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# THE BULLETIN OF THE NEEDLE AND BOBBIN CLUB

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PLATE I

MARRIED WOMAN, SKOPSKA ČRNA GORA, SOUTH SERBIA.

## SOME COSTUMES OF YUGOSLAVIA

*by*

BLANCHE PAYNE

*Professor of Home Economics, University of Washington*

**Y**UGOSLAVIA is made up of many provinces: Serbia, Bosnia, Montenegro, Herzegovina, Dalmatia, Croatia, Slovenia, Slavonia, Baranja, Bačka and part of the Banat. The cultural background of these states varies with their geographical location and the nature of the foreign domination to which most of them were subjected over centuries of time.

The Slavs, a people of Indo-European stock, were pushed westward into Central Europe during the sixth and seventh centuries A.D. The force driving them was one of the many waves of Mongolian invaders who terrorized the Near East during the early Christian period.

By the seventh century the Slavs were well established in their present locations. The greatest disturbance came with the invasion of the Magyars in the ninth century. They occupied what we know as Hungary and thus drove a wedge between the northern (Czech) and southern (Jugo) Slavs.

In the ninth century, also, came the Christianization of the Balkans and Central Europe, due to the efforts of Cyril and Method, two zealous missionaries from Mt. Athos. Cyril gave his name to the alphabet contrived to enable the converts to read the Bible and hear mass in their own language.

Serbia, the great state which includes the eastern and southern section of Yugoslavia, was in the immediate sphere of Byzantine culture. Though early in their religious history the Serbs were granted the unusual privilege of having their own patriarchate, they naturally turned to Constantinople for their art and architecture. The churches built from the ninth to the fourteenth century are veritable museums of Byzantine art. Their culture is essentially eastern; their religion, Greek Orthodox.

On the other hand, the northern states, Baranja, Slavonia, Slovenia, Croatia, and much of Dalmatia came under the domination of Austria and Hungary as early as the twelfth century. With the final schism in the church, these provinces automatically turned toward Rome as their religious center and to Vienna as their cultural capital. Coastal Dalmatia

was plundered by the Venetians during the Crusades, only Ragusa (Dubrovnik) holding out as an independent city state.

Bosnia, the geographical axis of Yugoslavia, has a more complex population. When the conquering Turks in the fourteenth century gave the Slavs the choice of religion or property (to oversimplify the terms), the Serbs held valiantly to their convictions. Many of the more prosperous Bosnians, however, thinking they could retain both, outwardly accepted Mohammedanism. But, within a few generations, their descendants had wholly accepted the Turkish way of life. A good portion held fast to their Orthodox heritage, while another section professed the Roman Catholic faith.

Montenegro, a mountain stronghold, never capitulated. Men and women alike participated in guerilla warfare against the Turks well into the present century. Over a long period the seat of the Orthodox patriarchate was located at Peč in the easternmost part of Montenegro and the Montenegrins never wavered in their religious affiliation.

For the purposes of this article the discussion will be limited to women's costumes in the provinces of Serbia, Bosnia, Dalmatia, and Croatia. Those chosen are outstanding examples in their respective regions.

In Serbia, the most familiar and, historically, one of the most important, is that of Skopska Črna Gora (The Black Mountains of Skoplje). The costume with minor differences is common to a group of mountain villages about fifteen miles from Skoplje. Transportation has been such that the costume has changed little over a long period of time and it is my conviction that we have here a direct descendant of the old Roman *tunica*. "Skoplje" is the modern version of "Scupi," the name of a Roman town on the great highway from Durazzo on the Adriatic to Salonica and Constantinople. Impressive remains of the Roman aqueduct still stand near Skoplje. Constantine and his legions, as well as the Romans before and after him, must have left their imprint all along this historic road.

The Ravenna mosaics record the tunic of Justinian. In similar manner, the Serbian churches, built and decorated by Byzantine architects and artists, record the fashionable dress of Constantinople. The Serbian women, constantly exposed to these frescoes, used them as their guide and inspiration both as to cut and decoration. An outstanding feature of the Roman tunic from the Republican era was the *clavi*, narrow borders which originally extended from shoulder to hem, varying in width according to the rank of the wearer. Time robbed them of their social

significance and eventually they became discontinuous and were changed in form. However, their use was passed on to the Eastern Empire and to Egypt.

The *kosulja* (dress or tunic) of the lady from Skopska Črna Gora (Plate I) seems to me to be the living form of the Roman tunic, complete with *clavi*. The costume as a whole is admirable in its combination of textures and use of dark and light. The *kosulja* is made of hand-woven cotton with thread-count needlepoint in natural black wool. The sleeves have a solid panel of such work, the pattern of which is highlighted by the direction of the stitch, as in the silk embroideries of Naxos. The dress is girdled with a stiff red belting about three inches wide. The apron of hand-woven wool is striped in pattern, employing green, red, and slight amounts of yellow, against a black background.

The jacket in the illustration is worn on festival occasions. It is made of thick white homespun wool, trimmed with row above row of black silk fringe. Such jackets, when worn by the young maidens, have fringe from shoulder to hem. These represent a large cash investment and are comparable socially to our mink stoles.

The footwear is called *opanke*. These are typical of the primitive form of shoe, until recently prevalent throughout Yugoslavia. The design varies from province to province, but the common origin is easily recognizable.

Our lady's headdress is indicative of her village and her married state. It consists of two hand-woven cotton scarves, which are usually made by Muslim women in Skoplje. The one which proclaims her wifehood is folded crosswise eight inches or so from center. It is then placed on the head with the folded edge projecting over the forehead, forming an effective eye-shade. The fringed or embroidered ends hang down the back. It is held in place by her two braids which are brought up over the crown of the head, outside the scarf. In addition, a coin-and-bead-trimmed velvet band encircles her head, passing under the chin to frame her face. The outer scarf is then donned in the usual manner. The ends are twisted about each other and tucked under the edges to prevent slipping. Each woman has her own technique and she is proud and acutely aware of the effect.

The young girl wears only the second scarf plus the chin band. She brings her scarf much farther forward on the head and one richly decorated end is spread across her shoulders. The headdress has significance far beyond its functional nature. In village after village, province after



PLATE II

YOUNG GIRL OF MARRIAGEABLE AGE, SMILEVO, SOUTH SERBIA.

province, I found this to be true. The matron's headdress is arranged upon arising and is not laid aside until she retires. It required the earnest and urgent pleading of a museum curator, friend of the family involved, to persuade a mother to demonstrate the intricacies of a Croatian matron's hair and headdress. Husband and father were requested to leave the room. Doors were closed. It was as if I were witnessing a mystical rite. A comparable experience occurred in Bosnia. There the process was postponed until twilight and the menfolk again were excluded. Of all the details of costume, the headdress is the last to be changed. For that reason, vestiges of thirteenth to sixteenth century hair arrangement and headdress are to be found distributed throughout Yugoslavia. Much is to be learned there of the structure of the fantastic shapes of the past.

Another village in Serbia which has a truly notable costume is Smilevo, located in a mountainous region nearly forty miles from Monastir. Where the Skopska Črna Gora costume is decorated with black, this one is gay with softened but vibrant red that defies duplication with aniline dyes. The *kosulja* has the same cut, but lacks the decoration at hem line and the vertical borders. Emphasis is placed upon the sleeves and glowing red fringe swings from sleeve edges, girdle, and apron.

A young girl in her bridal finery poses in Plate II. Here, where bitterness toward Turkish oppression still rankles, there is nevertheless much evidence of Turkish influence upon the costume. The enormous belt buckle rivets attention. The chained ornaments on top of the head and across the chest are of Turkish origin. Moreover, the braided designs on the coat, girdle, and apron are from the same source.

The uniqueness of the coat is not visible in the photograph. It is made of heavy white wool, well cut as it tapers to the contour of the waist and flares toward the hem line. Arm-holes allow the emergence of the arms but the sleeves are strictly vestigial. They are attached to the upper back section of the armseye and are not more than six inches in circumference at that point. They are about thirty inches long, narrowing to a two-inch tip. These useless appendages are caught under the broad girdle which is wound many times around the body, outside the coat. Obviously, slenderness is not the cult of the Serbian woman.

The costume in Plate III, worn in the vicinity of Gostivar, attests to long Turkish association. The silver-topped cap (a jeweler's masterpiece), the rich gold braiding and the plaid silk girdle, which is identical with that worn by Turkish men and women, are all borrowed from the Moslems.





PLATE III

BACK VIEW OF COSTUME, GOSTIVAR, SOUTH SERBIA.

The spectacular part of this costume is the *doloma*, the long outer coat made of wine-red broadcloth, heavily encrusted with gold. The skirt of the coat consists of many narrow, slightly flared gores, the seam edges of which are turned to the outside and emphasized with red silk soutache braid. The resulting fluted effect is unusual and pleasing.

In Sarajevo, people of Catholic, Greek Orthodox and Moslem persuasion mingle in the markets and are recognizable, one from another, by their costumes. However, to find more sharply marked differences and costumes more ancient in origin, one needs to go to villages remote from such an important center.

