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BELGIAN LACE-MAKER

BELGIAN LACE-MAKERS AND THEIR ACCESSORIES.¹

A thread of gossamer! A lovely line
Set by a master in brave design;
A hand that toiled while spun the world through space;
Peace, patience, labor—then the Belgian lace!

Blanche Wilder Bellamy

BEFORE the World War when all Belgium had work, about fifty thousand women were employed in making those delicate linen flowers known as lace.

In the peaceful old cities of those days, when the weather was fine, lace-makers gathered at the doorsteps of their homes might be seen bending over their pillows rapidly manipulating their tinkling bobbins or, with quiet application, patiently working over the minute stitchery of the needle lace. These capable and thrifty mothers with their children beside them, always intent upon their work were, nevertheless, able to keep a watchful eye over their little ones and at the same time interest themselves in the life of the street and in the neighborly gossip that generally prevails when women are together. If bad weather confined them to their homes, each worker would then place herself in front of a window where a corner of the white curtain was drawn back to allow as much light as possible to enter; for in Flanders the light is often very gray.

In the evenings also these industrious women continued to ply their craft placing before their pillow a carafe full of clear water which served to concentrate the light of the lamp upon their lace. To soften the glare,

¹From the French by Mme. Lucie Paulis, translated by Gertrude Whiting.



FIG. 1

BELGIAN LACE-MAKER

FROM "TOOLS AND TOYS OF STITCHERY," BY GERTRUDE WHITING.

a few drops of sulphuric acid, in which they had plunged a silver centime, was added to the water, and this produced a transparent light green fluid that prevented the light from separating into prismatic rays. (Fig. 1.)

The whole general atmosphere that surrounded the lace-maker was quaint and old-fashioned, the homely dress of homespun or cotton print, gingham apron and little shawl topped by the stiffly starched white "bonnet" with its primly tied bow beneath the chin, were all in keeping with the rather stilted attitudes and movements of the workers as they plied the simple tools, that have remained unchanged through the centuries, handed down through many generations of lace-makers; for the methods and tools to-day are the same as those recorded in works of the old masters with whom the gentle lace-maker seems to have been a favorite subject. Take for instance the "Lace Maker" by Vermeer of Delft, a work of the seventeenth century, which shows a girl holding two bobbins in the uplifted left hand as she prepares to place a pin in the pattern in exactly the same way that our actual lace-makers do to-day. The cushion, absolutely identical with ours, is held by a support that differs from those of our lace-makers only by its elegance.

For our humble women have no luxurious work accessories. Their pillow or square of poplar wood is stuffed with sawdust and covered with blue cloth. The support upon which the pillow rests is a sort of well worn desk of beechwood, mounted upon a kind of crotched cog rail in such a way that the worker can regulate the desk according to the height of her chair. The desk is supported by a platform upon which the worker places her feet to steady the support and also to raise the knees, upon which rests the forward edge of the square pillow. (Figs. 2 and 2A.)

The bobbins are generally of very simply turned beechwood. Three types of them exist from which there is seldom any variation. They are sometimes made of box or of rosewood; but besides their greater cost these woods have the defect of being hard and they therefore require more care in the turning. Charming specimens of these bobbins are sometimes available, but they are not currently employed and may be properly classed as curios. (Fig. 3.)

To supply the bobbins with thread, the lace-maker employs an ordinary *dévidoir* or reel, and a *bobinoir* or winder. This winder reminds one of an old spinning wheel. It is made like a wheel turned by a hand crank,

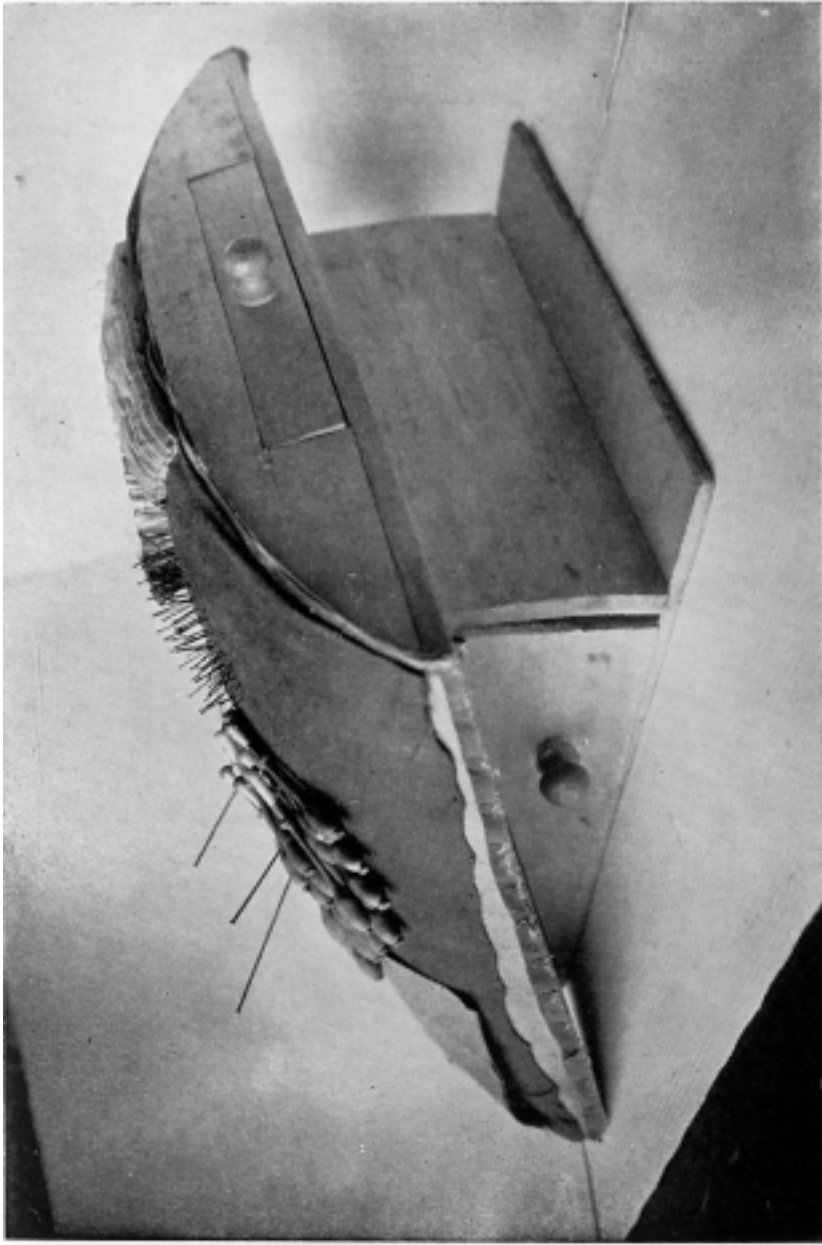


FIG. 2
SQUARE, STATIONARY PILLOW. REAR VIEW WITH DRAWERS CLOSED. COURTESY OF B. ALTMAN AND CO.

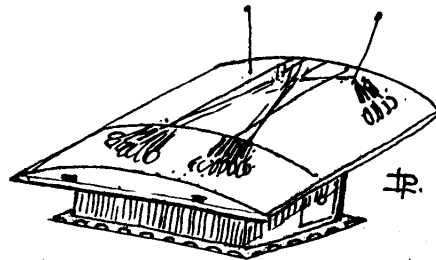
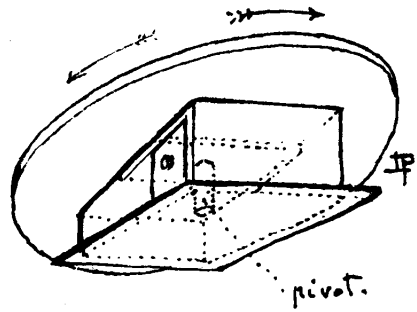
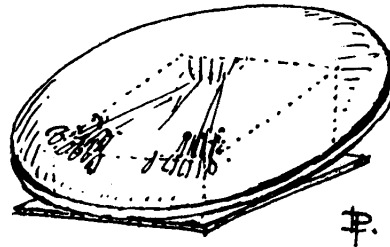


FIG. 2A

SQUARE, STATIONARY PILLOW



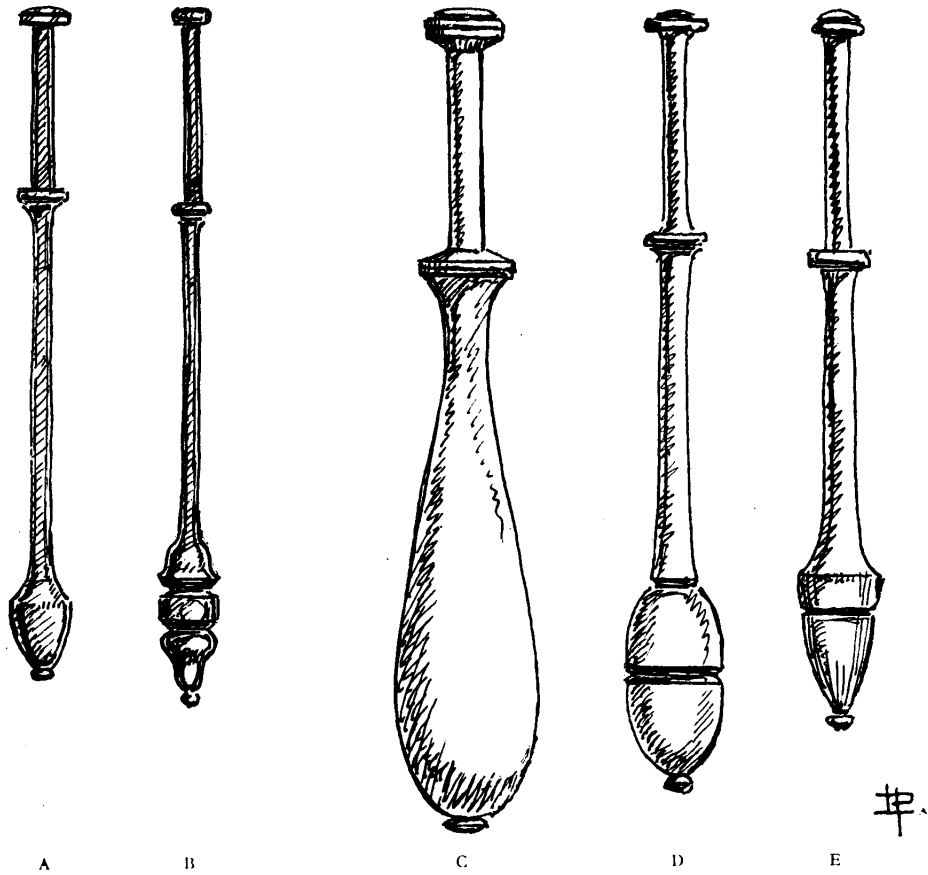
B



C

FIGS. 2A, B., C.

