is annual in our temperate zone, lives from two to forty years in the tropics. It is herbaceous cotton that is used in our South and in commerce: but its boll-weevil has not been introduced into the Territory of Hawaii, for the islands imported the long staple South Sea cotton. Moreover, the island ant attacks the weevil. Cut worms, however, are numerous in new fields. Its fibre is fine, but strong, and much used by yarn, lace, and silk manufacturers.

To H. M. Whitney belongs the initial credit for the encouragement of systematic cotton growing in the Sandwich Islands. He was a publisher and wrote up the subject in two languages, offering prizes, introducing machines and bringing seed from Boston, Massachusetts (1863). In 1866, 22,289 pounds were grown. Naturally the temporary cessation of southern industry during the Civil War revived and encouraged this fresh planting. But by 1874 the infant industry had ceased. It had been carried on entirely by uninitiated individual cultivators, and was overshadowed by the introduction of sugar.

In 1896 L. T. Timmons of Honolulu raised one hundred bolls or pods to a stalk—five times our southern output. Moreover, in half the time required on the mainland, he had a second harvest! In Louisiana cotton and cane grow side by side: why not on the eight large islands of Hawaii? One man it is claimed (Hawaiian Annual 1893-8, pp. 57-61: 1909-12, pp. 59-67) can tend ten acres in this moist, sunny section. Twenty pounds of seed sow an acre (pp. 149-152). Dr. E. V. Wilcox of the U. S. Experiment Station, claims that Guatemalan cotton could also be introduced. In 1905 W. M. Langdon brought over Queensland *Carabonica* from its originator, and in 1907 E. W. Jordan also tried it. The Timmons' boom was swamped by the interest in annexation (1898) and the increased investment and output of sugar caused thereby. Mr. Falkenberg has recently, I believe, tried some cotton planting.

Reverting to the early days, we find that in the girls' boarding school in 1839, were taught washing, ironing, sewing, braiding (of *Laubala* mats?) and silkworm feeding.



GATHERING MULBERRY LEAVES FOR SILK WORMS

THE SILKWORM, AND ITS CULTURE IN HAWAII

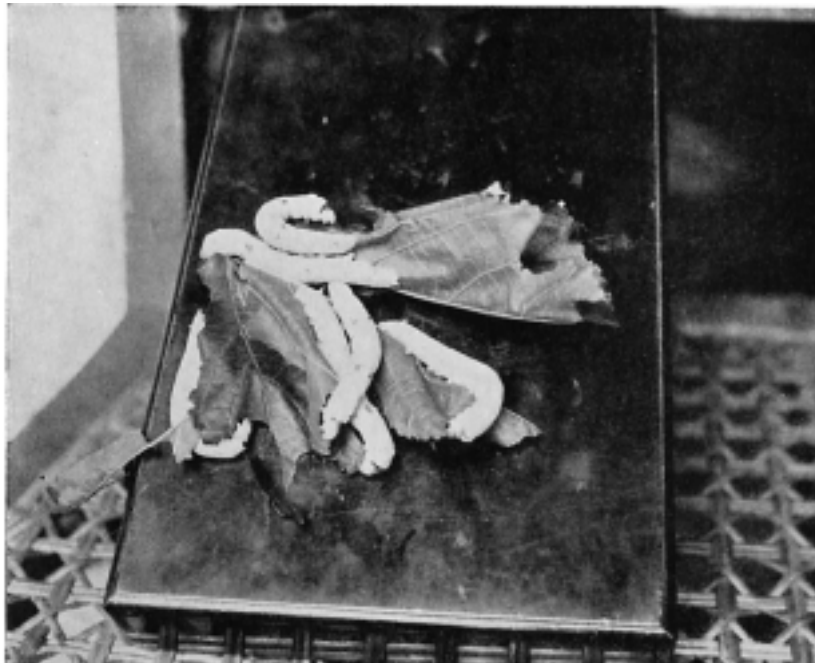
AN EXCEEDINGLY useful insect, long ago introduced into Hawaii, is the silkworm, *Bombyx Mori*. The first specimens were imported by the Missionaries with a view to encouraging the natives to take up this form of productive occupation. The experiment was given up, however, before anything definite came of it. Some say that the pious and faithful observance of the Sabbath as taught by the Christian fathers prevented the natives from gathering the fresh leaves to feed the worms on that day.

Wm. Alanson Bryan writes:

“More recent experiments have proved beyond a doubt that silk of a good quality can be produced in Hawaii with as little effort as in any silk country in the world. The mulberry, especially the white mulberry, *Morus alba*, does well in Hawaii. As the leaves of this plant are the

favorite food of the worms, it is anticipated that silk culture will yet flourish in the islands as one of the home occupations for the employment of women and children.