Mrkonič Grad is such a Greek Orthodox community. Plate IV shows a back view of a woman wearing a costume quite unaffected by modern influences. In Bosnia and Dalmatia the women's coats are navy-blue usually, instead of white. The cloth is the same heavy, compactly felted wool as seen in Serbia. The decoration, other than purchased braids, is often done in fine silk thread, gayly colored but in small scale patterns, which produce a jewel-like effect. The small, sleeveless jacket, seen in this illustration, is, like the one at Skopska Črna Gora, worn more for the effect than for warmth. A deep vertical pleat is formed at each side of the back and caught in place permanently. This adjustment pulls the front edges well toward the under arm, thus providing no protection for the front of the body.

Dark blue wool is used for the embroidery on the sleeves and along the front opening of the *kosulja*, as well as for the cross-stitch and fringe of the head scarf. The designs which appear in great variety on each garment are still geometric in form and, as executed in navy-blue on white, have a crystalline quality that is peculiar to this region.

The apron is made of a relatively small tapestry-woven rectangle (Plate V) edged with extra wide fringe. The color again is predominantly blue with minor amounts of green, lighter blue, and purple.

The headdress begins with a tiny triangle of cloth, three to five inches wide at the base, which is secured on the crown of the head by cords tied under the chin. This triangle serves as a pincushion to which the large square scarf is fastened.

Dalmatia presents a sharp contrast between the costume of the mountain folk and that found in the coastal area. In Vrlika, which is inland far enough to be quite isolated, many old customs prevail. Plate VI is a photograph of a married woman. Her garments include a white *kosulja* embroidered in red wool cross-stitch on the collar and front. Over that



PLATE IV

BACK VIEW OF MATRON, MRKONIĆ GRAD, BOSNIA.



PLATE V

MATRON, MRKONIČ GRAD, BOSNIA.



PLATE VI

MARRIED WOMAN, VRLIKA, DALMATIA.

she wears a heavy blue homespun wool coat (*modrina*) with red wool borders and facings. The facings of the blouse portion are overlaid with cowrie shells, which Edith Durham<sup>1</sup> says are symbolic of fertility. The shells are highly prized and are handed down from mother to daughter.

The aprons of Vrlika are a delight, especially the old ones. Woven in tapestry technique, they are designed with horizontal borders in which the hook-pattern, one of the oldest of Slavic motifs, recurs again and again.

The striped wool belt, about three inches in width, is usually adorned with appliqué of chain-stitched felt, silver buttons, and cowrie shells.

The matron's picturesque headdress employs another mediaeval device. The braids of hair, brought forward and crossed in front as they encircle the head, cover the hair line. Then far back on the head is placed a tube of red calico, stuffed into a sausage shape two or more inches in diameter and constricted to form five sections. The central link produces the high arc of the headdress and the divisions make it break sharply into the angular effect at the sides. The white headscarf covers this form. First folded diagonally, it is then centrally creased at right angles to this first fold. The second crease creates a definite peak above the braids. Women arrange the side corners as they please, usually twisting them, crossing them under the chin and tucking the ends back under the ears.

The women and girls of Vrlika wear two pairs of hose: one long dark pair which disappears under the dress and a shorter pair with stiff cloth tops, variously embroidered and braided, which are fastened with hooks on the inside of the leg. *Opanke* form the correct footwear.

In warmer weather the *modrina* is discarded but the outer sleeveless jacket is retained. It boasts appliquéd bands of vari-colored felt, embroidered in minute chain-stitch, where again the hook motif predominates.

The costume of the young girl (Plate VII) is included because of her apron-like *djerdan*. It has a heavy wool foundation and is completely covered with coins and metal ornaments. It must be a most uncomfortable accessory, but it proclaims the economic status of the wearer and makes up a good share of her dowry. The coins on the cap have much the same purpose.

In Čilipi, located near Dubrovnik, we find one of the most sophisticated costumes in Yugoslavia (Plate VIII). Basically it consists of a white linen dress enhanced with incredibly fine silk and gold embroidery on

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<sup>1</sup> "Some Tribal Origins, Laws and Customs of the Balkans," Allen, England 1928.

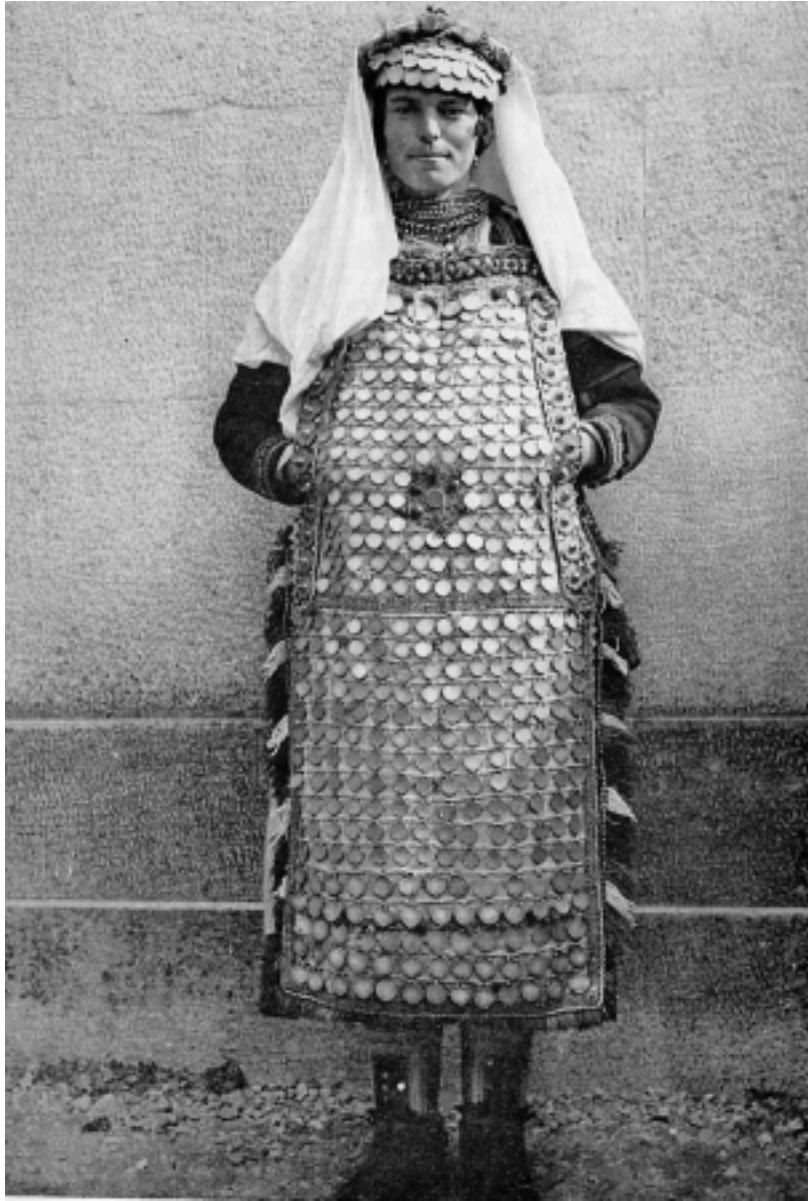


PLATE VII

YOUNG GIRL, VRLIKA, DALMATIA.



PLATE VIII

YOUNG WOMAN, UNMARRIED, ČILIP, DALMATIA.



collar and sleeve openings, and at center front; a silver- or gold-braided broadcloth waistcoat; a snow-white apron bordered in horizontal stripes; white hose; trim, well-crafted red slippers, and, if for a maiden, a red and gold pill box, or, if for a matron, a crisp, immaculate white head-dress. These girls and women really aspire to a small waist-line. The wide belt is prevented from crushing by the use of an inner cardboard support slightly narrower than the belt itself. They also have a winter coat-dress, skillfully fitted and made of black wool, closely resembling serge (Plate IX).

The logical explanation of the quality of refinement so characteristic of this costume is the proximity to Dubrovnik, one of the world's most charming cities. The citizens of Čilipi have been exposed to cosmopolitan influences for centuries. It is to their credit that they have retained the best of their native culture. The designs, colors and techniques employed in the decoration of their white linen blouses command respect by any standard. From the Turks they have borrowed the braiding of their jackets and caps. The fit, the cut, the trimness of line partake of urban concepts.

Croatia deserves a volume by itself, but this discussion will be limited to a young bride from Šestine, a village near Zagreb, and a costume from Sunja, farther away to the southwest.

The Croatian standard of living differs markedly from the hardships endured by the mountain-dwelling Slavs of Serbia, Bosnia, and Dalmatia. The Croatians live in the rich Sava river-valley and have more abundant food, much lighter clothing and more time to enjoy and care for both. The Croatian woman does not need the durable fabric and construction that the Serbian woman, toiling long hours in the field, or the Dalmatians in their rugged habitat, must have. Moreover, the Croatians have had an opportunity to see, admire, and covet the fashionable costumes inspired by Viennese models. Zagreb was the provincial capital from which the Austrians ruled Croatia.

The feminine costume of Šestine, winter and summer, is white, made festive with dashes of red in kerchief and decorative borders. Slaviča, a bride of two days (Plate X), wears a two-piece costume of hand-woven cotton. The blouse is distinguished by the woven border used as cuffs and the thread-count cross-stitch made on the ridges formed by shirring the very full sleeves. It should be seen in the hand to be justly appreciated. The jumper or over-dress is cut with a fitted yoke which reaches about to bust level. A wide border of red cross-stitch accents this line. The straight



PLATE IX

MATRON, ČILIP, DALMATIA.