REVOLVING CIRCULAR PILLOW. B SEEN FROM BELOW. C. SEEN FROM ABOVE



A

B

C

D

E

FIG. 3

BELGIAN BOBBINS

A, B. ROSEWOOD

C, D, E. BEECHWOOD

of which the movement is transmitted to a sort of vise or clamp that holds the bobbin. The thread placed on the reel is tied to the spindle of the bobbin. The worker guides it with the left hand while with the right hand she turns the crank. Sometimes the apparatus for winding is altogether primitive. The bobbin is held in two notches cut in the parallel borders of a little wooden box without cover. The wheel is replaced by a simple metal ring, that the lace-maker attaches to her belt or apron, making the bobbin turn by rapidly pulling a stretched cord, which by successive motions always in the same direction, serves as a continuous, endless strap, passing from the ring to the bobbin.

The pillow, the support, the bobbins, the reel, the winder, a cushion and some tin pins, constitute all the accessories of a lace-maker. A very simple outfit, non-cumbersome, inexpensive. Thus, after the World War, throughout the devastated area where the horrors of war had ruined all kinds of industries, it was the lace-maker who was the most easily able to maintain a livelihood. When she could not do otherwise, she left her beloved village, moved a little farther on, and tried to take up her life of minute but tranquil labor, until the shells again obliged her to leave. Thus she moved back step by step before the terror of the invading forces without abandoning her most peaceful of employments. Those lace-makers who, happily, were able to remain in their homes, were not idle either. Thanks to kindly, overseeing help, which all Belgian hearts will remember, thanks particularly to America, towards whom we have contracted a debt of gratitude which we can never repay, these women were able to continue their fairy craft, though they were very humble, very poor little fairies, engaged in a task so minute and so slow that it requires the agility and the flexibility of the fingers of a child.

Thus it is that the apprenticeship of the lace-maker begins in early childhood. At fourteen years of age it is too late, she is "too old." She should begin about the sixth year in order to acquire sufficient dexterity; and every day after classes, little girls are engaged for several hours with their pillows. They are first taught to make very narrow lace, then more and more complicated models. But they do not change them until a certain number of meters have been made; until, if I may say so, they have exercised speed for a certain number of months. It is very evident that

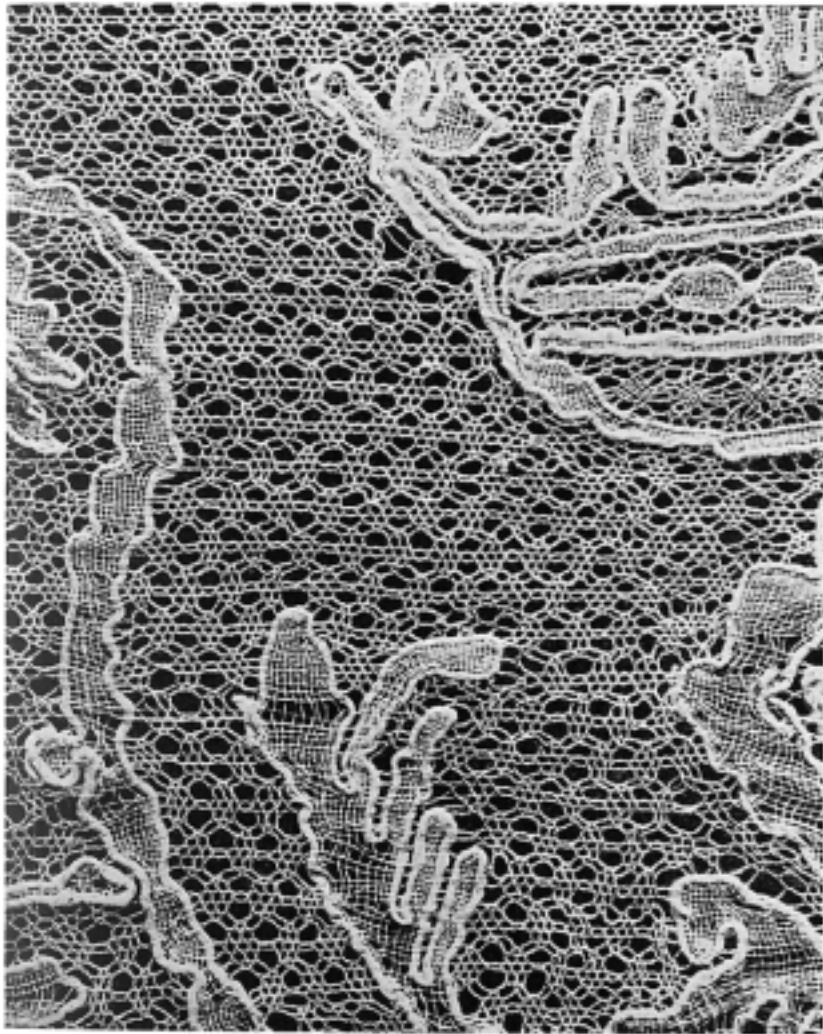
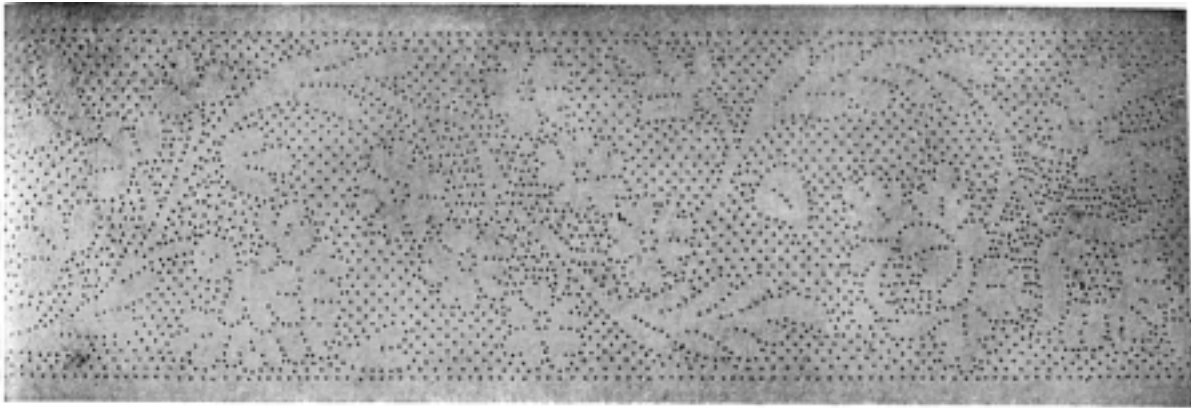
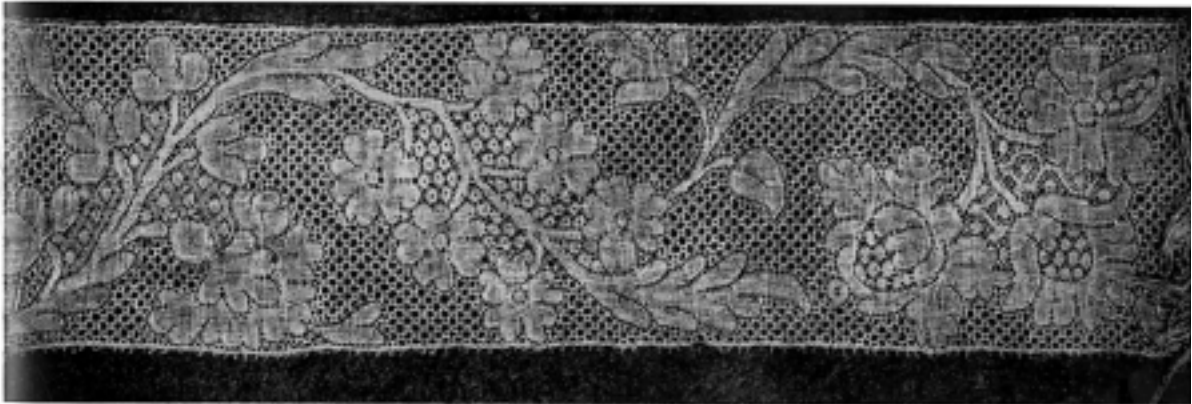


FIG. 4

Fond armure, ONE OF THE LESS-KNOWN BELGIAN LACE GROUND MESHES (ENLARGED DETAIL). FROM THE METROPOLITAN MUSEUM OF ART.



A



B

FIG. 5

- A. WHITE PAPER PRICKING, WITH DATE INDICATING THAT THE LACE HEREWITH WAS BEGUN IN 1775 AND FINISHED IN 1782
- B. BINCHE LACE WITH *cinq trous* GROUND, PRESUMABLY EXECUTED UPON A STRONG PARCHMENT, OF WHICH THE ABOVE PRICKING IS A MODEL THAT MIGHT BE USED IN PRODUCING A NEW PRICKING. NEARLY ACTUAL SIZE.