“The newly-hatched larvæ of the silkworms is black or dark gray and covered with long, stiff hairs. But as the worm moults, it becomes lighter and lighter in color until during the last of the larval period it is creamy white. The cocoon is spun by the worm about itself as a protection and a retreat in which to pupate. It ranges in color through several shades of white, green, cream and rose, and varies greatly in size. To secure the silk the cocoons are heated in water or in an oven until the insect is killed;



SILK WORMS EATING THEIR MULBERRY LEAVES

the end of the thread is then secured and the cocoon unwound. The adult insect is a beautiful creamy white moth with two or more distinct brownish lines across the fore wing, and with the abdomen and thorax thickly covered with wooly scales.

“From two to three thousand years before the Christian era, probably



BOMBYX MORI MOTHERS AND THEIR EGGS

five thousand years ago, the silkworm was well and favorably known in the Far East, where, in China, silk culture was a well-established industry."

American worms, however, proved poor till crossed with the Chinese. The Chinese alone produced too little. This mixed cocoon was a fine, easily reeled one, and the mulberries grew thick and heavy with a fourteen-inch leaf (Hawaiian Annual, 1912, p. 67). The little industry prospered after the crossing experiments till in 1840 came an unprecedented drought, which dried up the trees. They were, moreover, covered by a wood louse that exhausted them. Then by a plump, many-colored spider the size of a horse chestnut, and the creature's hard, firm web. A strong wind also blew and whipped the leaves, crusting them with salt. Then the planters gave up in despair!

GERTRUDE WHITING.



SILK MOTHS IN CULTIVATOR'S TRAY

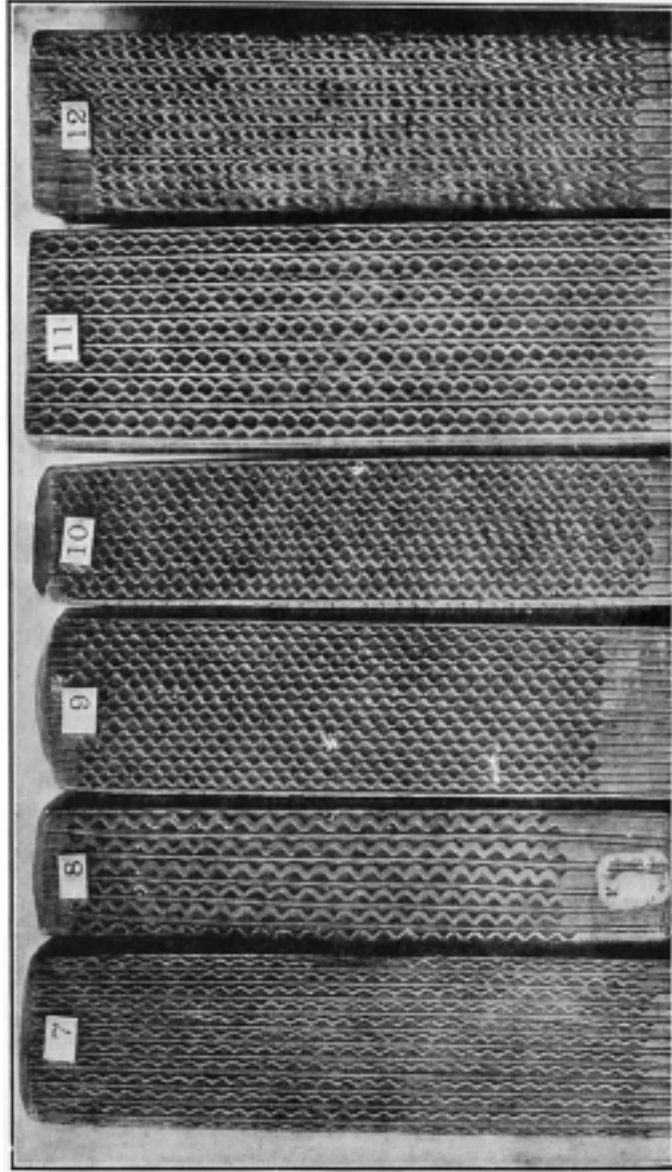


Courtesy of the Pauahi Bishop Museum
BAMBU PRINTING TYPES. THESE CURIOUS LITTLE BAMBU STAMPS WERE A FAR BETTER IF MORE LABORIOUS SUBSTITUTE FOR THE SAMOAN UPETE, AND THE SIMILAR WHOLESAL STAMP OF THE OTHER SOUTH PACIFIC GROUPS

THE THANKS of the Club are due to Miss Gertrude Whiting for procuring the accompanying cuts from Hawaii where they were lent her very kindly by the Pauahi Bishop Museum. They make a most interesting series of the ancient arts and crafts of the Hawaiian Islands.