PLATE X  
YOUNG BRIDE, ŠESTINE, CROATIA.

full skirt is mounted to the yoke.

Rather strangely, the stiffened wool belt is orange in color but not so intense as to offend. The gathered apron is also bordered and, traditionally, loops of red ribbon festoon from the waist-line across its surface. Similar ribbons are tied just below the knees and it is correct for them to show. Slaviča wears hand-knitted white hose of intricate pattern and *opanke* of higher cut than those previously illustrated.

The matron of Šestine wears her braids bound around the padded iron framework of a hollow rectangle. This holds the hair well off the neck and forms quite a projection from the back of the head. Over this foundation she places her carefully folded matron's coif. Such is the fresh, new headdress of Slaviča. This coif seems to be reserved for formal and festival occasions. Ordinarily a red bandana is folded and tied either under the chin or — a cooler version for summer — under the braids at the nape of the neck.

A little sleeveless bolero-length jacket made of snow-white sheepskin, elaborately embroidered, is a jewel of an accessory and is so treasured. For warmth in winter both men and women wear coats of brown homespun wool.

The costume from Sunja on Plate XI was purchased at the Ethnographic Museum in Zagreb from Mr. Berger, the founder and moving spirit of its fine collection.

The silhouette of the costume stems, in part, from the court costume of the eighteenth century. The pleated bouffant skirt is the country cousin of Marie Antoinette's ball gown, while the sleeveless jacket which was worn in Sunja had as its inspiration the nobleman's flared-skirted coat.

The Sunja dress consists of blouse, skirt, and apron; accessories include cap (for the matron), kerchief, wool belt, coral necklace, ribbons, and, in former days, red kid boots to match the jewelry.

The skirt in the illustration is mounted to a camisole top which helps to anchor the garment properly. Since the front of the skirt is plain, most of the weight is thrown to the sides and back. The back of the blouse, accordion-pleated as is the front, is of bolero length and is allowed to hang free at all times. The front is caught and held by the long felt girdle which is wound two or three times around the waist. Like the blouse, the apron, of ankle length and very wide, also has its fastening concealed by the belt. The fabric used for these three articles is semi-sheer, semi-bleached linen. The pattern is achieved by the Spanish lace weave.



PLATE XI

COSTUME FROM SUNJA, CROATIA.

The Sunja girl wears her hair in the customary two braids down her back. Upon marriage she is privileged and obliged to wind her braids around a heart-shaped form placed just above the nape of her neck. A clean white cloth tied over the braids protects her cap from the oil of the hair. The back of the cap, covered with embroidery, is so placed and secured that the decoration will show when the front portion is folded back and tied in position. Only the edge of the wide bobbin lace which adorns the cap can be seen from the front. This is the coif which is removed only upon retiring. The old caps are collectors' items. Some of them are in solid petit point; others, in thread-count satin-stitch which completely covers the background.

The model on Plate XI is wearing her kerchief in the manner which shows off the elaborate embroidery to the best advantage. For daily wear a simpler head scarf is tied under the chin.

Every well-dressed Sunja girl owns a multiple-strand coral necklace which glows against the background of ivory linen. Long ribbon streamers fall down the back from the neckline of the blouse.

When properly assembled and accessorized the costume has compelling beauty. The pleating of the bodice molds the fabric to the figure. The voluminous sleeves, gathered at the wrist and finished with wide bobbin lace, hang in cape-like folds, while the long flowing lines formed by the deep pleating of the skirt and apron produce a feeling of stateliness when the wearer is standing and a rhythmic grace in motion.

There are dozens of other villages where the costumes are worthy of study. Perhaps this selection will suffice to indicate the great variety of costumes in Yugoslavia and some of the influences which have produced those variations. From the standpoint of both design and technique, there is much to capture the interest of the student, the designer, and the craftsman.

## AN UNUSUAL BORDER CONSTRUCTION FROM PERU\*

*by*

MARY ELIZABETH KING

**A**NCIENT PERUVIAN TEXTILES, as a group, probably contain a greater variety of techniques, and more variations within given techniques, than any other comparable group. For the most part,<sup>1</sup> all of the weaving was accomplished on a simple backstrap loom, consisting essentially of two sticks (or loom bars) with the warp lashed to them. To this basic "frame" were added a "shed rod" to maintain one shed and a "heddle rod" (or rods) with which to manipulate the alternate shed (or sheds). A wooden "batten" or "weave sword" was used to keep the shed open while the shuttle or bobbin was passed through and was also used to beat down the wefts after they were inserted. The women were probably the weavers.

The Peruvian weavers do not seem to have been handicapped by a traditional way of doing things, rather they were the most inventive of craftsmen — constantly trying new techniques and developing new ways of achieving known results. At times, they seem to have gone to needless lengths to achieve a rather simple product, but whether this was done for a specific reason or just to prove their skill as weavers we will never know.

An illustration of the variety of ways in which similar results could be achieved may be seen in the many types of border which were used to ornament garments. Borders may be worked in one piece with the garment or made separately and applied by means of sewing. In the former category are not only embroidered and brocaded borders worked directly on or into the ground fabric of the garment, but also tapestry and other weft-patterned borders which were woven on the warps nearest the loom ends, the same warps then being used for the plain (or patterned) weave of the body of the fabric. Warp-patterned side borders could also be woven in one piece with the garment.

Detached, separately-woven borders may be of many different types. The most common is probably a narrow tape of tapestry weave, or perhaps a plain weft-faced woven fringe, which is sewed along the edge of the

garment. Warp-faced, warp-patterned borders of many types also occur fairly frequently. In the case of detached borders used at the lower edges of garments, the warps of the borders would, as a rule, run perpendicular to those of the garments.

Plate II shows a textile (possibly a kerchief?) which utilizes both detached and continuous borders; the wide borders at top and bottom are tapestry woven on the same warps as the plain weave central portion, but the narrow side borders are warp-faced, warp-patterned bands which were woven separately and sewed to the side selvages of the textile.

Actually, any type of border could be made either as part of the garment or as a separate piece. This is well illustrated by the magnificent Paracas mantles in which the heavily embroidered borders are usually separately woven pieces, attached to the central field of the mantle by sewing, but on the other hand may be embroidered directly on the ground fabric of the mantle.

The borders with which this paper will deal are of the detached type, but they are all of such a nature that it would seem, from our point of view, much simpler to have woven them in one piece with the garment or fabric which they were to adorn. All of them are narrow fabrics in weft-faced techniques, but in each case the weft dimension is considerably longer than that of the warp. This represents an unusual concept of weaving. As a rule, when weaving a narrow strip or band, the warp runs lengthwise in the fabric. There are a number of Peruvian textiles in which the warp dimension is less than that of the weft, but these often consist of nearly square articles, and the difference is negligible. The longest warp in this group of borders is  $5\frac{5}{8}$  inches. The weft dimension in the same textile is  $17\frac{3}{4}$  inches!

We are fortunate in having one textile in this group which shows exactly how these bands were made. This textile, A1/P594 (Plate I, A, B), is in the collection of the Museo Nacional de Antropología y Arqueología in Lima. It is from the Central Coast site of Ancon, and probably belongs to either the Chancay (*c.* 1300-1438 A.D.) or Inca (*c.* 1438-1532 A.D.) Period. It is a long, narrow band, 81 inches in length (weft dimension), by about 2 inches in width (warp dimension, not including applied fringe). The long dimension is composed of three sections (each exactly 27 inches in length) sewed together. Yellow weft-faced woven fringe has been sewed along one edge of the border; the warps of this fringe run lengthwise, or perpendicular to those of the border itself. The border has a design of birds and interlocked bird or