FIG. 6

CIRCULAR, REVOLVING PILLOW, DRESSED WITH BOBBINS, PATTERNS, ETC., READY FOR WORKING.
COURTESY OF B. ALTMAN & CO. FROM THE "TOOLS AND TOYS OF STITCHERY"
BY GERTRUDE WHITING.

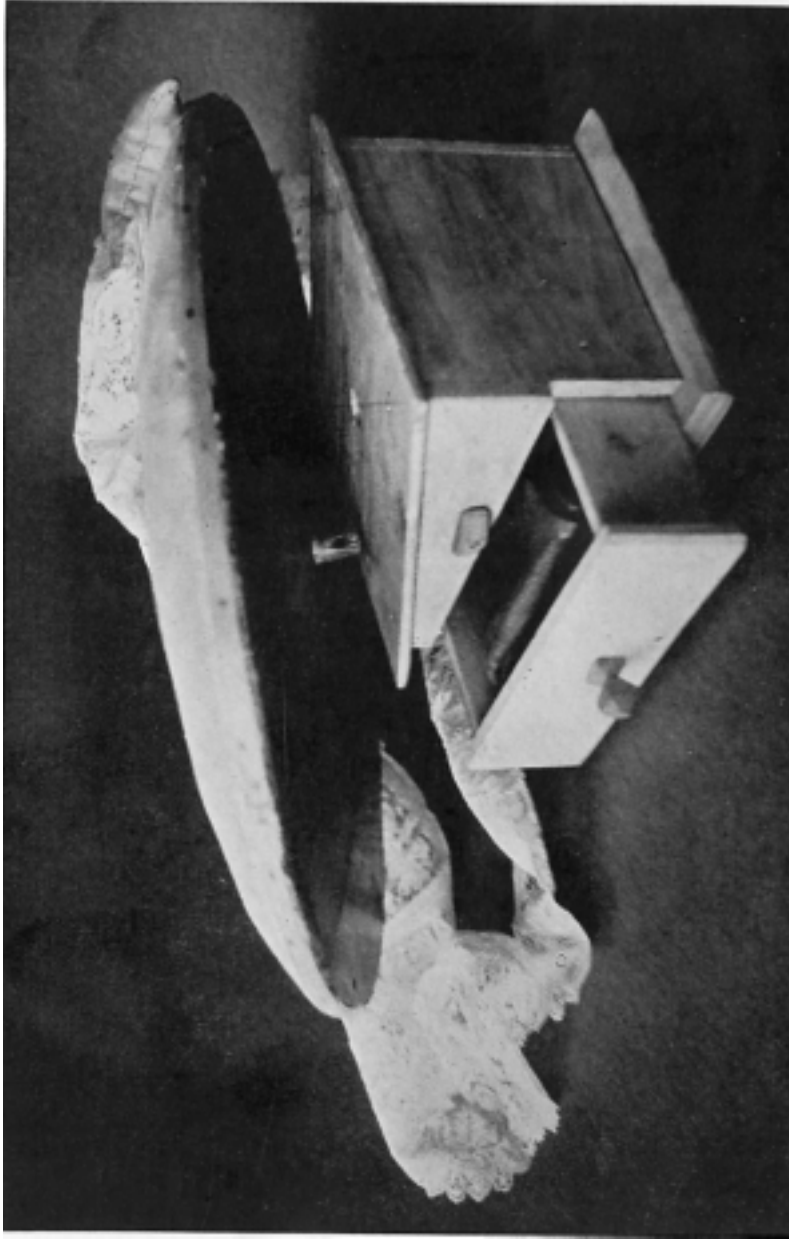


FIG. 6A.
CIRCULAR REVOLVING PILLOW FOR MAKING DUCHESS LACE, REAR VIEW, WITH DRAWER OPEN.

they cannot work very fast until they know their pattern by heart, which is not so difficult, the work of a lace-maker being very mechanical. Nothing is left to her initiative: the stitches are always executed in the same manner, and the patterns or "prickings" which bear the design of the lace, give at the same time the precise directions necessary to its execution.

In all laces with net backgrounds—those of Malines, (Fig. 4.) Valenciennes, Antwerp, Grammont and Lille and in the guipures, the holes destined to receive the pins are pricked in advance and therefore the worker does not have to feel her way as she goes. When the threads are twisted, tressed or woven, according to the desired effect, the lace-maker keeps them from ravelling by placing a pin in the prepared hole. She weaves, braids or twists the threads again, always by the same established motions, and again places pins, all of which requires only relative attention after she once knows her model well. (Fig. 5.)

The intelligent part of the work rests with the designer, inventor of models; with the pricker, who determines beforehand the places of the pins; and with the sampler, who translates the design into a model thread specimen; that is, an actual piece of lace.

Duchesse Lace, Rosaline, the work of Bruges, and the flowers destined to be applied on tulle, which one might call by the general term *dentelles à fils coupés*—free-hand laces—those with detached independent motifs, of which the technique is entirely different from the Malines, Valenciennes, etc., just described, are executed upon a round, movable pillow. This is composed of two parts: a lower stationary section, similar to the corresponding part of an immovable pillow; and an upper part, forming a sort of slightly domed disc, of variable size (fifty to seventy centimeters in diameter), below which is fixed a central pivot held in a hole drilled for it in the lower part of the pillow. According to the exigencies of the work, the lace-maker twirls the convex disc forming the cushion, properly speaking, so that the bobbins at the ends of the warp threads of this particular form of weaving, known as lace, always hang vertically. (Fig. 6.)

The patterns for laces of detached separate motifs do not give indications for pin placing. They are simple designs traced on dark blue paper. The worker fastens the pattern to the centre of her pillow; then she covers

the whole with a piece of coarse blue cloth, pierced in the middle by a circular hole three centimeters wide, which thus exposes only the bit of work in course of execution. The lace-maker then moves this cover as the work progresses. The function of this cloth is to protect the lace from possible soil, and at the same time to prevent the threads from catching upon the heads of the pins already planted in the pillow. All this being ready and placed within reach of the hand, and the *guipoir*—that indispensable little hook by the aid of which the pieces or parts of the lace are fastened one to the other—and a little cushion well supplied with short pins made of tin, the lace-maker can begin her work. This particular worker has not, like her colleague of the mesh laces, often great quantities of bobbins to manipulate; but as a rule, only fourteen to sixteen. She herself decides where to use pins. When she is conscientious, she places them very near together, and her weaving is both close and regular. But when she is over-anxious to see her work progress, or desirous of earning a little more, or perhaps too poorly paid, she scrimps on the number of times the weft thread passes from side to side and also saves pins; her weaving thus becomes thin and slazy, the details of the pattern distorted and the original line of the pattern lost; as a result the finished lace lacks consistency, color and character.

The astute merchant, in order to sell this mediocre product, does not fail to point out to his well-meaning customer the admirable lightness of such work. He asks a high price for it, establishing a supposed value, in the face of which the patron no longer hesitates. In reality, a lace to be beautiful should be of fine, regular workmanship, the quality depending upon the gossamer-like delicacy of the thread employed and by nothing else; and it is important that patrons of the industry should appreciate the fact that only by demanding high quality of work, can the lace-makers be encouraged and inspired to excel in their art.

Belgium's lace-makers have always been numbered among her great craftsmen. Our museums are full of marvelous specimens that are a tribute to the knowledge and professional skill of our women, a monument to their untiring patience and conscientious labor. In some of the museum's masterpieces the thread is of such inconceivable fineness as to be worth more than thread of gold; thread such as tradition avers was spun

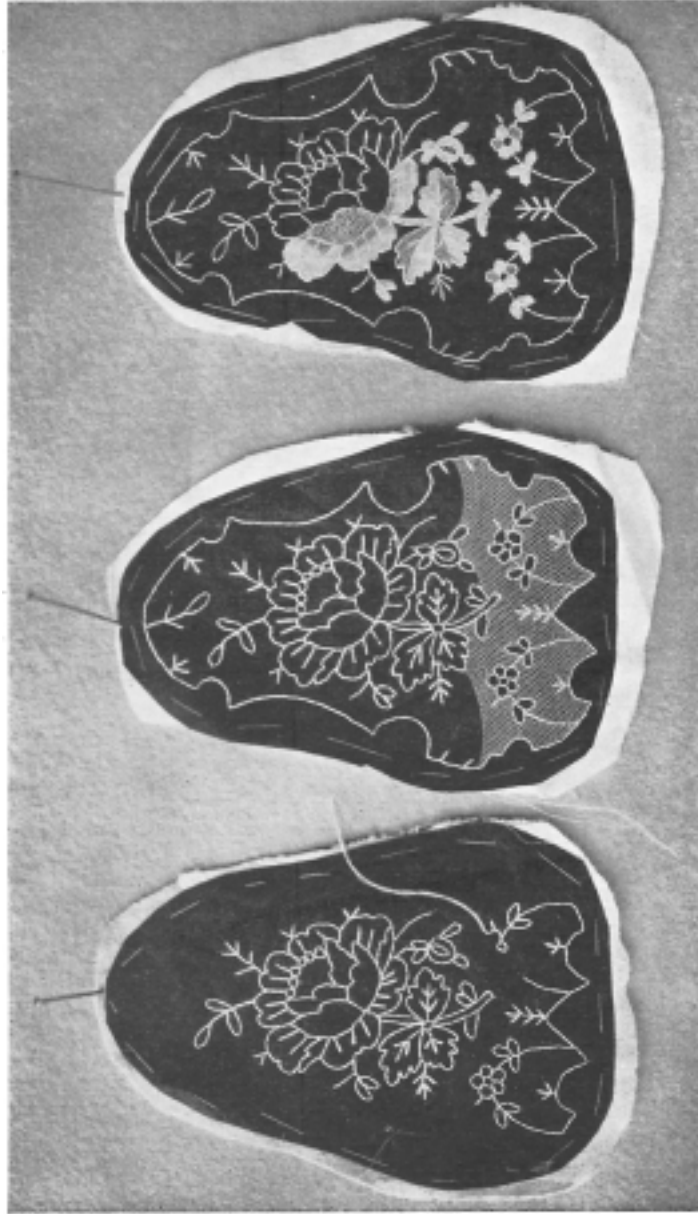


FIG. 7
NEEDLEPOINT MEDALLIONS IN BRUSSELS *point de gaze*. A. COUCHING THREAD. B. NET GROUND: GAUZE, *gaze*.
C. SOLID PART OR *toilé*

in damp, dark cellars, to preserve its tenuity, thread so fine that if it had been allowed to dry it would have become brittle and snapped. Our lace-makers no longer have at their disposal thread of this exquisite quality which, alas, in many instances has been replaced by cotton which lacks the lustre of linen.