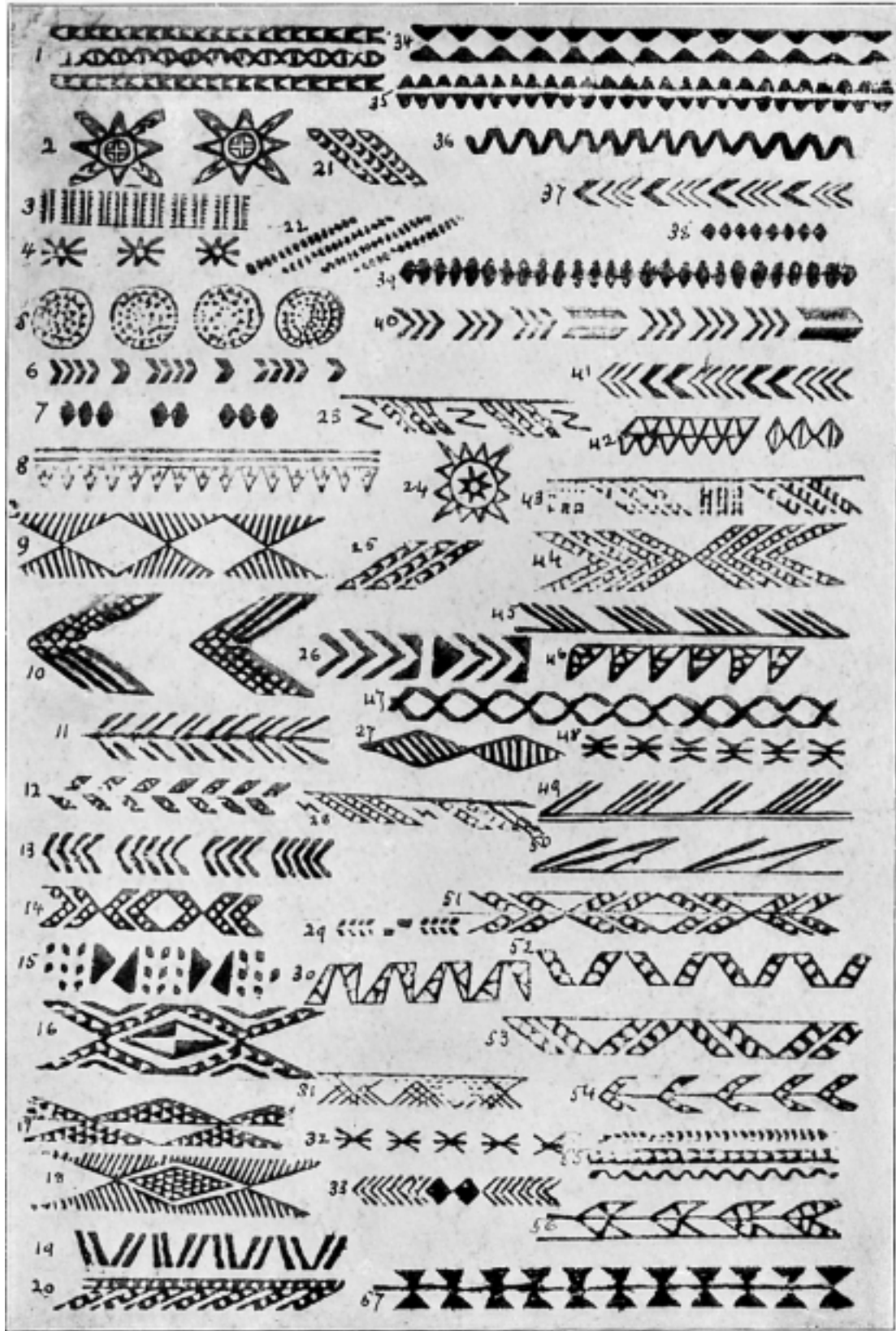


Courtesy of the Pauahi Bishop Museum
A CARVED SLAB OF PRINTING STRIP, SAMOAN SIAPO OR BARK CLOTH