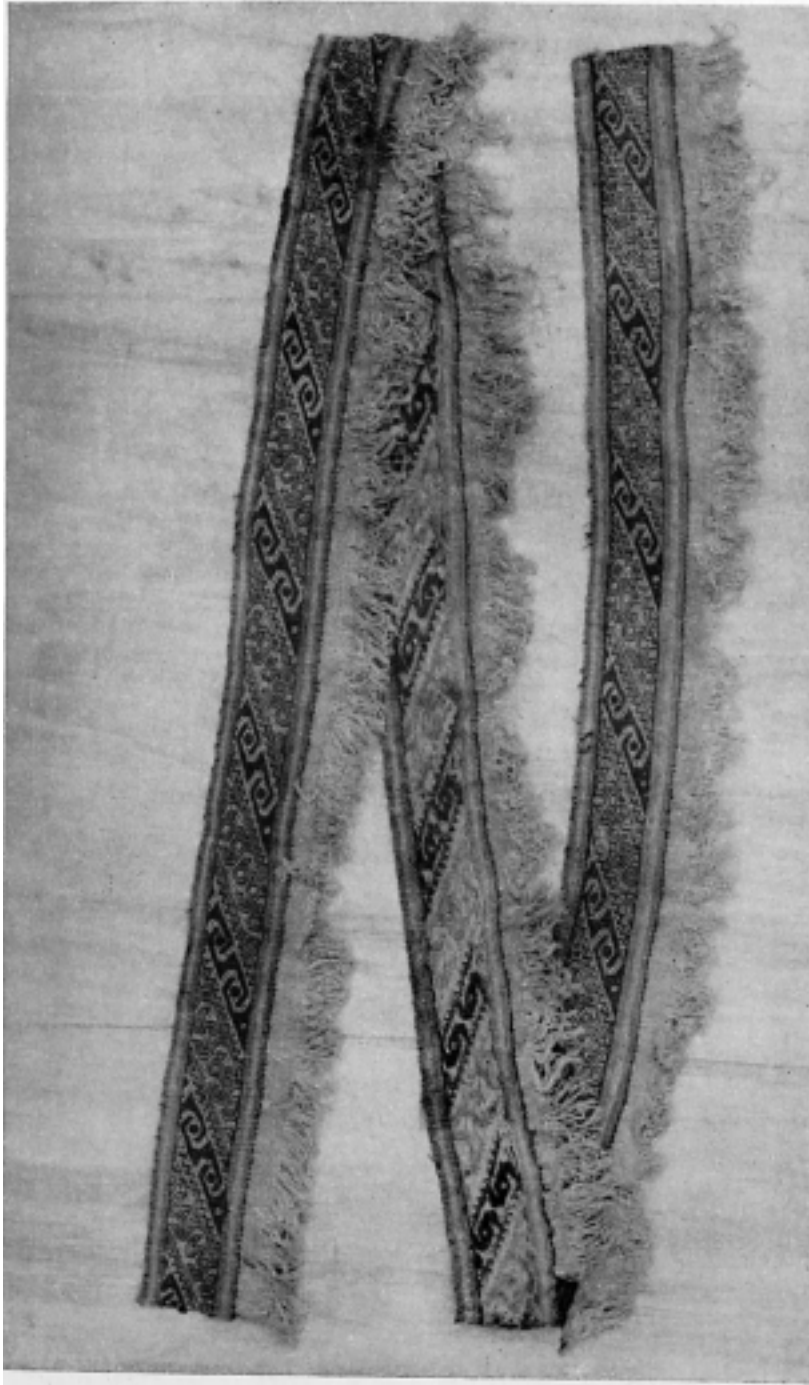


PLATE I, A

AI/P594, "CUT WARP" BORDER IN THE COLLECTION OF THE MUSEO NACIONAL DE ANTROPOLOGÍA  
Y ARQUEOLOGÍA, LIMA, PERU.

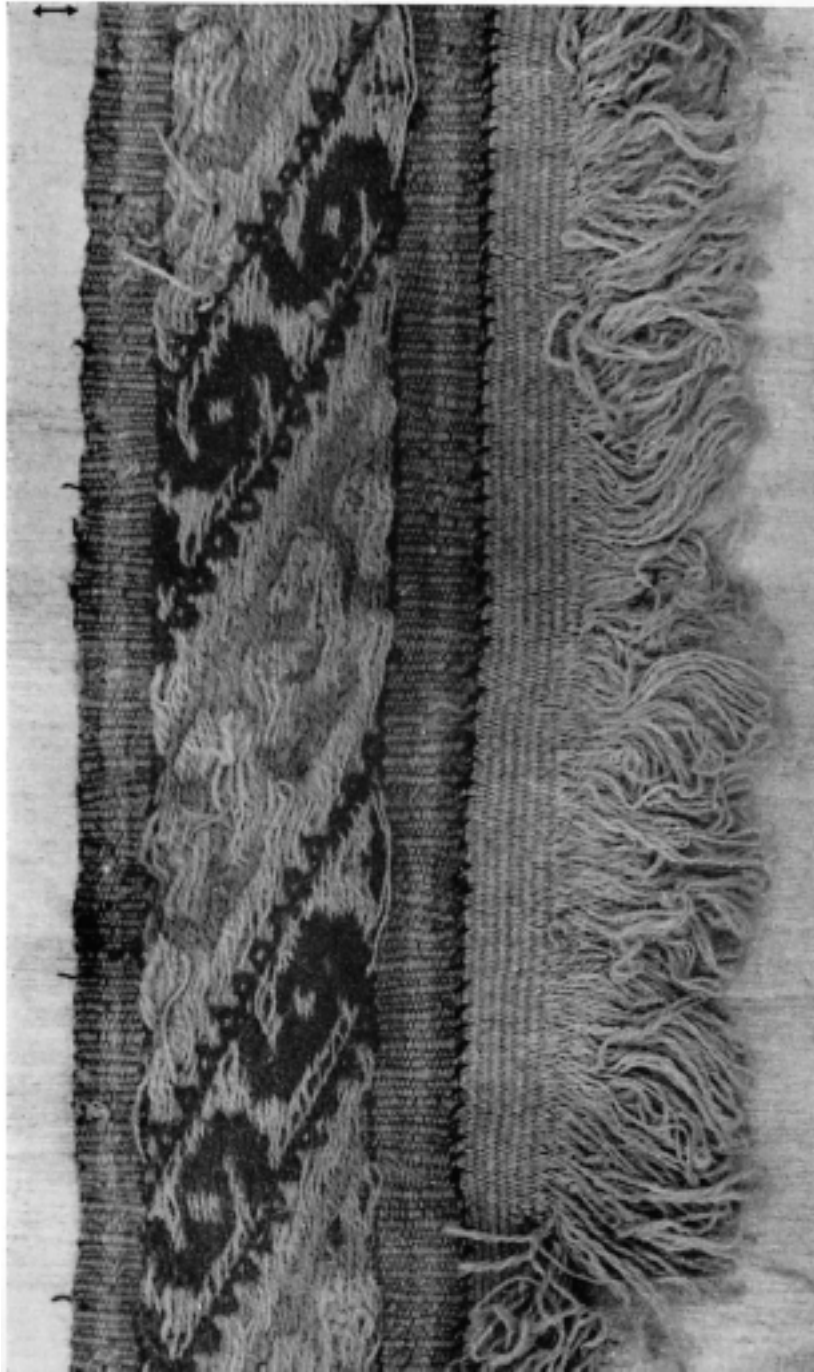


PLATE I, B

DETAIL OF REVERSE OF A1/P594, SHOWING THE HEAVY RIDGES MADE BY THE RUN-BACK WARP ENDS AND THE INTERLOCKED WEFTS OF THE PATTERN. ARROW INDICATES WARP DIRECTION.

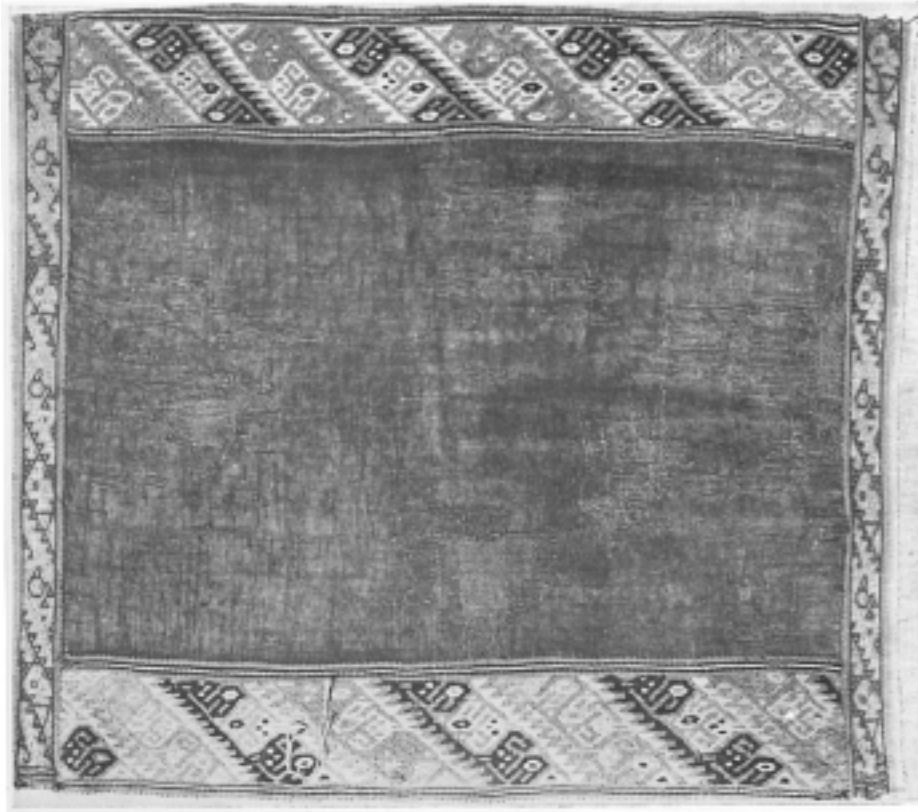


PLATE II

91.317, TEXTILE MUSEUM COLLECTION, A KERCHIEF (?) SHOWING THE USE OF BOTH CONTINUOUS AND DETACHED BORDERS IN ONE TEXTILE.

snake heads in alternating diagonal rows. The colors used are two shades of golden-tan, cream, brown, and red. The weave is a single-faced weft-patterned weave, in which the pattern wefts float on the reverse when not in use on the face. The brown and one shade of golden-tan threads interlock on the reverse; the others are simply carried along from selvage to selvage (*see* Plate I, B). However, we are more concerned with the method of construction on the loom than with the specific type of weave.