But our women of to-day know how to work just as well, their patience is just as great as of old, and their souls do not seem to have changed any more than their tools. For more than three hundred years the skilled hands of the Belgian women trained in the traditions of their forbears, have attained a perfection of technique in an art excelled by no other country, for it is they who have brought the art of bobbin lace-making to its highest point; it is from Belgium that the lace industry has spread to other countries—excepting Italy the mother and the originator of the craft, and it is the Flemish workers who have always excelled, above others, in the exquisite delicacy of their perfected technique.

LUCIE PAULIS



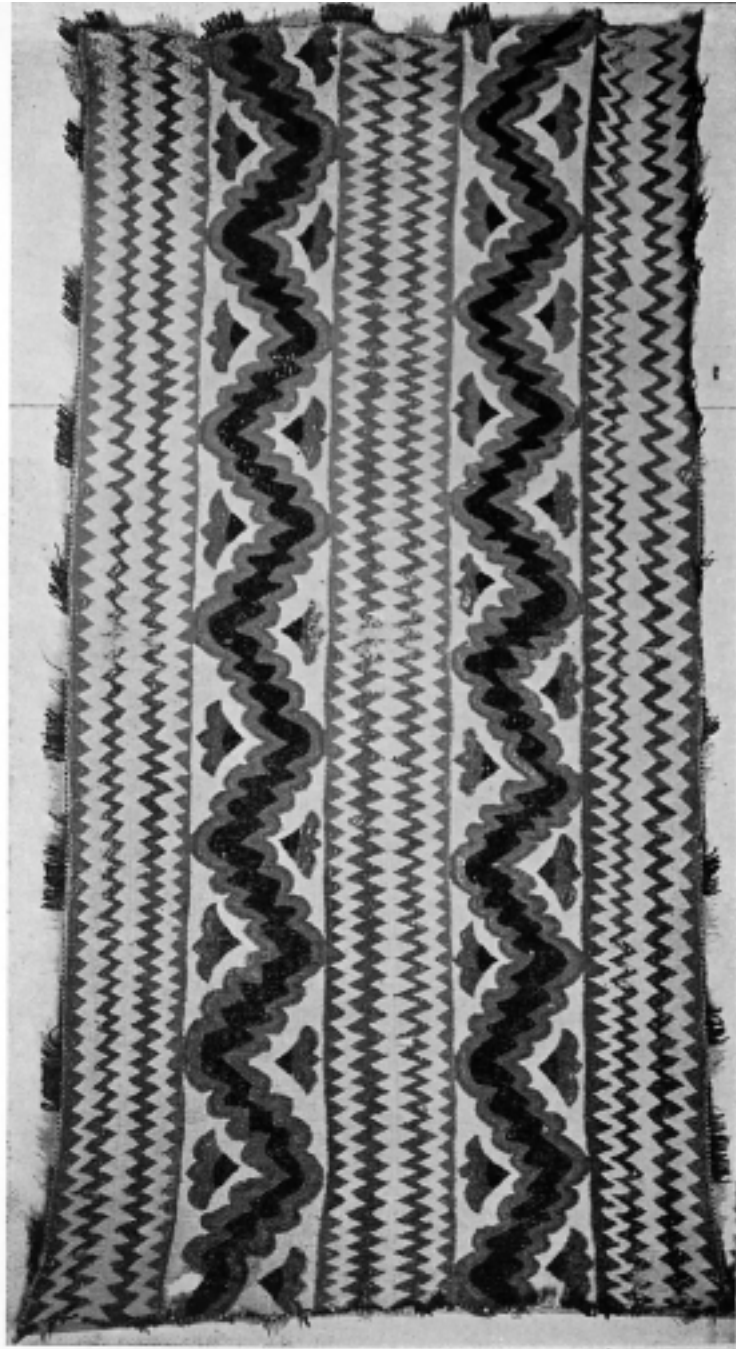


FIG. 1

COVERLET IN TWO SHADES OF BLUE, BLACK AND WHITE.

SOME EMBROIDERIES FROM NEW MEXICO

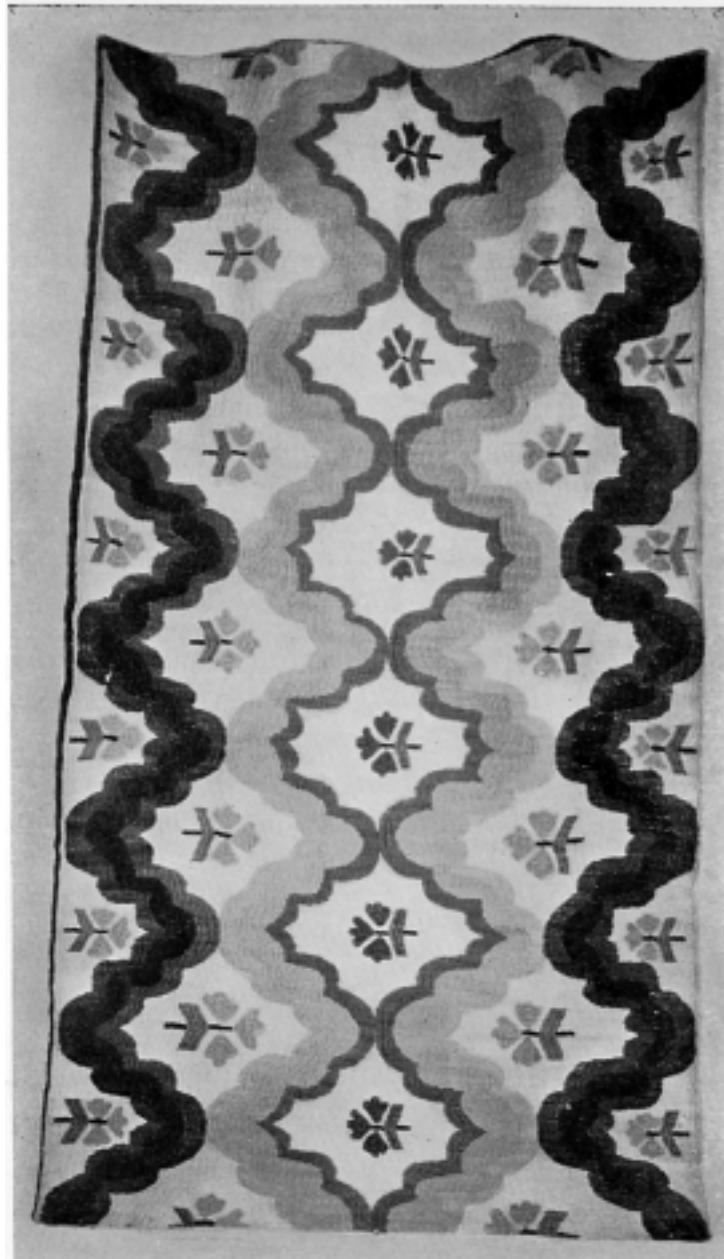
THE coverlets illustrated herein come from a section of northeastern New Mexico and southeastern Colorado, having been made about a hundred years ago by the descendants of the Spanish and Mexican settlers of the country. It is difficult for us who live in the East to realize how isolated, and therefore how foreign, large sections of the Southwest are even now, and up to the coming of the motor car and the building of better roads, sections of the Southwest were almost untouched by United States culture. Many of the people even now can only speak a few words of English and know nothing of the life of the rest of the country.

I have been unable to find out whence came the designs of these embroideries but suppose that they must have been derived from Mexico. They come from people who are farmers and cattle and sheep owners, who are poor in money but comfortable and content in their one-story adobe or wood houses; very religious, and enjoying very much their local Fiestas and their dances; with little desire for possessions or for change, or for speed. They are quick in their passions and live very close to the soil.

In the Rio Grande valley south of the section from which these bedspreads came, there were great *haciendas* with huge grants of land, and the people were very rich, each ranch having its own workmen making furniture, wood carving, etc., and it was probably under similar conditions that these bedspreads were made.

These that are illustrated are embroidered on homespun woolen cloth in solid wool embroidery covering the whole bedspread. They are locally called *Sabanillas*. Another type made in the Rio Grande region are worked on a linen or twilled cotton background and the pattern embroidered in an open design in fine crewel wool, mostly in buff, blue, black and a little pinkish red.¹ All the wool is native dyed with vegetable colors.

¹The edges of two of this type of bedspread which were exhibited at the Cosmopolitan Club this year can be seen in the photograph of the sampler illustrated. (Fig. 6).



N. M. FIG. 2

COVERLET IN DARK BLUE, SALMON PINK, YELLOW AND WHITE.