Courtesy of the Pauahi Bishop Museum

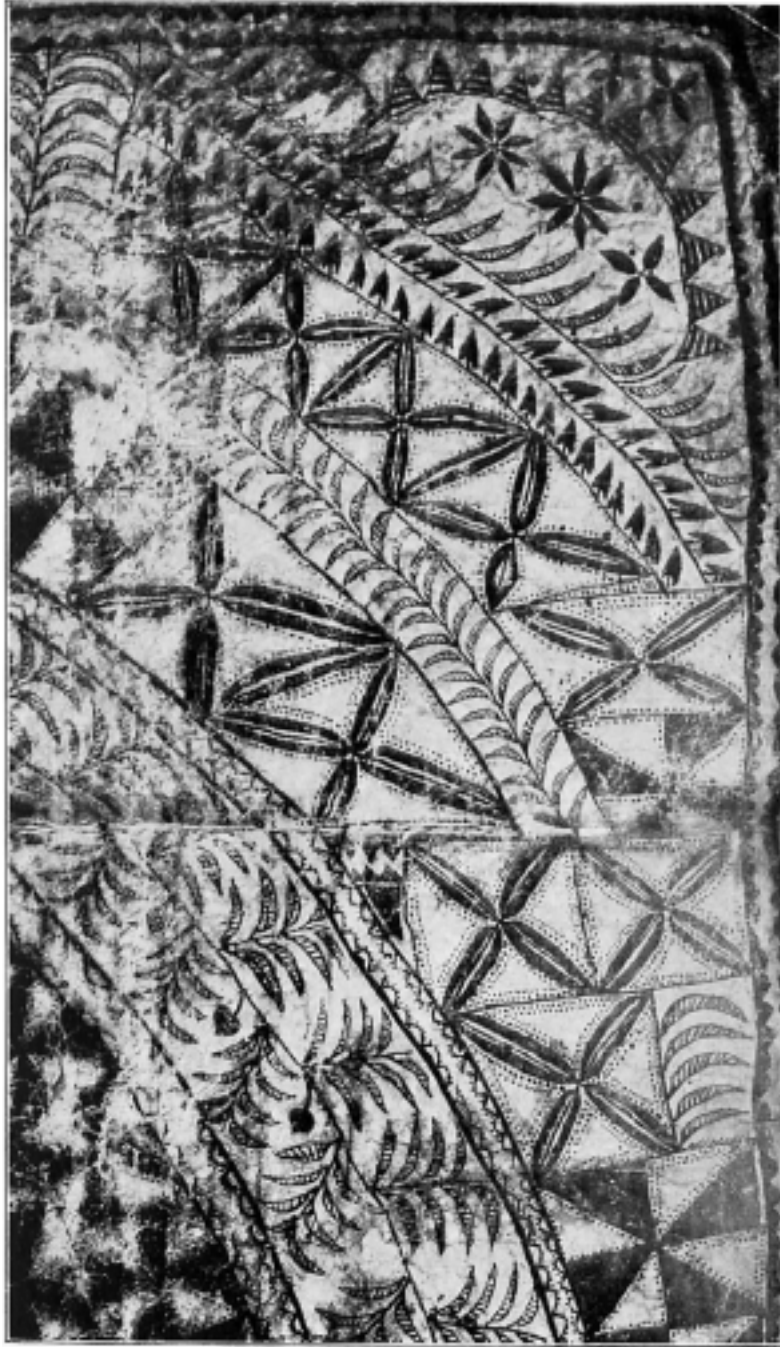
FORMS OF IE KUKU, OR HAWAIIAN TAPA BEEYLES



IMPRESSION OF BAMBU BARK-CLOTH STAMPS IN THE BRITISH MUSEUM



Country of the Papuan Bishop Marrow
 IMPRESSIONS OF BAMBU STAMPS IN DAMON COLLECTION. SUCH STAMPS ARE USED FOR THE COLORED
 DESIGNING OF TAPA CLOTH