We will label the sections A to C, from left to right, in the completed band (Fig. 1). Section A has cut edges at both top and bottom. Sections B and C each have a cut edge at the top and a loom end at the bottom.

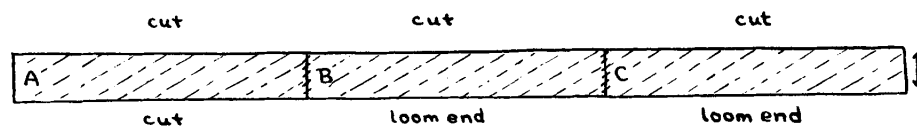


FIG. 1

THE ORDER IN WHICH THE SECTIONS OF AI/P594 (PLATE I) ARE JOINED TO MAKE A BAND.  
DIAGONAL LINES INDICATE PATTERN DIRECTION; ARROW INDICATES WARP DIRECTION.

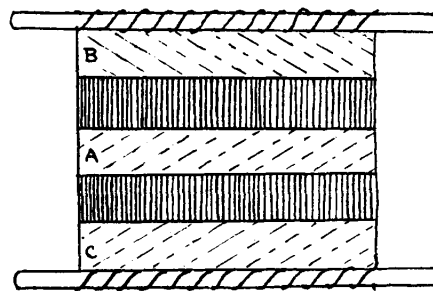


FIG. 2

THE POSTULATED MANNER IN WHICH AI/P594 WAS CONSTRUCTED ON THE LOOM.  
DIAGONAL LINES INDICATE PATTERN DIRECTION.

We have noted above that each section is exactly 27 inches in length. Figure 2 shows how this textile must have been constructed on the loom. Sections B and C, each with a loom end, form the top and bottom of the loom set-up; while Section A, with its two cut edges, is the central portion. An unknown length of bare warp was presumably left between sections. It is quite possible that there were more sections between B and C; in fact, the completed border has traces of stitches at the free ends, possibly indicating that they were either joined together to form a circular band or that other sections were seamed to them.

An interesting feature of this band is that, in the finished piece, the design of all three pieces, as joined, is right-side-up. At the same time, the loom ends on the two sections which have them are both on the lower edge of the completed band (*see* Fig. 1). This means that, in the finished textile on the loom, the design of one of the two sections — either B or C — had to be upside-down.

Now the customary procedure in Peruvian weaving was to weave textiles with four finished selvages. In order to achieve this, the weaver began the weaving at one end of the loom, wove for a short distance, turned the loom, and began again at the other end. When she reached the section where the weaving was begun, she filled in the remaining space by inserting a few wefts with a needle. In most Peruvian textiles it is possible to detect this finish area by the fact that the cloth is less compact in such areas or by paired wefts inserted to close the gap.

In weaving A1/P594, the same procedure of turning the loom and starting at each end was obviously followed. In such a case, though the design of one of the sections was upside-down in relation to the others in the overall set-up, the weaver always had the design right-side-up while weaving. For instance, she could begin with Section B, complete it, then turn the loom and weave Sections C and A, in that order. It would have been unnecessary for her to fill in a finish area, for the warps were left bare between the sections.

After the bands were woven, leaving areas of bare warps between bands, the warps were cut. These cut warp ends were then run back into the edge of the band as follows: taking three adjacent warp ends, warps 1 and 3 were run into the textile alongside warp 2 (the central warp of the three); warp 2 was then cut off close to the edge of the fabric (*see* Fig. 3). This

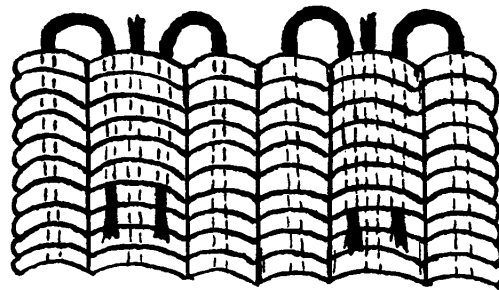


FIG. 3

THE METHOD OF RUNNING CUT WARP ENDS BACK INTO THE TEXTILE  
(SEQUENCE USED IN A1/P594 [PLATE I, B] AND 91.72 [PLATE IV, A]).

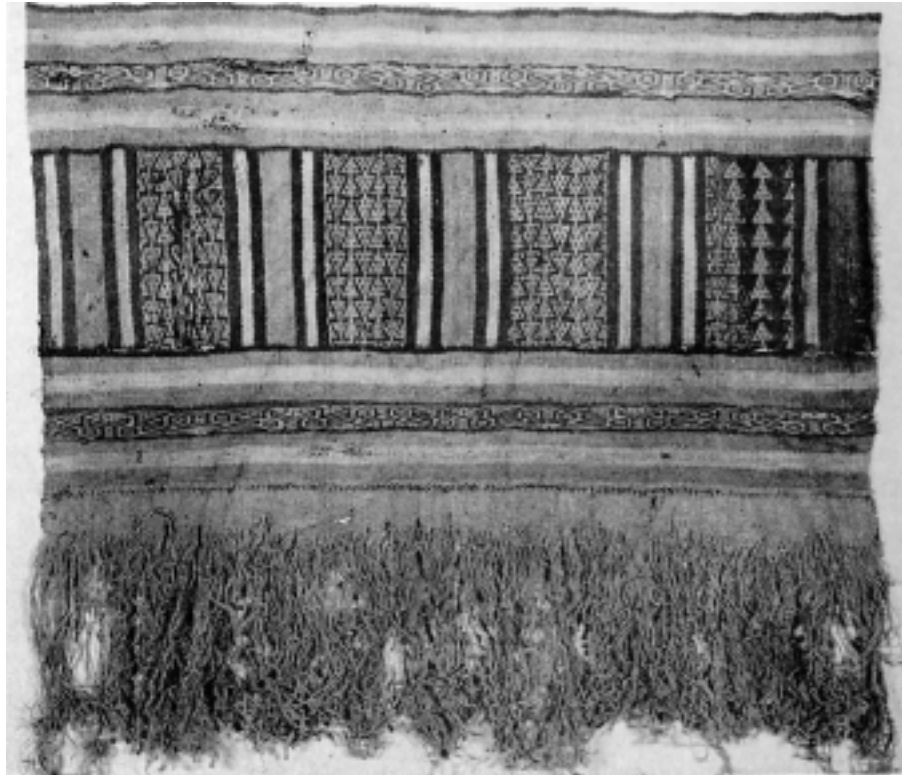


PLATE III

91.468, TEXTILE MUSEUM COLLECTION, A FRAGMENTARY BORDER  
UTILIZING "CUT WARP" BANDS.

leaves heavy ridges every third warp (*see* Plate I, B). The two warp ends which were run back into the fabric prevent the weft from raveling out.

When one is weaving a long, narrow band in the conventional manner, that is, with the warps running lengthwise in the fabric, the length of the finished product is limited only by the length of the warp on the loom. In the process described above, one could achieve quite a long band on a fairly short warp; and the entire band, A1/P594, could have been woven on a warp set-up of not much more than 10 inches in length and about 27 inches in width — producing a finished band 81 inches long! In weaving such a band, the entire weaving process could be accomplished without rolling the completed area on the loom bar as the weaving progressed. Other than the advantages of having the warp set-up confined to a limited and workable space, it is difficult to determine why the weaver constructed a border in this way. It could easily have been woven as part of the garment, thus eliminating the necessity of cutting the warps, running them back into the border, and sewing the border sections together. Obviously there was some advantage to having a separate border. Perhaps it was done so that when the garment to which it was sewn was worn out, the borders could be easily detached and used again (as we might save laces or other trims from a discarded garment). Or, it may have been advantageous to have a supply of separate borders ready for use on unadorned garments.

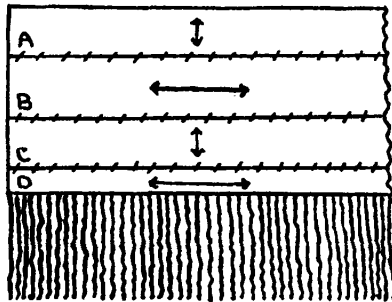


FIG. 4

THE SECTIONS OF 91.468 (PLATE III) AS JOINED TO FORM A BORDER.  
ARROWS INDICATE WARP DIRECTION IN EACH SECTION.

A similar textile, 91.468 (Plate III and Fig. 4), in the Textile Museum collection, makes a slightly different use of the same type of band. The completed textile measures 15½ inches in length by 13 inches in width (including fringe). The length, however, is incomplete, since the textile has been cut along one edge. This border consists of four sec-

tions sewed together (*see* Fig. 4). From top to bottom, they are: (A) a band similar to A1/P594 — of the same general technique and color range and having a loom end at the top and cut warp ends run back in at the bottom; (B) a narrow, weft-faced band with the warps running lengthwise in the band; (C) a band identical to “A” with the edge with cut and run-back warps at the top and the loom end at the bottom; (D) a weft-faced woven fringe with the warps running lengthwise.

It is unfortunate that the textile was cut, since we are unable to determine the loom width of the “cut warp” bands, A and C, or to know whether other bands of the same type were seamed to them.