Figure One illustrated is about twelve feet long and as wide as a single bed, and in color is a fine indigo blue in two shades and some black and white. The stitch employed in all these bedspreads is a long stitch caught down in the center by a short stitch.

Figure Two is similar and is in dark blue, a pale salmon pink and pale greenish yellow and white. This type of diaper pattern is rather characteristic in various forms.

Figure Three has panels in Chinese red, with white panels between and sprays of leaves in delicate green. There are many bedspreads similar to this in type, with white ground and delicate sprays of flowers.

Figure Four is an unusual Spanish type, of very fine work designed in scrolls of white, red, green, with touches of yellow and black.

Figure Five was made to hang as a reredos of a church altar and represents the favorite saints of the region. Left to right on the upper line—Our Lady of Guadalupe, San Jose, Santa Lucia, San Antonio. Lower line, left to right—Santiago, Santo Nino (infant Christ), San Ildefonso, and San Miguel (St. Michael). Santiago (St. James) of course, was the patron saint of Spain and is seen trampling on the heads of the Moors. St. Ildefonso is a very popular saint in the Southwest, being a farmer saint. In the local legend he was met by an angel who told him to leave his plow and go to church. He replied that he must go on plowing. Whereupon the angel said he would send a caterpillar to destroy his crops. The saint still refused and was threatened with a devastating wind. Still he was obdurate, but when threatened with a bad neighbor with many children he capitulated and went to church.

The Spanish version is more moral, for in that the saint left his plow to go to church and when he returned found that the angel had plowed while he worshipped.

Figure Six, a large sampler about the size of a coverlet was bought at Taos, New Mexico, but it is not known whether it originated there. The material on which it is embroidered is a mixture of silk and wool, woven curiously in stripes of green, yellow and pale red on the front, but on the back it is solid gray. The embroidery is mostly in chain stitch with a linen thread, very roughly done, but curiously effective on its striped background. Here is the translation of the Spanish text and its date:

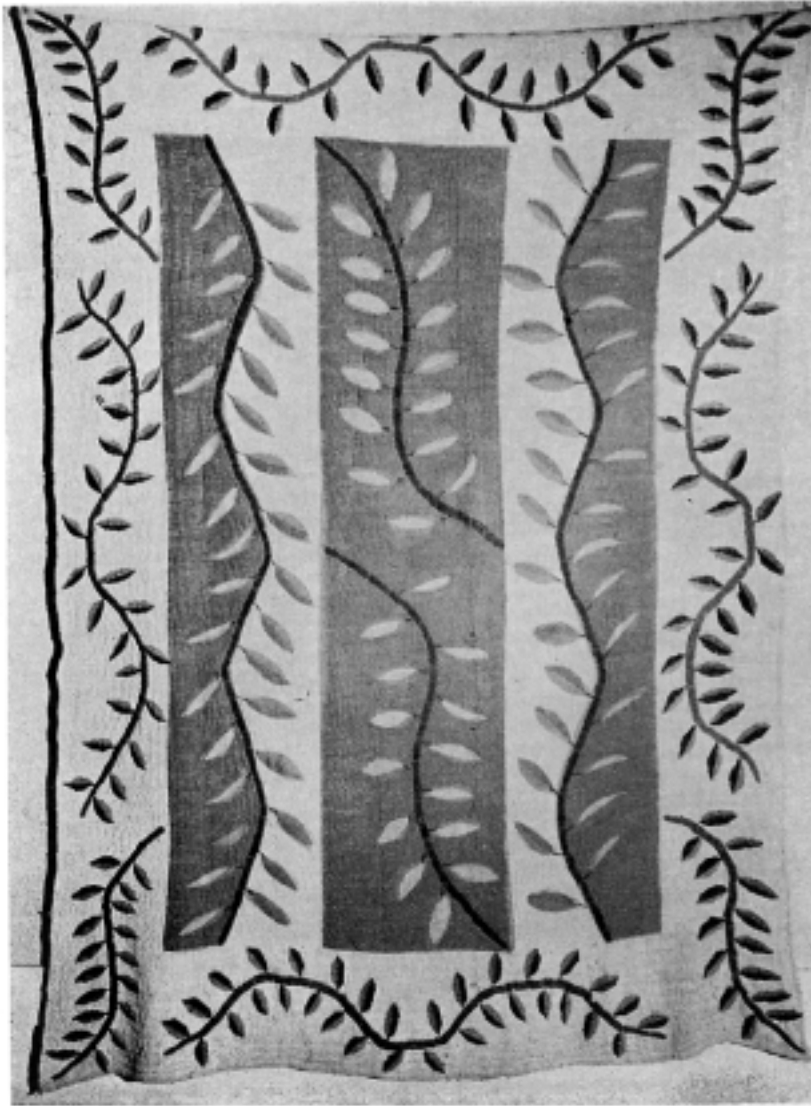


FIG. 3

COVERLET. WHITE FIELD WITH PANELS OF RED.



FIG. 4

COVERLET. UNUSUAL SPANISH TYPE WHITE GROUND PATTERN IN RED AND GREEN WITH TOUCHES OF YELLOW AND BLACK.

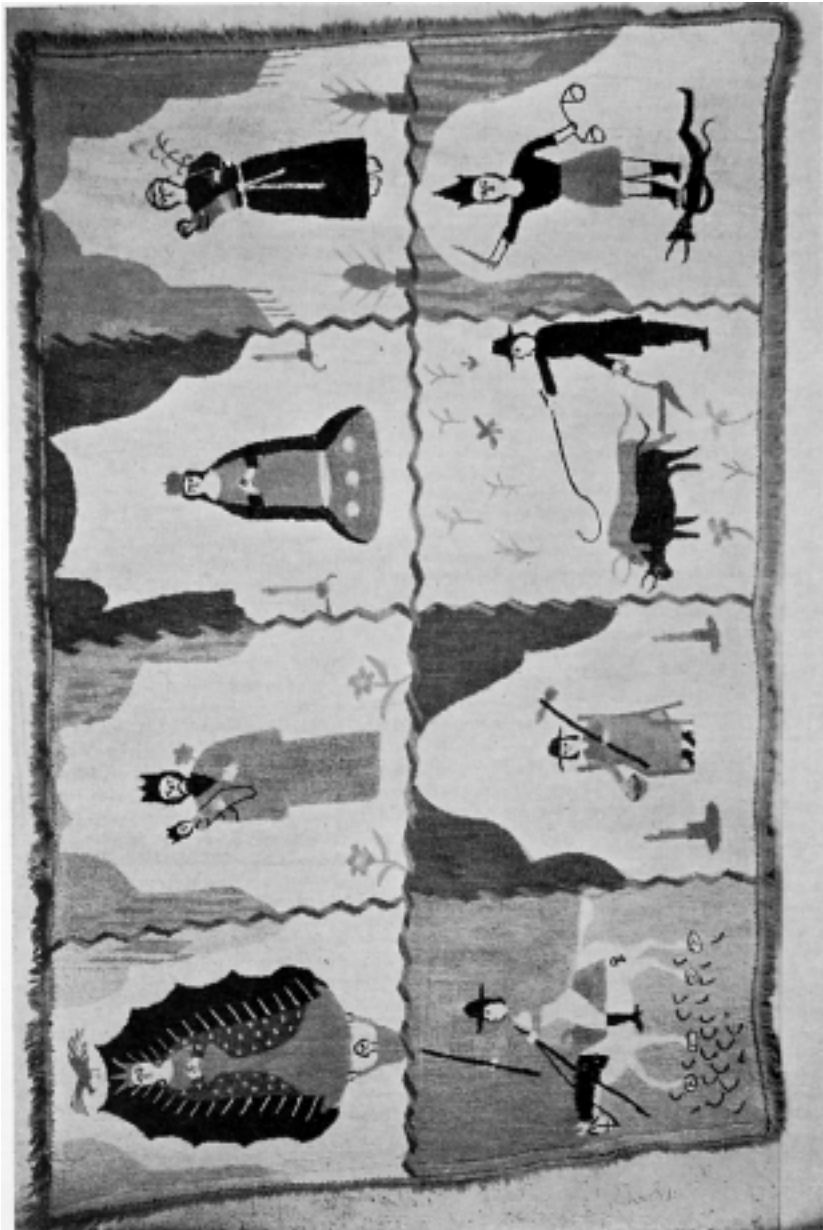


FIG. 5
EMBROIDERED REREDOS SHOWING FAVORITE SAINTS OF THE REGION.



FIG. 6
LARGE SAMPLER FROM TAOS. FOR INSCRIPTION SEE P. 26.

“In April of the year 1725 I began to place the white thread on this bedspread. It was done the 20th of July, 1725. This blue writing will give you the names of animals which have been designed on this bedspread. Looking at it closely you will find bison, bears, wolves, deer, lion, boar, a camel, pig, coyote, foxes and female foxes, cows, oxen, yearling cows, donkey, mule-like beasts, sheep and goats; also a plow and sieve and wheelbarrow and material which was used. Those animals which already are rare in these times and others which exist now in domestic use I have placed here for future remembrance. The mule and the ox and the sheep and the goat, the bison with its meat supply the nation. The donkey and the mule with loads on their backs exchanging commercial objects in far places and giving service to man. Formerly it was the buffalo. The horse and the donkey travelled long distances through mountains and they were badly managed and badly hurt with a heavy stick. Also the ox, pulling first with a stick tied to his horns. This was a yoke. Two sticks held the yoke together and people prodded them with a topil, which was a long stick with a sharp point. The man on the horse with his courage and a lance in his hand made use of the buffalo and made him work, and the goat with its wool and skin dressed his master, and with its meat and milk fed him. The animals that are labelled on the sampler are the deer, doe, bull, cow, donkey, pig, mule, coyote, yearling calf, sheep, goat, bear, wolf and camel lion.”