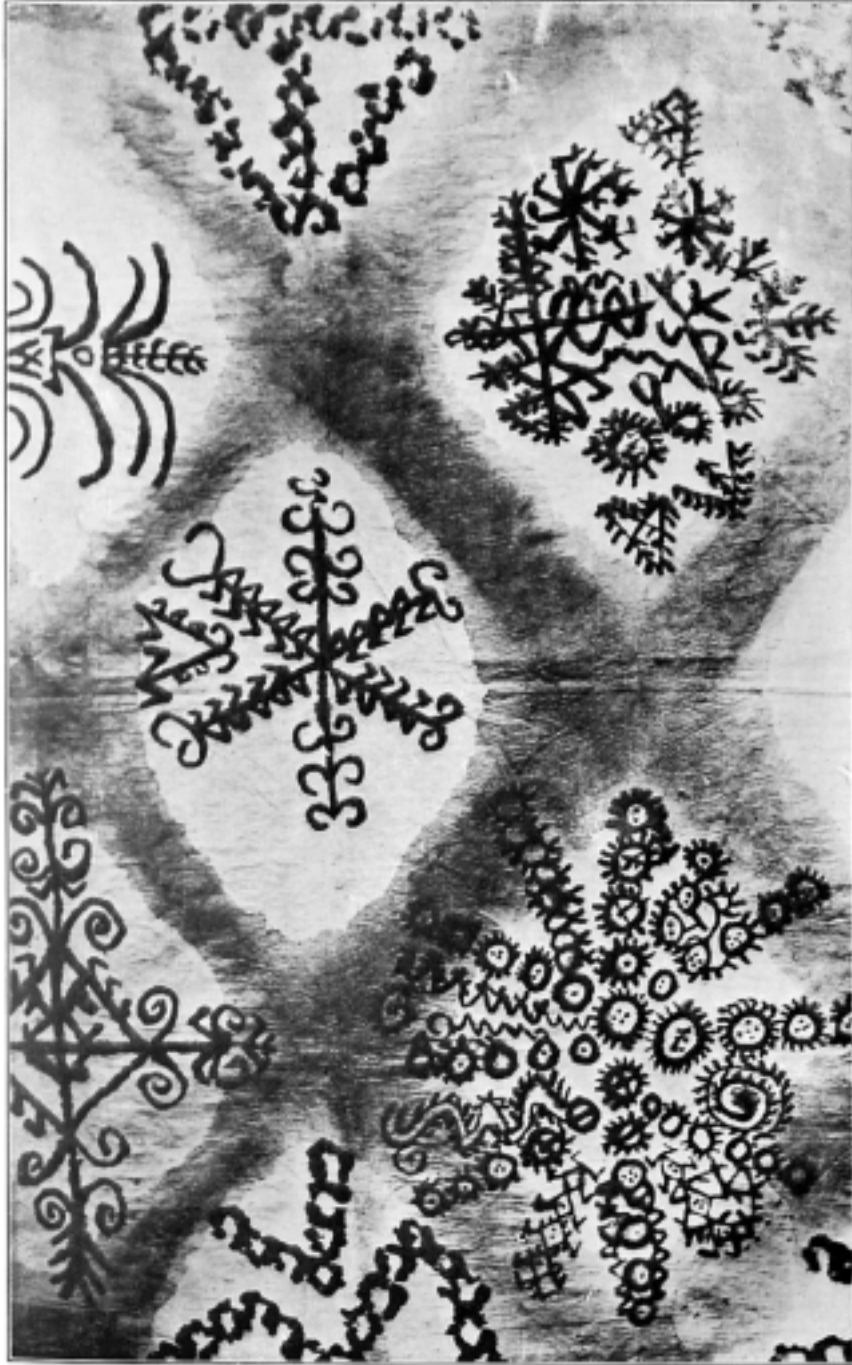


Courtesy of the Panahi Bishop Museum

TAPA FROM NIUE. THE WELL-WORN AND RATHER DIRTY TAPA FROM NIUE WAS ONCE THE PROPERTY AND DRESS OF THE KING OF THAT ISLAND. THE FLORAL PATTERNS ARE DRAWN WITH PATIENCE BUT NOT WITH A STEADY HAND. THE TARO LEAVES AND BANANAS ARE EASILY RECOGNIZED

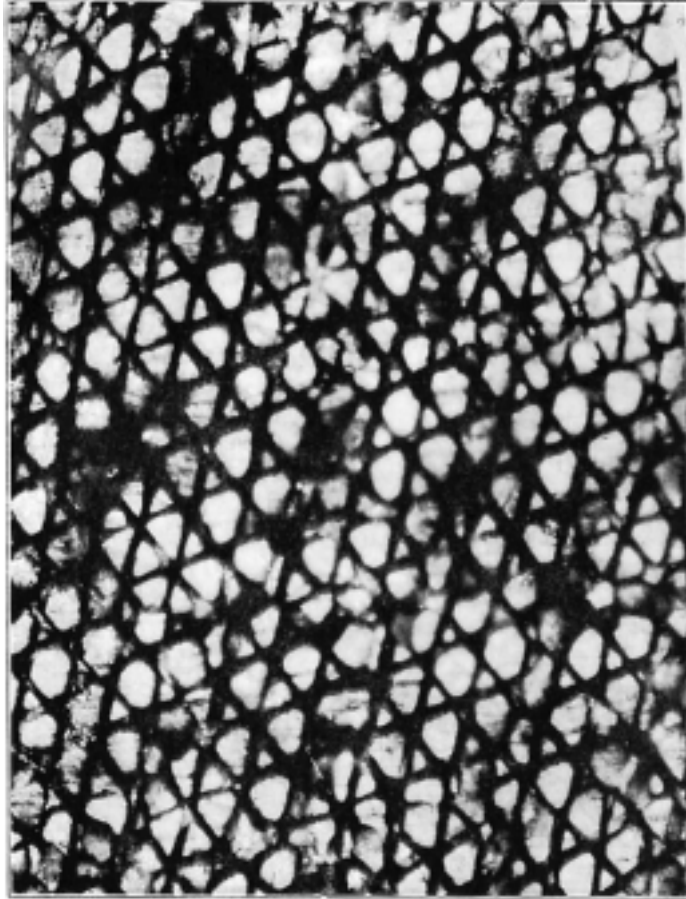


Courtesy of the Pauahi Bishop Museum
TAHITIAN TAPA. RED STAMPED ON YELLOW. THIS IS THE FAVORITE FERN PATTERN. IN BRITISH MUSEUM



