

THE · BULLETIN · OF
THE · NEEDLE · AND · BOBBIN
CLUB
VOLUME · I · NUMBER · 2
JUNE · 1917

OLD LACES FOR COLLECTORS
AU QUATRIÈME, JOHN WANAMAKER,
NEW YORK

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AND SHOWS GRANDLY ROUND THE THROATS AND HANDS OF KINGS."

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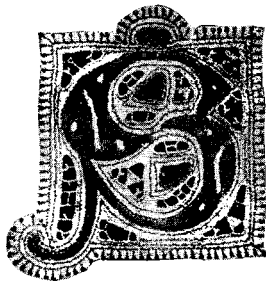
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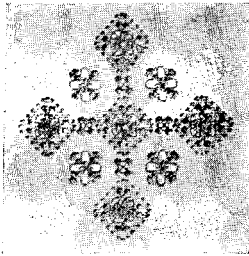
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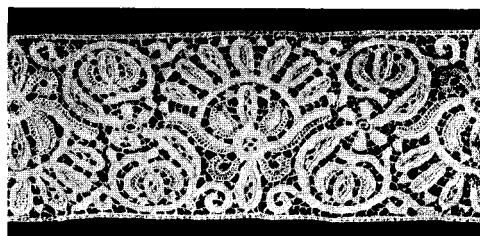
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VOLUME 1