It is the most human and kindly text of any sampler that I know, curiously different from the pious and gloomy New England type. There seem to be two names on the sampler—Plicapio Valencia and Sipriaco Lerido—so it may have been made by a boy or two boys and not by the usual little girl of the New England tradition. Of course Valencia may be the place where it was made, for in New Mexico one does find Spanish importations, statuettes, embroideries and jewelry even now.

These *Sabanillas*, or wool bedspreads, and the other type of cotton bedspreads called *Colchas*, are owned in and near Santa Fe and have been bought mostly from the traveling collectors of antiques and not from shops.

MARY CABOT WHEELWRIGHT

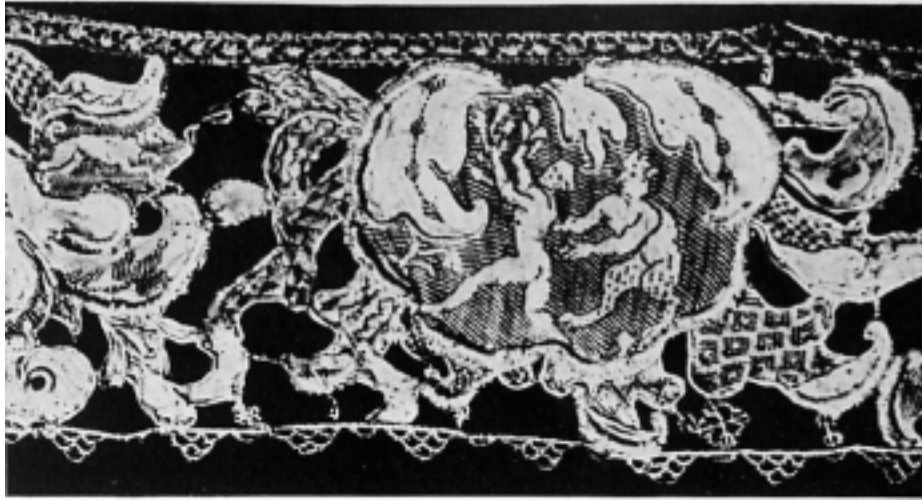


FIG. 1

ENLARGED DETAIL OF NEEDLEPOINT LACE SHOWING THE FIGURE
OF DAPHNE TURNING INTO A BAY TREE

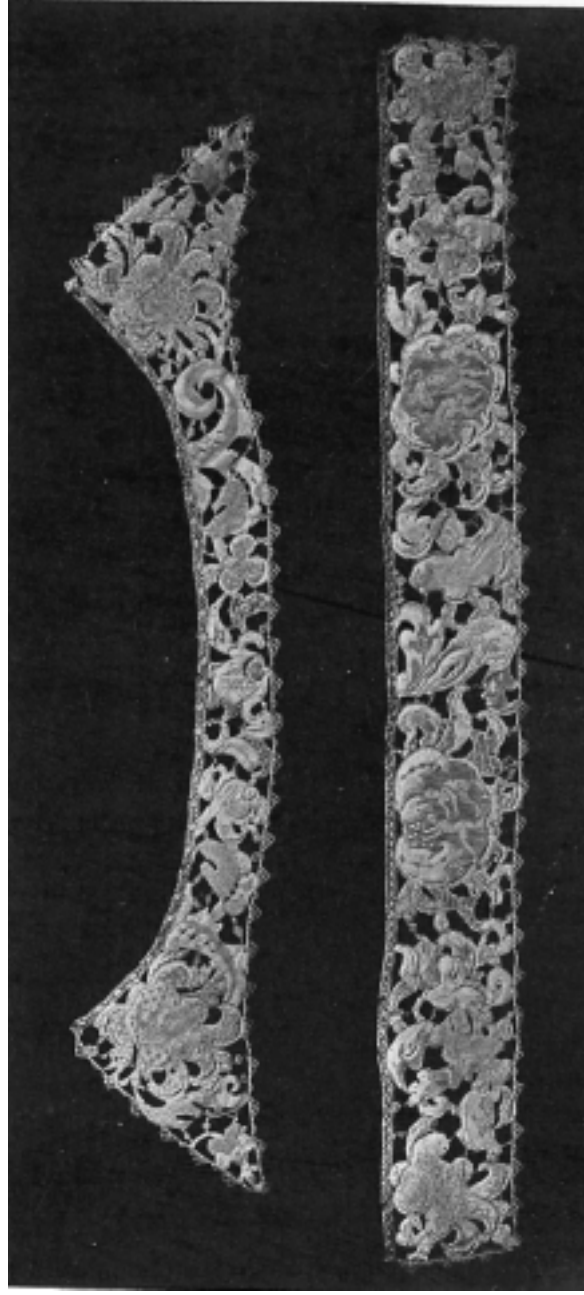
NEEDLEPOINT LACE FROM THE COLLECTION OF MR. RICHARD C. GREENLEAF

THE accompanying illustrations show two pieces of an unusual type of Venetian Gros Point which have recently been added to the collection of Mr. Richard C. Greenleaf, a charter-member of our club, now living in France.

The lace is similar in style to a small collar in the Metropolitan Museum of Art of which Miss Margaret Taylor Johnstone made a careful study in Vol. 10 No. 1 of our Bulletin. It will be noticed that within the cartouche-like forms in the scrolls of the design are tiny scenes with figures. It is the stitch in which these fillings are worked which Miss Johnstone attributed to Ragusa.

The two most clearly-marked of the scenes depicted on these pieces show Daphne (Fig. 1), turning into the bay tree, and an episode in the story of Venus, Cupid and Psyche (Fig. 3). In the two end-scenes on the shaped piece (Fig. 2A) are figures, one with a harp and one with a cello, and in another small medallion is a little nude figure whose subject is not so easily recognized.

In an irregularly-shaped space in the straight strip (Fig. 2B), is a nude



A

B

FIG. 2.

TWO BANDS OF VENETIAN GROS POINT LACE WITH UNUSUAL FILLINGS IN THE MEDALLIONS. FROM THE COLLECTION OF MR. RICHARD C. GREENLEAF.



FIG. 3

ENLARGED DETAIL SHOWING AN EPISODE FROM THE STORY OF CUPID AND PSYCHE. IN THE CENTRAL MEDALLION THE IRATE FIGURE OF VENUS; IN THE BACKGROUND PSYCHE (SHOWN WITH WINGS) BEING BORNE ACROSS THE "BLACK RIVER" BY CHARON AS SHE ATTEMPTS TO PERFORM THE IMPOSSIBLE TASK SET BY VENUS. IN THE MEDALLION AT THE LEFT: PSYCHE ASCENDING TO OLYMPUS.

figure—probably Psyche. A small huntsman in seventeenth century dress, with a dog near him on one side and a relatively large leopard looking quietly at him from the center of another leaf-shaped form, make up the left hand end of this strip. At the right hand end is one of the angelic beings something like those in the two ends of A, this one seeming to be the bearer of either a trumpet or a sword.

The drawing of these miniature figures is distinctly in the Italian Style and their grace and expressiveness are really remarkable. Mr. Greenleaf is to be congratulated on having acquired such an unusual and exquisite specimen.

M. H.

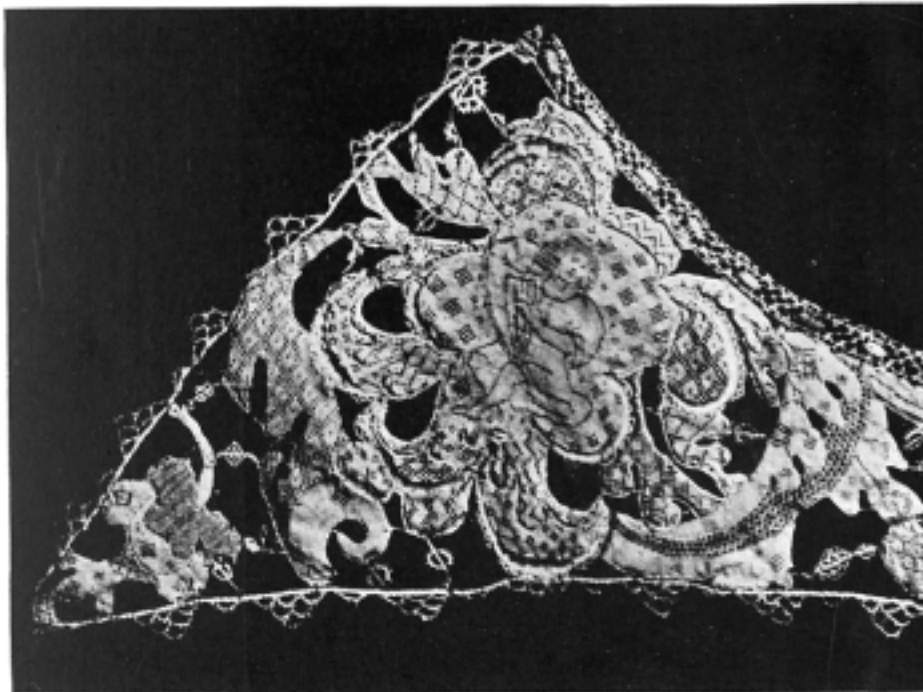


FIG. 4

ENLARGED DETAIL SHOWING THE FIGURE OF APOLLO WITH A HARP.