Courtesy of the Penabhi Bishop Museum

THE DESIGNS OF THIS TAPA ARE (THE SAME AS KAPA—THE NATIVE POLYNESIAN SOUND LIES BETWEEN OUR "T" AND "K") IN BROWN ON WHITE, THE DUSKY BANDS BETWEEN THEM BEING YELLOW. IT IS HARD TO SAY WHAT THEY WERE INTENDED TO REPRESENT. THE USE OF THE SPIRAL SHOULD BE NOTED



Courtesy of the Pauahi Bishop Museum
KAPA BEATEN WITH HALUA UPENA, OPEN DIAMOND-SHAPE MESH. A THIN MOLE KAPA WITH MORE THAN FIFTY CLOSELY RULED LINES, THEN A BROAD RED BAND ON REPEAT



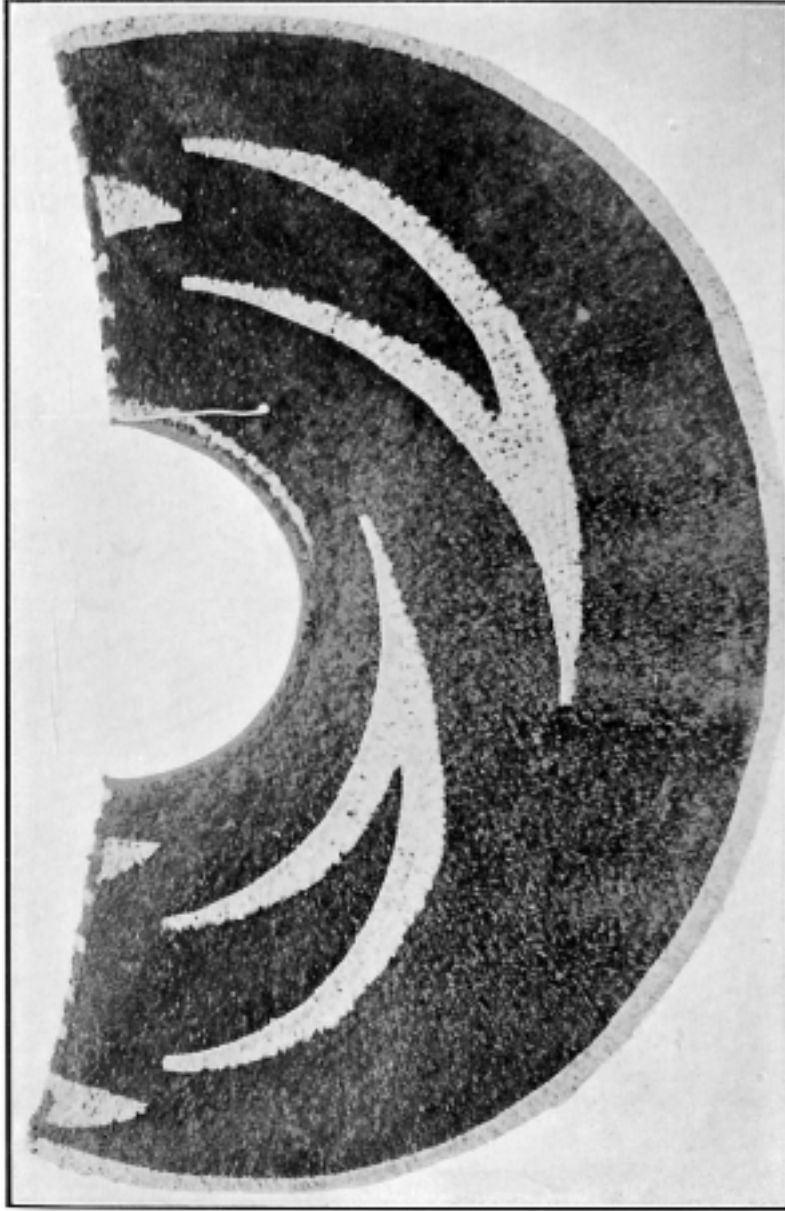
Courtesy of the Pauahi Bishop Museum

SOLOMON ISLANDS CLOTH AT THE BRITISH MUSEUM. DARK BLUE FIGURES ON A GRAY GROUND. THE LARGER FIGURES ARE OFTEN SEEN ON THE CLOTH FROM THIS GROUP BUT THEIR SIGNIFICANCE IS NOT KNOWN. THE MOST INTERESTING PORTION OF THE SPECIMEN IS IN THE LOWER RIGHT HAND CORNER WHERE THE OUTLINE HAS BEEN CARELESSLY FILLED IN WITH THE BLUE INCORRECTLY, AND AS THE MISTAKE COULD NOT BE EASILY CORRECTED, AS THE COLOR SOAKS THROUGH THE FABRIC, THE CORRECT OUTLINE HAS BEEN LEFT UNFINISHED. THIS SPECIMEN IS SUPPOSED TO BE REDUCED ONE-THIRD