In portions of the edges of these bands the cut warp ends are run back into the textile in the same way that they are in A1/P594; in the remainder, warp ends 1 and 3 are run in alongside warp 2, and warps 2 and 4 are cut — this leaves a ridge every 4th warp.

It should be noted that in this textile the design has no right- or wrong-side-up; therefore, this example would not demonstrate to us the way in which the loom was turned and the weaving begun at each end. Nevertheless, the process was undoubtedly the same in both examples. The colors, design, and technique of 91.468 are all similar to those of A1/P594, and it is likely that they are of the same period and general area.

Two other borders in the Textile Museum collection are made with cut warps. Both of these are slit tapestry.

The first, 91.72 (Plate IV, A), is 20 inches in length by 2-7/16 inches wide. Like the preceding examples, it has a yellow, weft-faced woven fringe sewed to it. From the remnants of sewing thread along its side selvages (or ends), it is apparent that at least two other widths of tapestry were sewed to it, to make a long narrow band like A1/P594. The bottom edge of the band is a loom end, while the top edge has the warps cut and run back into the fabric in the same manner as A1/P594 (*see* Fig. 3). The fact that this band is tapestry gives rise to new problems. The Peruvians rarely wove narrow bands (having a conventional, lengthwise warp) with a weft-float or single-faced weft pattern, apparently preferring to use this technique for horizontal border areas where a continuous running pattern could be utilized. It was occasionally done (*see* Section B of 91.468, Plate III and Fig. 4), but the pattern was very restricted by the width of the band. On the other hand, however, the Peruvians often wove narrow tapestry bands with the warps running lengthwise (*see* Plate IV, B), tapestry being somewhat more suitable for the spot patterning necessary in such bands. The only logical reason for weaving this tapestry band



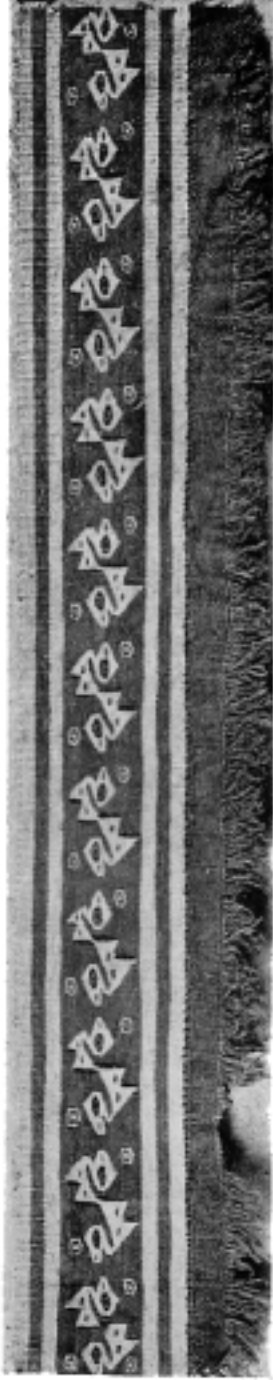


PLATE IV, A

91.72, TEXTILE MUSEUM COLLECTION, SLIT TAPESTRY BORDER WITH CUT WARPS.  
 ARROW INDICATES WARP DIRECTION.



PLATE IV, B

91.157, TEXTILE MUSEUM COLLECTION, A CONVENTIONAL SLIT TAPESTRY BORDER.  
 ARROW INDICATES WARP DIRECTION.

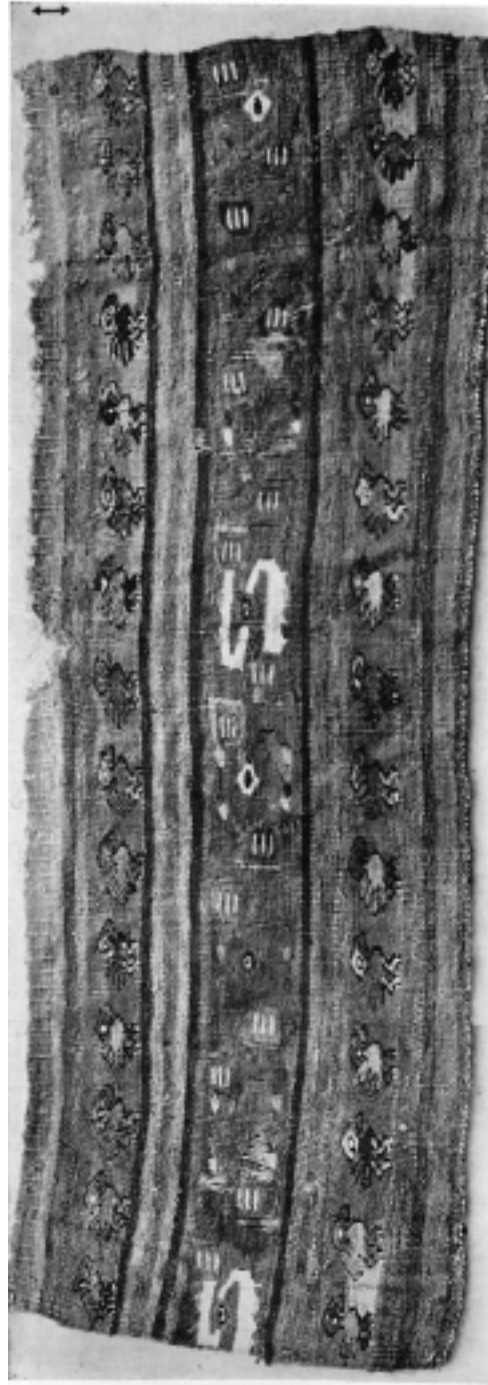


PLATE V

91.103, TEXTILE MUSEUM COLLECTION, A SHAPED SLIT TAPESTRY BORDER WITH CUT WARPS.  
ARROW INDICATES WARP DIRECTION.

with the warps running in the short direction is one of design. It is the only way to achieve horizontal stripes and vertical tapestry slits. In other words, the band may have been woven in this fashion to achieve a desired visual effect.

There is another possibility here. Tapestry bands with cut warps could have been originally woven in one piece with a garment, and then, when the garment wore out, cut free at a point above the border. The wefts of the garment could have been unraveled, and the loose warp ends run back into the border. Although this method could also have been applied to the other weft-patterned borders with cut warps, AI/P594 gives conclusive evidence that, in that instance at least, it was woven separately from the garment it was intended to adorn, and that the cut warps were an intentional and necessary feature of the construction method. Lacking a similar tapestry band with the construction method inherent in its make-up, we cannot determine whether the tapestry bands with cut warps were woven separately or in one piece with the garment. If, however, they *were* woven in one piece with the garment and then cut free, this procedure may have suggested the separate construction method to the weaver — possibly as a labor-saving device.

The second tapestry band, 91.103 (Plate V), in the Textile Museum collection, is, perhaps, more likely to have been woven in one piece with a garment and later cut free. This band is the widest of the examples, being about  $5\frac{5}{8}$  inches in the warp direction. It is shaped, with a length (or loom width) of 16 inches at the top edge and  $17\frac{3}{4}$  inches at the bottom. The number of warps at the top of the border is 342, and that at the bottom is 418 — a difference of 76 warps. The additional warps were put in, or subtracted, in pairs at irregular intervals at a point about  $\frac{1}{4}$  inch below the top edge (the edge which has cut and run-back warps<sup>2</sup>). It seems probable that the warps were subtracted at this point rather than added, since, for the most part,<sup>3</sup> the extra warps were simply cut off and the cut ends buried under the covering wefts (*see* Fig. 5). This is the only place in the textile where shaping occurs through the addition or subtraction of warps — by this means the weaver decreased the dimension of the top edge of the textile about  $\frac{1}{4}$  inch. The other inch and a half reduction was achieved by gradually increasing weft tension as the weaving progressed. This leaves us with two possibilities. The first is that the weaver discovered, when the border was nearly completed, that it was necessary to further decrease the measurement of the top edge of the border so that it would fit a completed garment and accomplished this by cutting off

some warps so that the last quarter inch of the border would be sharply constricted. The second possibility is that the border was being woven as

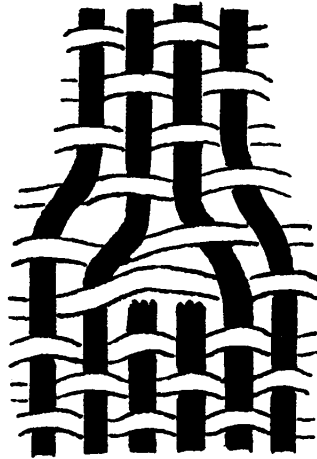


FIG. 5

DIAGRAM SHOWING THE ELIMINATION OF WARPS  
FOR THE SHAPING OF 91.103 (PLATE V).

part of a garment and that the warps were subtracted (as part of a pre-conceived plan) at a point just below the place where the weave of the garment (probably a plain weave) was to begin. If this was the case, the border was cut free from the garment at a later date, and the warps run back into the textile.

Judging from the dimensions of the border and the fact that there is no evidence (such as remnants of sewing thread) for its having had other sections joined to it, this textile was probably intended as the border for a loincloth. Such garments, as a rule, had a border on the lower edge only, and they were often shaped.