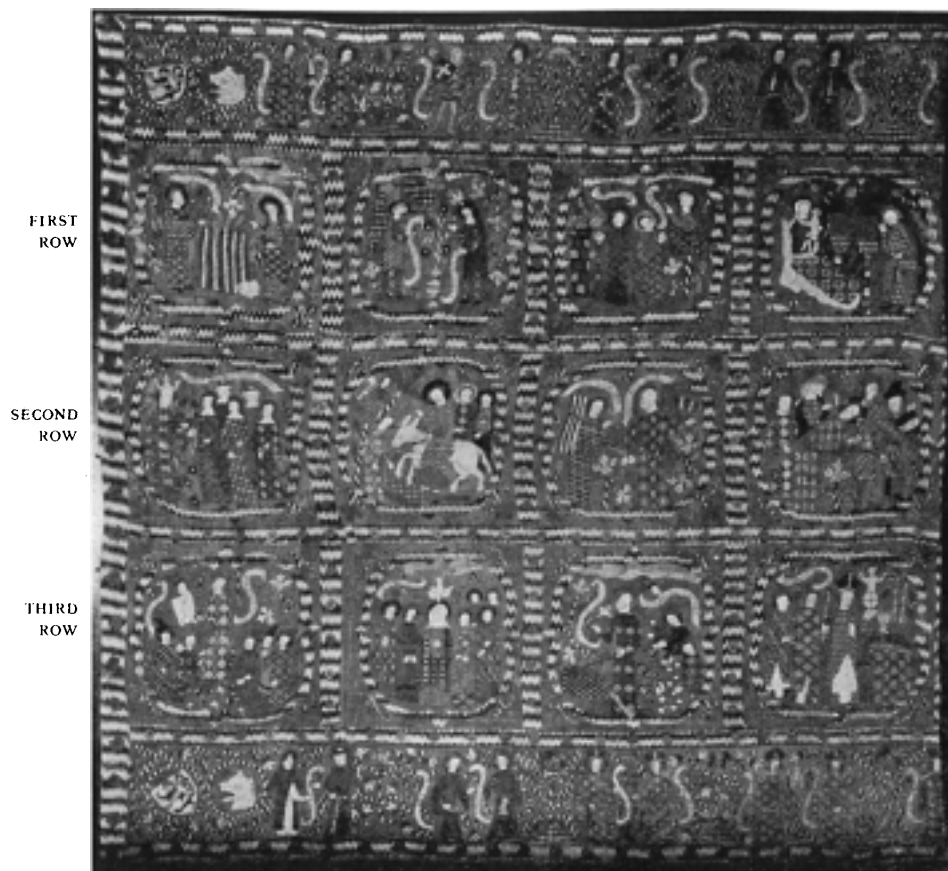


FIG. 1

GERMAN EMBROIDERY OF THE FOURTEENTH CENTURY, FROM THE COLLECTION OF MRS. MURRAY CRANE.

Reading from left to right the scenes that have been identified as follows: First Row: 1 Not identified. 2 Annunciation. 3 Visitation. 4 Nativity. Second Row: 1 Not identified. 2 Christ's entry into Jerusalem. 3 Sacrifice of Isaac. Christ on his way to Golgotha. Third Row: 1 Moses receiving the Law. 2 Pentecost. 3 Heavenly Manna. 4 Priest celebrating mass.



FIG. 2
THE NATIVITY



DETAIL OF THE LOWER BORDER OF THE HANGING, SHOWING HERALDIC MOTIFS.

A MEDIAEVAL EMBROIDERY FROM THE COLLECTION OF MRS. MURRAY CRANE

THE large panel of German fourteenth century embroidery now in the collection of Mrs. Murray Crane was formerly in the possession of the Prince of Sigmaringen, and is of a type of which there are a few other examples such as those among the groups of mediaeval embroideries at Wienhausen, the Museum in Brunswick and at Halberstadt. This piece is shown on Plate 181 of L. de Farcy,—*La Broderie*, and similar pieces are illustrated by Marie Schuette in her monumental work on German embroidered wall hangings; but such pieces are extremely rare and this one is certainly almost, if not quite, unique in this country.

Designed as an altar hanging, the piece is made up of twelve square panels between an upper and a lower border bearing the Arms of the family for whom it was made. The figures in the borders carry scrolls; some of these are knights and ladies, others wear the habits of the Dominican and Franciscan Orders.

The heraldic devices shown at the left of the borders have been identified by Mr. R. T. Nichol of the Metropolitan Museum of Art, who describes them as those of the ancient Landgrave of Hesse; "azure

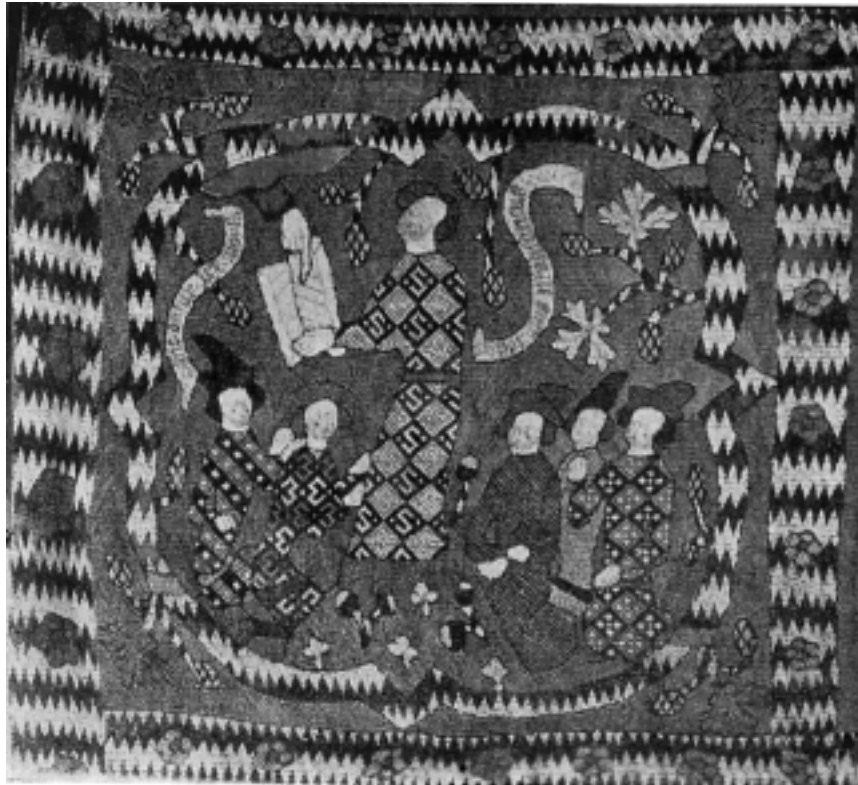


FIG. 4

MOSES RECEIVING THE TABLES OF THE LAW

a lion Barry silver and crowned gold”; and of the House of Lichtfuss (Prussia and Poland) “sable a bear’s head silver.”

Six of the twelve scenes depicted represent subjects from the Christian tradition; the other six, their Old Testament antetypes: a typical pair,—the two panels at the right of the middle row,—being the Sacrifice of Isaac followed by Christ on his way to Golgotha.

The entire surface is worked in counted canvas stitches, the greater part of it in what is called “cushion stitch” by Lewis F. Day, and “Florentine stitch” by Mrs. A. F. Christie. It is worked vertically, each stitch covering three holes so that in the next stitch the needle can be brought out half-way along the side of the first. In occasional spots this stitch has been varied by stitches half the size or, on the faces, by a more closely worked surface stitch in finer silk on which features could be in-

dicated, apparently drawn in by a fine brush. Some portions of the design are outlined with a dark thread in a free, uncounted stitch which in many places has almost entirely disappeared because of the black dye.

The whole surface of the embroidery is very lustrous, as the silk thread which was used is only slightly twisted and rather thick so that the strands catch the light with more gleam than in work where twisted silk is used. There is no gold thread in the work, but the quality of the silk is so luminous and the colors so clear that there is an effect almost like stained glass.

The accompanying cuts illustrating the stitchery of the piece, give working details of the patterns shown on some of the garments of the



FIG. 5

GROUP OF FIGURES SHOWING WOMEN'S COSTUMES OF THE PERIOD.

figures. These are typical geometrical motifs familiar in thirteenth and fourteenth century work (especially German),—crosses, interlaces, the gammadion or fylfot symbol and various other devices, all of which are readily adaptable to many forms of needlework. The costumes, with their different forms of quaint head-gear, furnish valuable data as to dress in mediaeval Germany.

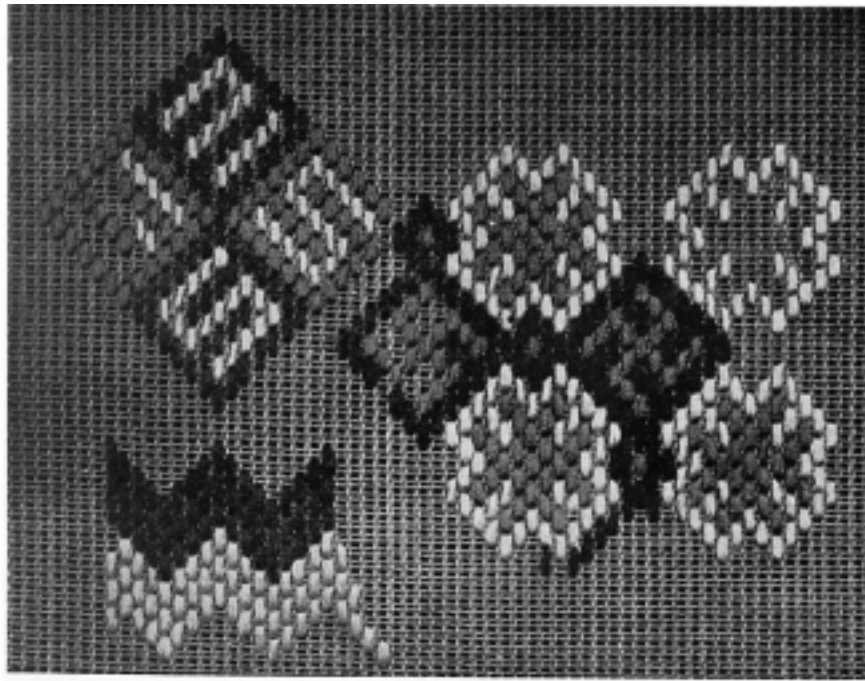


FIG. 6

WORKING PATTERN SHOWING DETAIL OF STITCHES IN THE EMBROIDERED COSTUMES OF FIGURES 2 AND 4.