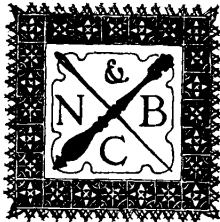


Courtesy of the Pauahi Bishop Museum

A FINE FEATHER-NETTED TAHITIAN GORGET



Courtesy of the Pauahi Bishop Museum
FEATHER CAPE, GRACEFUL WHEN HANGING WITH NATURAL FOLDS. THE FABRIC IS OF SOFT LITTLE RED AND GOLD FEATHERS. SEE BULLETIN VOL. IX NO. I.



CLUB NOTES

MADAME NADELMAN on November twenty-eighth, 1926, opened to Club Members her delightful Museum of Peasant Art that occupies a charming site overlooking the Hudson on the grounds of her residence at Riverdale. The peasant caps, head-dresses and embroideries, while only a small part of the very comprehensive group of peasant industries represented, proved of stimulating interest to the many visitors who enjoyed Madame Nadelman's courteous hospitality.

ON DECEMBER fifteenth the Club was entertained by Miss Hague who exhibited her own collection of embroideries and laces and also the Club's traveling collection of Embroideries that has since been augmented by several purchases and gifts and is now ready for circulation. Miss Hague's collection, assembled primarily for the purpose of study, includes many interesting examples selected from the viewpoint of historical sequence and quality of technique.

IT HAS been the policy of the Club at different times to supplement the BULLETIN by some brochure on the subject of lace. The Publication Committee takes pleasure in announcing that in accordance with such custom, a copy of "Notes on Laces of the American Colonists," a reprint from the Introduction of "Antique Laces of American Collectors," has been mailed to each member and subscriber with this issue of the BULLETIN.

ERRATUM

In Volume 10 No. 1, 1926, of the BULLETIN of the Needle and Bobbin Club, on page 18, in article by Miss Margaret Taylor Johnstone on "Ragusa, The Mystery Spot in Lace History," the caption to plate VII should read:

"Chalice-veil of Punto in Aria, Byzantine design, from Ragusa in Dalmatia, first half of SEVENTEENTH century."



DETAIL OF BRUSSELS LACE, EARLY 18TH CENTURY
FROM COLLECTION OF MISS MARIAN HAGUE



SAN BLAZ INDIANS WEARING NATIVE COSTUMES. SENT BY A CLUB MEMBER,
MRS. WILLIAM W. WHITESIDE, FROM THE CANAL ZONE

FIELD NOTES

TÖNDER LACE

FROM olden times this word has had a wonderful sound to the ears of Danish women. Copenhagen porcelain and Tönder lace stood for the finest and best to be had in our grand- and great-grandmothers' generations—the most valuable and the most respected. How many of us do not remember old ladies in the family showing with pride a piece of real Tönder lace and perhaps telling of the festive occasions on which it had been worn. But all this is now past history—so perhaps modern people will think. No, fortunately, not quite. The art of lace-making has taken its winter-sleep like the flower seed, and is now ready once more, under favorable circumstances, to bring forth its beautiful flowers and adorn us with its delicate creations.

Kings and Royalty have worn Tönder laces. King Christian IV wore them first of all, and only lately a Royal Princess had her trousseau trimmed with them. King Christian IV's diary tells about his purchases of Tönder lace in Slesvig, in 1619 in Valsbøl, and in 1620 in Flensborg,

where he writes that he bought them from a lace-maker. In 1639 it was a lacemaker from Österby in Daler County who found the first gold horn. In 1647 the King prohibited the import of lace from foreign countries, so that not so much money should pass out of the country. There is no doubt that he not alone bought Tönder laces but that he also used them personally, because the lace on the clothing he wore in the battle at Kolberg-heide in 1644 is by all connoisseurs judged to be from Tönder, although it only differs by a slight variation in technique from the Flemish ornamental tape lace.