If we accept the first possibility and assume that the border was woven as a separate entity, it is unlikely that more than one section was woven. It would have been almost impossible to weave more than one band of this type at a time, since the extra warps were probably cut when that point was reached, and the weaving was continued on fewer warps.

At any rate, it was necessary for this border to have been constructed with the warps running in the shorter direction. It would have been difficult, if not impossible, to achieve the desired shaping with warps running the length of the textile, and there is also the fact that, again, the weaver

was apparently interested in achieving a horizontally oriented design.

There are probably many more of these "cut warp" bands than is now realized. The immediate impression which one receives from any narrow band is that it was woven with the warps running lengthwise; it is not until one examines them more closely that the "cut warp" bands can be detected. The simplest means of detection is to look for the cut warp ends run back into the textile on the reverse side and the resulting heavy ridges spaced along one or both edges of the band.

We have suggested that the construction method may have been an economy measure to facilitate re-use of borders, and that it may have been inspired originally by cutting borders off worn garments, but there are undoubtedly many other possible explanations.

All of the bands discussed here <sup>4</sup> are from the late periods (*i.e.* between 1300 and 1532 A.D.) of the Peruvian coast, and all could be from the Central Coastal region. It is even possible that all are from the site of Ancon. To the best of my knowledge, none occur from the early periods.<sup>5</sup> It would seem, therefore, that this construction method was a late innovation.

These borders constitute only one of the many examples which prove how adaptable the Peruvian weaver was, and how little limited by the confines of a very simple loom. It is not surprising that the ancient Peruvians have been classed among the finest weavers of all time.

## FOOTNOTES

- \* The basic research for this paper was carried out under a grant from the Penrose fund of the American Philosophical Society. The author also wishes to thank the director and staff of the Museo Nacional de Antropología y Arqueología, Lima, Peru, for their cooperation in making specimens available for study; Miss Irene Emery of the Textile Museum for suggestions incorporated in this paper; and Mr. Charles R. Wicke who photographed the specimen belonging to the Museo Nacional.
1. Three types of looms were probably used in Pre-Conquest Peru: the backstrap loom, a staked-out horizontal loom, and a vertical frame loom. The backstrap loom is generally considered to have been the most widely used type.
  2. The cut warps were run back into the textile in the following sequence: warps 1 and 3 were run into the textile alongside warp 4; warps 2 and 4 were cut off close to the edge. The resulting heavy ridge occurs every 4th warp. Like 91.468, there are areas where the sequence is varied somewhat. The cut warps on one side of the edge seem to be run into the textile alongside the 4th warp to the left; while those at the opposite side are run in alongside the 4th warp to the right. This would seem to indicate that the craftsman did not work consistently from left to right (or vice versa), but either at random or from the sides toward the center.
  3. In one or two spots, only one warp is cut, while the other of the pair is woven together with the adjacent warp in the last  $\frac{1}{4}$  inch of the textile.
  4. The fiber make-up of these borders constitutes a further proof of their essential homogeneity:

	<i>Warp</i>	<i>Weft</i>
A1/P594	Cotton: Z-spun, S-plied.	Alpaca: Z-spun, and Z-spun, S-plied; Cotton: Z-spun, S-plied.
91.72	Cotton: Z-spun, S-plied.	Alpaca: Z-spun, and Z-spun, S-plied; Cotton: Z-spun.
91.103	Cotton: Z-spun, S-plied.	Alpaca: Z-spun, and Z-spun, S-plied; Cotton: Z-spun.
91.468	Cotton: Z-spun, S-plied.	Alpaca: Z-spun, and Z-spun, S-plied.

5. Many, if not all, of the Tiahuanaco Period tapestry garments are composed of panels with a weft dimension longer than that of the warp and the warps of one loom end cut and braided. However, no explanation for this use of short warps has yet been suggested, and no cut warp borders have been found from this period.

THE CENTRE INTERNATIONAL  
D'ETUDE DES TEXTILES ANCIENS:  
A PROGRESS REPORT

*by*

CALVIN S. HATHAWAY

**T**HE OUTLOOK for textile studies becomes brighter as the Centre International d'Etude des Textiles Anciens (International Centre for the Study of Ancient Textiles), created in September 1954 at Lyon, pursues its steady development. At the second meeting of its General Assembly, and the fourth of its Governing Board, held in Lyon in September 1957, most encouraging progress toward the achievement of the first purposes of the Centre was reported; and steps equally were taken toward the attack of the second line of objectives.

Since the first report on this organization was published in *The Bulletin of the Needle and Bobbin Club* (Vol. 38, nos. 1 & 2, 1954), membership has grown to include 111 members (roughly in 5-to-2 ratio of individuals and museums), drawn from 21 countries. Thanks to generous support received from the Fédération de la Soierie and the Chambre de Commerce de Lyon, the Centre has built up a small reserve fund despite the modest minimum set for annual membership dues; and a still more valuable asset is present in the enthusiasm and devoted activity of the members.

It will be recalled that the aims of the Centre, as stated in its Constitution, are:

1. To coordinate, in order to make an inventory of ancient textiles, action carried out in the various countries;
2. To collect the technical material concerning these textiles;
3. To undertake the practical circulation of the data obtained and arrange for it to be at the disposal of members;
4. In general, to promote any form of action that may lead to a better knowledge of ancient textiles.

The tools required for the creation of an inventory of surviving ancient textiles (textiles, that is, woven before the use of the power loom)

are being created through the close collaboration of committees with the aid of other members of the Centre. Following the lead of Monsieur Félix Guicherd, Technical Secretary General of the Centre and Director Emeritus of the Ecole de Tissage at Lyon, a form composed of fifteen headings has been devised for reporting to the Centre the essential facts about textiles that are to be represented in its inventory dossier. Vocabularies of textile terms have been compiled in French and Italian, through the joint efforts of M. Guicherd and Professor Tito Broggi, of the Milan Polytechnic School. The English vocabulary, developed initially through much hard work by Mr. John Beckwith, of the Victoria and Albert Museum, and Miss Dorothy G. Shepherd, of the Cleveland Museum of Art, in consultation with M. Guicherd, has received considerable attention from many other American and English members, as is to be expected in an organization in which the English-speaking wing is at present the most numerous. A semifinal version, to be issued in the near future, will serve the requirements of the Lyon inventory and will be further useful in its coverage of the varied terminology of textile studies published in the English language.

Vocabularies in other languages, based on the first three, are in course of compilation. That in Swedish is being developed by Dr. Agnes Geijer, of the Statens Historiska Museum in Stockholm, in collaboration with Fröken Elisabeth Strömberg, of the Röhsska Konstsöjdmuseum in Göteborg; in German, by Dr. Renate Jaques, of the Gewebesammlung of the Krefeld Textilgenieurschule; in Portuguese, by Dr. Maria José de Mendonça, of the Museu Nacional de Arte Antiga; in Russian, by Professor Victor Lasareff, of the University of Moscow; and in Spanish, by Dr. Felipa Niño y Más, of the Museo Arqueológico Nacional in Madrid.

Besides the creation of equivalent vocabularies, the Centre has recognized the necessity of an agreed color terminology for use in the central dossier; consultations with the textile industry have produced testimony favorable to the adoption of the Munsell system of color notation.

If the central inventory in Lyon has not yet been set up for active operations, pending the completion of vocabularies, yet the Centre has on the other hand inaugurated two services of the greatest value to its members. A semi-annual *Bulletin de Liaison*, now beginning its fourth year, supplies technical information, bibliographical notes, and reports on the activities of the Centre; skilfully edited, and in part supported by contributions of corresponding members, the *Bulletin* fills a long-standing need for the exchange of information.



With exceptional generosity, M. Guicherd conducted in 1956, and again in 1957, technical sessions which permitted the study of terminology and of the application of the formulas of the dossier, directly supported by representative textiles. The second of these seminars was attended by more than twice the number of participants in the earlier year, and enjoyed also the services of the Messieurs Goux and Vial, members of the faculty of the Ecole de Tissage who cut short their summer holiday to help M. Guicherd.

As the Centre develops momentum it will be able to give more of its attention to such other matters as the formulation of standards of textile conservation, the development of a glossary of obsolete terms in textile production and, perhaps somewhat more immediately useful to textile students, an outline of weave classification that will further facilitate the communication of textile knowledge.

It is hoped that the Centre will continue to attract members, as its usefulness becomes known to a wider circle of those who are interested in textiles, and who will find the facilities of the Centre an indispensable aid to the prosecution of their studies and their work.

## BOOK NOTES

SILK TEXTILES OF SPAIN, Eighth to Fifteenth century, by Florence Lewis May, Member of the Hispanic Society of America. With 161 illustrations in black and white and 6 in full color. Hispanic Notes and Monographs. New York, 1957.

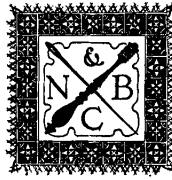
All of us who are interested in early Spanish textiles will be glad to have a book to consult which is written in English on these fascinating fabrics, especially one giving such a comprehensive coverage and so many excellent illustrations as Miss May's "Silk Textiles of Spain."