FIG. 7

WORKING PATTERN SHOWING DETAIL OF STITCHES
IN BORDERS FRAMING THE DIFFERENT SCENES.

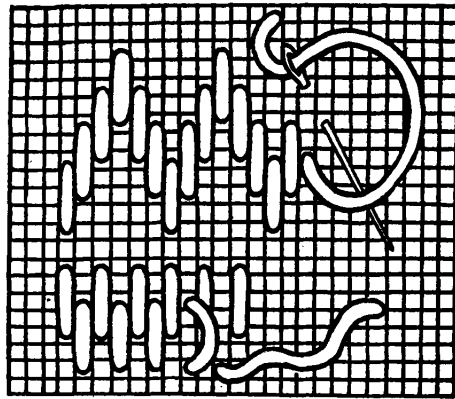


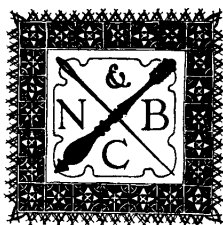
FIG. 8

"CUSHION" OR "FLORENTINE STITCH." FROM
"SAMPLERS AND STITCHES" BY MRS. ARCHIBALD CHRISTIE.



FIG. 1

WEDDING EMBROIDERY IN POLYCHROME SILKS, FROM JANINA. IN THE COLLECTION OF MRS. ROBERT MONKS.



CLUB NOTES¹

ON JANUARY twenty-fifth, 1933, the Club spent a delightful afternoon at the house of Mrs. William H. Moore who is a well-known collector of rare Near Eastern fabrics. This collection which has been catalogued by Dr. Phyllis Ackerman numbers among its pieces many choice examples of Indian, Persian and Egypto-Arabic specimens of the weaver's art. Mrs. Moore also showed her beautiful collection of oriental costumes, of which there were many of exceptional beauty. The piece chosen by Mrs. Moore for illustration is an Indian belt or turban of printed cotton cloth of exquisite delicacy. The material is a very fine cotton with a selvage stripe four warps wide, more closely woven. There are 85 warp and 82 weft threads to the inch. The border is decorated with horizontal rows of miniature flower sprays printed in black, yellow and red, the whole a remarkable example of the weaver's skill supplemented by that of the artist in block-printing of two hundred years ago.

Another delightful afternoon, February eighth, was spent at the residence of Mrs. Murray Crane who invited the Club Members to see her wonderful mediæval embroidery, one of the first of these rare pieces to be added to an American collection. Mrs. Crane gave a brief historical sketch of the embroidery, which is full of interest to students of needlework and especially valuable as a document illustrating male and female costume of those early days. The piece is described and illustrated in the present number of the Bulletin.

¹ To Annual Meeting of 1933.

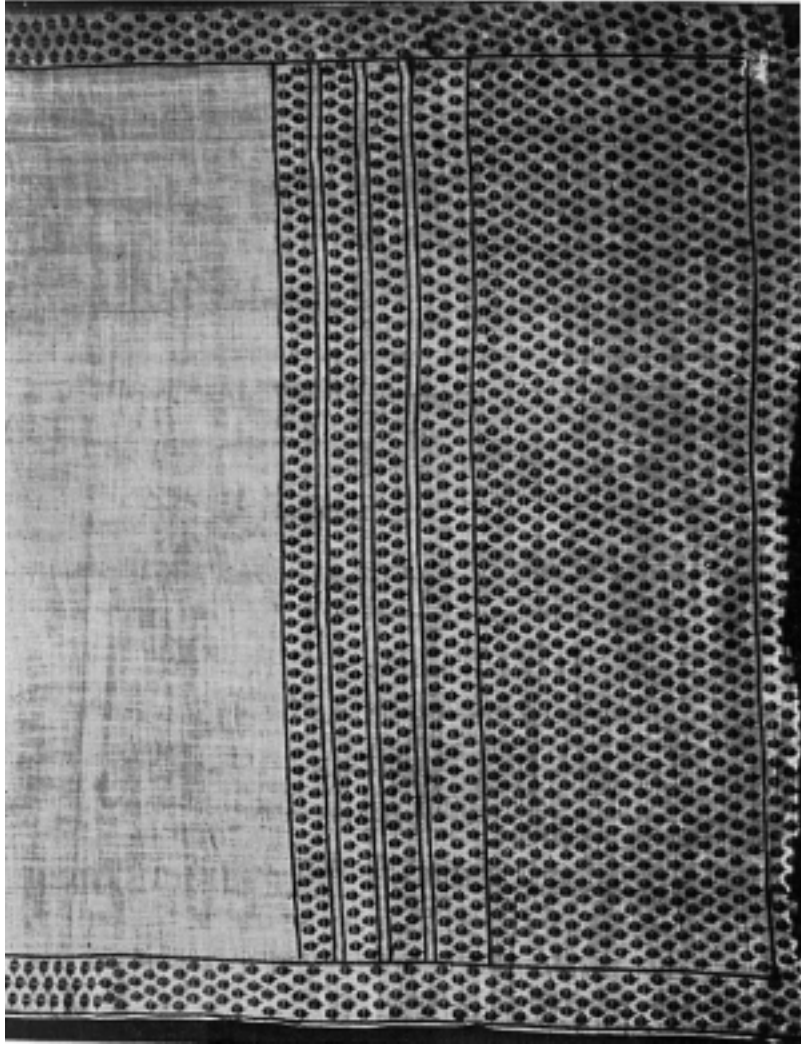


FIG. 2
INDIAN BELT OR TURBAN OF PRINTED CLOTH. FROM THE COLLECTION OF MRS. WILLIAM H. MOORE.

On the afternoon of February twenty-third, Mrs. Robert Monks invited the members of the Club to see her collection of Greek Island Embroideries. Mr. and Mrs. Monks lived for several years in Greece, traveling in the outlying districts, which does much to whet a collector's appetite for the beautiful needlework of the Ægean. The collection, one of the foremost in America, also numbers among its pieces many of unusual beauty from Albania, Montenegro and Roumania. The piece illustrated shows the border of a wedding embroidery from Janina. The drawing room was hung with most beautiful embroideries and in adjacent rooms there were many lovely spreads and curtains; and the blaze of color reflected from the brilliant silks of the collection served as a perfect background to the costumes worn by Mrs. Monks and two other ladies, the beauty of which was enhanced by rich native jewelry of semi-precious stones in dull gold settings. It was an especially interesting meeting to many of those who remember the delightful lectures given before the Club some years ago by Mr. Wace of the Victoria and Albert Museum.

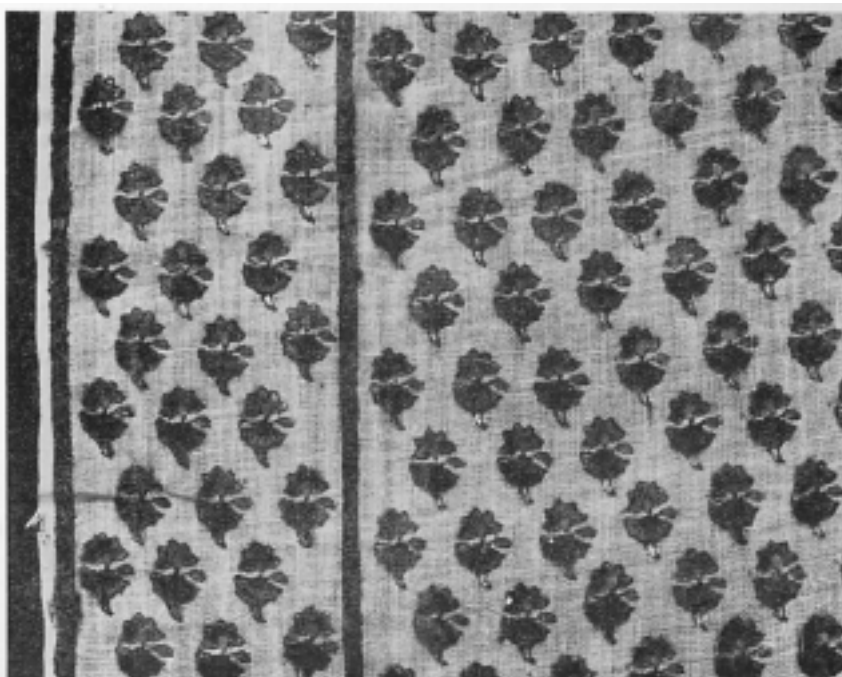


FIG. 3
ENLARGEMENT OF FIGURE TWO

BOOK NOTES, 1932-1933

BOOK NOTES:

The following publications may be of interest to Club Members:

A SHORT HISTORY OF COSTUME AND ARMOUR. By Francis Kelly & Randolph Schwabe.

ANCIENT GREEK, ROMAN AND BYZANTINE COSTUME. By Mary G. Houston.

ENGLISH COSTUME OF THE XVIII CENTURY. By Brooke and Laver.

PEASANT COSTUME IN EUROPE. By Mann.

ART AND CRAFT OF OLD LACE. By Freiheer Alfred von Henneberg, London, 1932.

MAGAZINE ARTICLES:

NOTES ON THE SYON COPE. By Mrs. Christie. *In Burlington Magazine*, p. 252. 1932.

FLORENTINER TRECENTO STICKEREIEN. By Betty Kurth. *In Pantheon (der Cicerone)* Vol. 8, 1931, p. 455.



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