In the 18th century Tönder lace-making was greatly increased. The town of Tönder had in 1717 only seven lace-makers. Twenty or thirty years after there were twenty-five. In 1741 it was ordained that no one be allowed to trade in lace, until he had sworn under oath not to beguile any lace-maker to emigrate, because no competition was desired, as the industry of lace-making was a considerable source of revenue to all Slesvig. It was not only around Tönder that the lace was made, but also in Haderslev, and even far into Aabenraa County. So as to prevent any lace-makers from escaping, a passport was required to travel in and out of the duchies, and for a time everything went well. But in 1760, a most alarming report came from the Magistrate in Tönder to the effect that a Captain of an old Oldenburg regiment, quartered in Tönder, had hired a competent lace-maker from the town to go to Rygen and stay at the house of a lady in high society, in order to instruct her and her family in the art of lace-making. The girl was refused permission to leave Tönder. She pretended to wish only to go to Copenhagen, but this also was refused. The Captain stated that he had hired the girl as a servant, and not as a lace-maker, and his valet offered to marry her, which he did, and as she consequently now was married to a man from an enlisted Oldenburg regiment, permission to leave could not be refused. The Tönder Magistrate used this occasion to complain about the quartering of soldiers in the town, as several girls had married musketeers, and, as most of them were foreigners, their wives in time could teach someone else the art of lace-making, and thus start foreign competition to the industry in Slesvig.

The trade in lace really was of great importance. In 1767 the County Magistrate, M. A. Holstein, writes in a report to Minister Bernsdorf.

“The lace trade is a very important thing, and I am quite sure that it brings more money to the district than the trade in oxen, horses, and all the other branches of trade there.” In 1780 about ten to twelve thousand people were working as lace-makers, and the sale of lace amounted to 117,000 Daler,* In 1805 the sale to foreign countries alone was over 260,000 Daler, but with this the highest point was reached. The styles changed, and the machine-made tulle, which was invented in 1809, was a great detriment to lace-making, and the sale fell off. However, it went up a little again when lace commenced to be used on all headdresses of the Danish Folk Costumes, and in the first part of the 19th century, when this took place, the lace really became typically Danish, while earlier it had been greatly influenced by Flanders, so that the best of it can hardly be distinguished from the Flemish. While at the latter part of the 18th century Binche and Maline laces had been the style, at the change of the century Lille-laces became the mode. They were easier and quicker to make than those from the 18th century, and they were now copied in Tönder lace. They were not, however, slavishly copied, but new motives were added and constantly varied. The designs are effective and as a rule consist of a large flower or ornamental figure on a foundation of tulle. The outer edges of the figures consist of parts with linen stitch, surrounded by a heavy contour thread, while the center is filled with rose ground, or another not too intricate foundation. It is this sort of lace which is considered the real Tönder lace. Even if all other sorts also are made around Tönder, people will not really acknowledge them, and this is in a way justified, as only this one kind is truly Danish (Tönder). It is also the one best known in Denmark, and always looked beautiful on the gayly colored Folk Costumes with their lovely silk headdresses and bright ribbons. It was something of an event when the peddler went from home to home with his pack with lace, ribbon, etc. Sometimes it happened that he persuaded the women to buy more than the men folks approved of, but one had to have lace for caps and collars! And even if poor people had but a single set of genuine Tönder lace, the well-to-do often had many. Also among the middle class there were many buyers of the real lace, and many otherwise economical housewives did

*A Daler is equal to about fifty cents.

not hesitate to buy lace collars, cuffs, etc. In spite of the comparatively large consumption all over the country, the price continually decreased. The worse came to the worst when Folk Costumes went out of style (1850-70). The new times brought with them increased employment for female workers, and it was not strange that the women sought better paid work, when one hears that one of the last women who supported herself entirely by lace-making, during a whole long life—one started at the age of six—besides the absolute essentials of life had only earned bedding for one bed. But even if one did not spend all one's time lace-making, it was not given up entirely. It became a domestic craft for leisure hours, and helped its maker to earn a little extra pocket money. Under foreign rule lace-making nearly died out, but after the burden of war was lifted, it awoke to life again. The old people have taken out their lace pillows, and the young are ready to carry on.

THE FOREGOING paragraphs were sent by Mme. Dagmar Schmiegelow, Secretary of the Ladies Society for Lace in Copenhagen. In an accompanying letter she says:—"The writer of the notes on Tønder lace is Miss Elna Mygdal, Curator of the Folksmuseum, and the first authority on lace in Copenhagen.

"A few years ago we formed a Society of Ladies who work for the improving of lace-making in Tønder, Slesvig, and to make the lace known all over the world and increase the sale of it. There are now about one hundred women working in the town of Tønder and its surroundings. We are working up many of the old designs and make very beautiful things. The Ladies of my committee hope that Americans when they go to Copenhagen will not forget to take back some Danish Tønder Lace which goes so well with the Danish china and Danish silver. It is for sale at the Women's Exchange in Copenhagen."

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