The subject is treated chronologically in four chapters. The first chapter, "Sericulture and Silk Textiles of Islamic Spain (8th-12th century)" gives an account of the early silk weaves and their techniques and patterns, and also what documentary evidence exists for sericulture in Spain, the earliest date of which is not known. The second chapter deals with "Hispano-Moresque and Mudejar Patterns in Silk Textiles (13th century)." A great variety of 13th century textiles of beautiful designs and many techniques produced by Muslim weavers has been preserved in church treasuries and in royal and ecclesiastical tombs. The most important collection of these, in the form of clothing and cushions, was found in 1942 in 37 royal tombs at the convent of Las Huelgas, outside of Burgos, and is now displayed in the museum there. Chapter III discusses "Silk Textiles with Mudejar and Gothic Patterns (14th century)." This century produced a great wealth of gold and silver brocades and of velvets, used as clothing for royalty, as church vestments, and as hangings and upholstery in palaces. Many of these textiles are documented by Spanish paintings, but as Miss May points out, "An interdependence of design existed among national weaving centers to such an extent that even to this day there are not many patterns that may be assigned without question to a specific place." Chapter IV, "Silk Textiles with Mudejar and Late Gothic Patterns (15th century)," describes some with "interlacy" and other typical Spanish patterns, but many with the bold ogival and undulating floral designs found also in Italy and Sicily. It is often difficult to distinguish the place of manufacture of these handsome fabrics, so great was international exchange of patterns and of textiles themselves.

This book evidences not only painstaking examination of many textiles in museums, church treasuries, and private collections in Spain, other

European countries, and the United States, but also a great deal of scholarly research through documents, articles, and books, on the part of the author. She has pinned down her statements by means of careful notes, has given us a list of references and an index, which are invaluable to the serious student. One wishes that she had gone one step further and given us a sketch map locating the principal cities and the known weaving centers of the Peninsula.

H. E. McA.



## CLUB NOTES

*The Needle and Bobbin Club's first meeting in 1957* opened with a program of colored slides and descriptions given by Mr. and Mrs. Lawrence Larkin on Tuesday afternoon, January 15th, at three o'clock, in the small ballroom of the Colony Club. The slides were of rural scenes in the Orient taken during a recent trip, with emphasis on the people, their occupations and, particularly, their embroidered costumes. Hostesses for this very interesting program and the tea which followed were: Mrs. William Seward Allen, Mrs. Herbert C. Darlington, and Mrs. Stewart C. Pratt.

*On Wednesday afternoon, February 27*, at three o'clock, through the courtesy of the Metropolitan Museum of Art, members of the Needle and Bobbin Club were invited to meet in the Textile Study Room of the Museum. Miss Hannah E. McAllister, Associate Curator, Department of Near Eastern Art, and Miss Edith A. Standen, Associate Curator, Department of Renaissance and Post-Renaissance Art, had arranged a splendid display of Indian (Kashmir) and European woolen shawls. The discussion included a comparison of these with types shown in the book "Shawls" by John Irwin of the Victoria and Albert Museum. This discussion continued on through the delightful tea served after the meeting in the Board Room of the Museum, through the generosity of the Director, Mr. James J. Rorimer.

The Club members find these programs at the Metropolitan Museum to be both stimulating and rewarding, and look forward to them with much pleasure.

*For its annual meeting* — Wednesday afternoon, March 27, at three o'clock — the Needle and Bobbin Club was invited by Mrs. Robert D. Sterling and Mrs. Julius Workum to the New York Academy of Science,

2 East 63rd Street. During a brief business meeting the Club reports were read. Then Miss Dorothy Leadbeater gave a talk, illustrated with slides, entitled "Variety a Primary Factor in Mexican Textiles."

The showing of a great number of costumes, worn by their owners, often in their abodes, gave the audience a good picture of Mexican life and conditions, as well as of the fabrics and embroideries. Various examples of these embroideries displayed on the walls enabled members to inspect them at close range. This they took advantage of during the tea which closed the annual meeting.

*Six members* — Mrs. A. Benson Cannon, Miss Gladys V. Clark, Mrs. Montgomery Hare, Mrs. John B. Marsh, Mrs. Robert McCurdy Marsh, and Mrs. Raymond J. Von Palmenburg — were sponsors for the fourth meeting of the Club, held at the Headquarters of the Colonial Dames of America, 421 East 61st Street, on Wednesday afternoon, April 24th, at three o'clock. Mrs. Arthur W. Butler, Vice President of the Colonial Dames of America, gave a most interesting talk on the history of the house and its contents, including the fabrics used in its furnishings. Club members enjoyed having tea in the former dining room of Abigail Adams Smith, the daughter of President Adams, and original owner of the house. This beautiful old mansion, with its lovely eighteenth century garden, was greatly admired by the members of the Needle and Bobbin Club.

*On Monday afternoon, November 25th*, at three o'clock, the winter season was begun when Mrs. John Gerdes and Mrs. Robert McCurdy Marsh held a joint meeting at their apartments, 570 Park Avenue, New York. "Embroidered Pictures," and her work on them were to have been explained by Mrs. M. Lloyd Wright Barney. Because of a sudden illness, she was unable to come, but she gallantly sent her pictures for the program. Substituting for Mrs. Barney, Miss Edith A. Standen of the Metropolitan Museum, gave a fascinating lecture on "Embroidered Pictures Through the Centuries," at Mrs. Marsh's apartment. The exhibition of Mrs. Barney's embroidered pictures was held at Mrs. Gerdes' apartment and was viewed by the Club's members during the tea which followed Miss Standen's talk.

*The last meeting of 1957* was held on Tuesday afternoon, December 10th, at half-past two o'clock, at the Museum of the City of New York.

The then current Exhibition, called "Those Elegant New Yorkers," covered 250 years of women's fashion in New York. The costumes, on wax mannikins, were extremely beautiful and in a state of almost perfect preservation. Miss V. Isabelle Miller, Curator of Costumes, walked around with the Club members, explaining the clothes in great detail — kinds of fabric, trimmings, etc. — as well as describing the families who owned them and often the occasion when they were worn. Miss Miller's talk interested many present to the point of planning another visit to the Exhibition before its closing. After the discussion, the Needle and Bobbin Club members enjoyed having tea with Miss Miller, her assistants, and Mr. John Walden Myer, Director of the Museum of the City of New York.

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The death of A. J. B. Wace on November 10, 1957, has been felt as a sad loss by all who are interested in the study of textiles, as well as by classical archeologists. His connection with the Needle and Bobbin Club goes back to 1923, when he gave its members a lecture on the embroideries of the Aegean Islands. His lecture of 1930 was published in the 1933 Bulletin under the title of "English domestic embroidery, Elizabeth to Anne." In 1936, he addressed the Club on Sheldon tapestries, and, in 1937 and 1953, again on Greek embroideries. His last lecture was in 1956, on ancient Greek dress.

The textiles of England and of the Mediterranean regions were, as the subjects of these lectures indicate, of most interest to Mr. Wace. The embroideries of the Greek Islands, in particular, had not been studied in a scholarly way before he began to collect them, and his superb book, *Mediterranean and Near Eastern embroideries from the collection of Mrs. F. H. Cook* (London, 1935), remains the foremost publication dealing with them. Among his latest articles were applications of his specialized knowledge of textiles to problems in classical terminology.

Finally, it should be said that no one who ever met Mr. Wace or heard him lecture failed to be impressed by the breadth of his knowledge and by his willingness to share it, by the warmth of his enthusiasms and by his ability to impart them to his listeners.

A list of his publications on textiles is appended:

"Greek embroideries" (with R. M. Dawkins), *Burlington Magazine*, Vol. 26 (1914), pp. 49, 50, 99-107.

Introduction, "Greek embroideries," in Burlington Fine Arts Club, *Catalogue of a collection of old embroideries of the Greek Islands and Turkey*, London, 1914.

"The Sheldon tapestry weavers and their work. Part II. The tapestries," *Archaeologia*, Vol. 78 (1928), pp. 287-314.

Foreword to *Needlework through the ages* by Mary Symonds (Mrs. Guy Antrobus) and Louisa Preece, London, 1928.

Preface to *Practical canvas embroidery* by Louisa F. Pesel, London, 1929.

"Some Safavid silks at Burlington House," *Burlington Magazine*, Vol. 58 (1931) pp. 67-73, 158.

"Persische Stickereien auf der Ausstellung im Burlington House," *Pantheon*, Vol. 7 (1931), pp. 211-215.

"English embroideries belonging to Sir John Carew Pole, Bart.," *The Walpole Society*, Vol. 21 (1932-33), pp. 43-65.

"Embroidery in the collection of Sir Frederick Richmond, Bart.," *Apollo*, Vol. 17 (1933), pp. 207-212, Vol. 18 (1933), pp. 23-28.

"English domestic embroideries, Elizabeth to Anne," *Bulletin of the Needle and Bobbin Club*, Vol. 17, No. 1 (1933), pp. 12-37.

"A tapestry map of Nottinghamshire," *Country Life*, Vol. 76, No. 1961 (18 August 1934), pp. 177, 178.

"Hunter's chase," *Burlington Magazine*, Vol. 67 (1935), pp. 28-30.

*Catalogue of Algerian embroideries*, Victoria and Albert Museum, London, 1935.

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