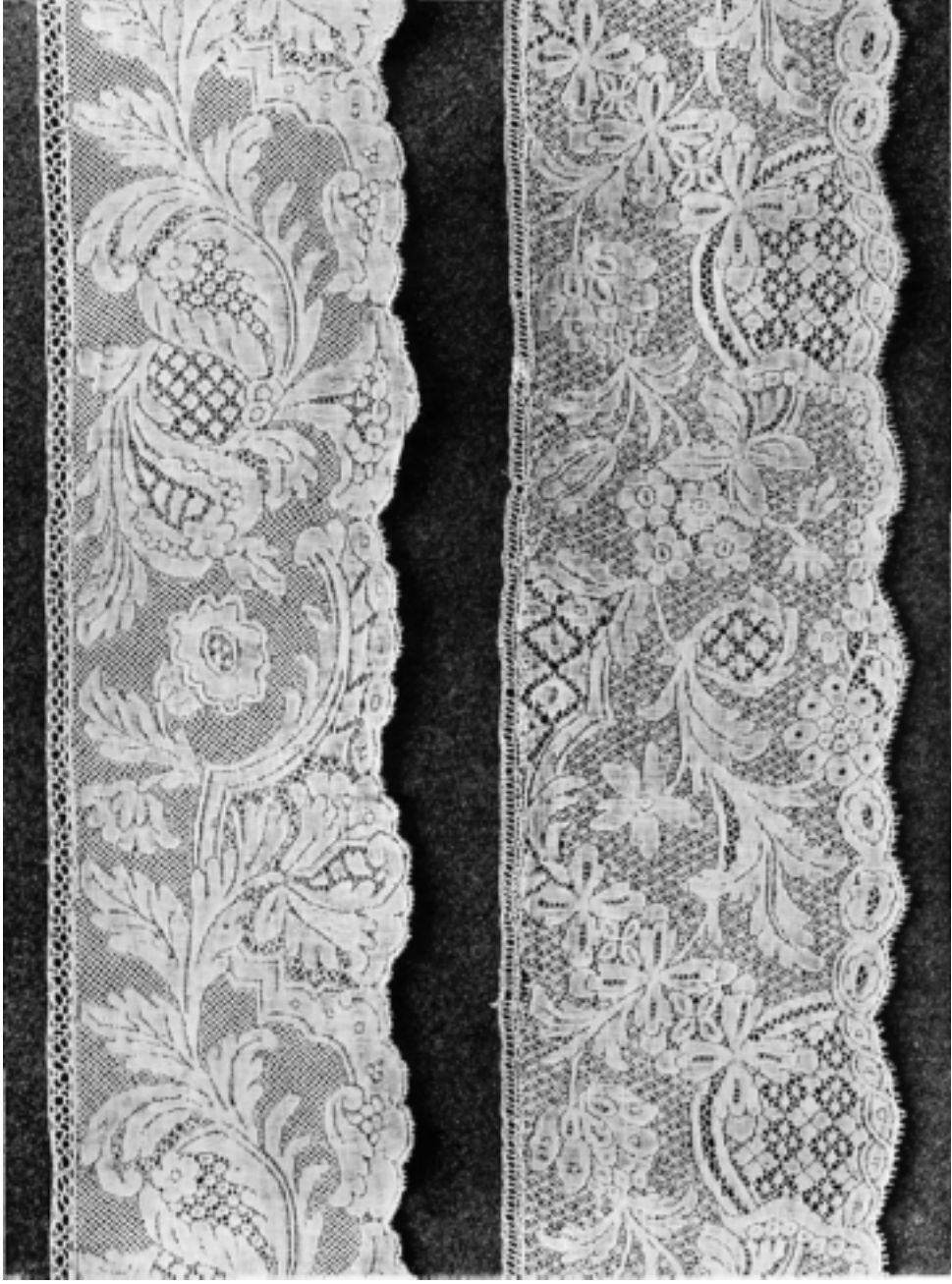
JUNE, 1917

NUMBER 2

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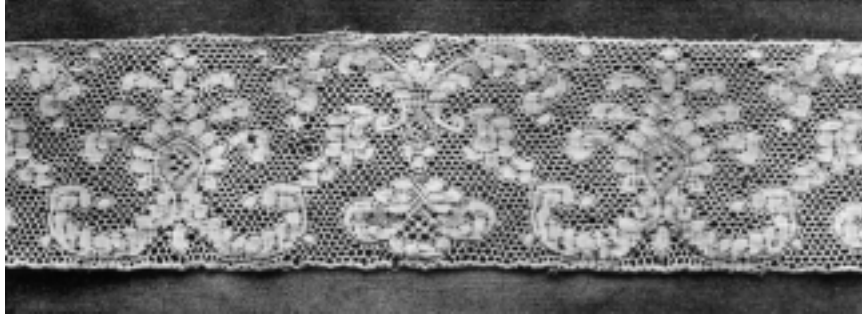




I

II

VALENCIENNES AND BINCHE, EARLY 18TH CENTURY
FROM THE COLLECTION OF MRS. HARRIS FAHNESTOCK



VALENCIENNES, EARLY 18TH CENTURY
FROM THE COLLECTION OF MISS GERTRUDE WHITING

THE EXHIBITION OF BINCHE AND VALENCIENNES LACES

ON March 28th the Club opened its first exhibit, a collection of Valenciennes and Binche laces lent by the members and their friends. The exhibition was held in the Arden Galleries, which had been graciously tendered the Club for its initial venture, and covered a period of one week, closing on April 4th.

Upon entering the room the attention of the visitor was at once arrested by the glance of a demure little Dutch maiden, a delightful Cuyp masterpiece lent for the occasion by Mr. Thatcher Adams. This dainty little lady with her lace-trimmed linen collar and cuffs, looking out from her frame with a friendly welcome for all, served admirably to illustrate the Binche fabric displayed in the adjacent cases in its native environment; while the introduction of Dutch flowers and a large copper bowl of fruit placed on a long oaken table in the centre of the room created a pleasingly sympathetic note in the general scheme of decoration.

Passing to the exquisite fabrics that had been assembled in this picturesque setting by the members and their friends, one could not but be impressed by the charming way in which the two native elements, Netherlandish and French, found expression; on the one hand the brush of Albert Cuyp reflected delightfully the temperament of a stolid people whose patience could produce such masterpieces of delicate threadwork, while the decorative French panels,¹ displayed on the opposite wall, portrayed quite as clearly a lighter element, which combined a delicacy

¹ Lent by the courtesy of the Arden Studios.

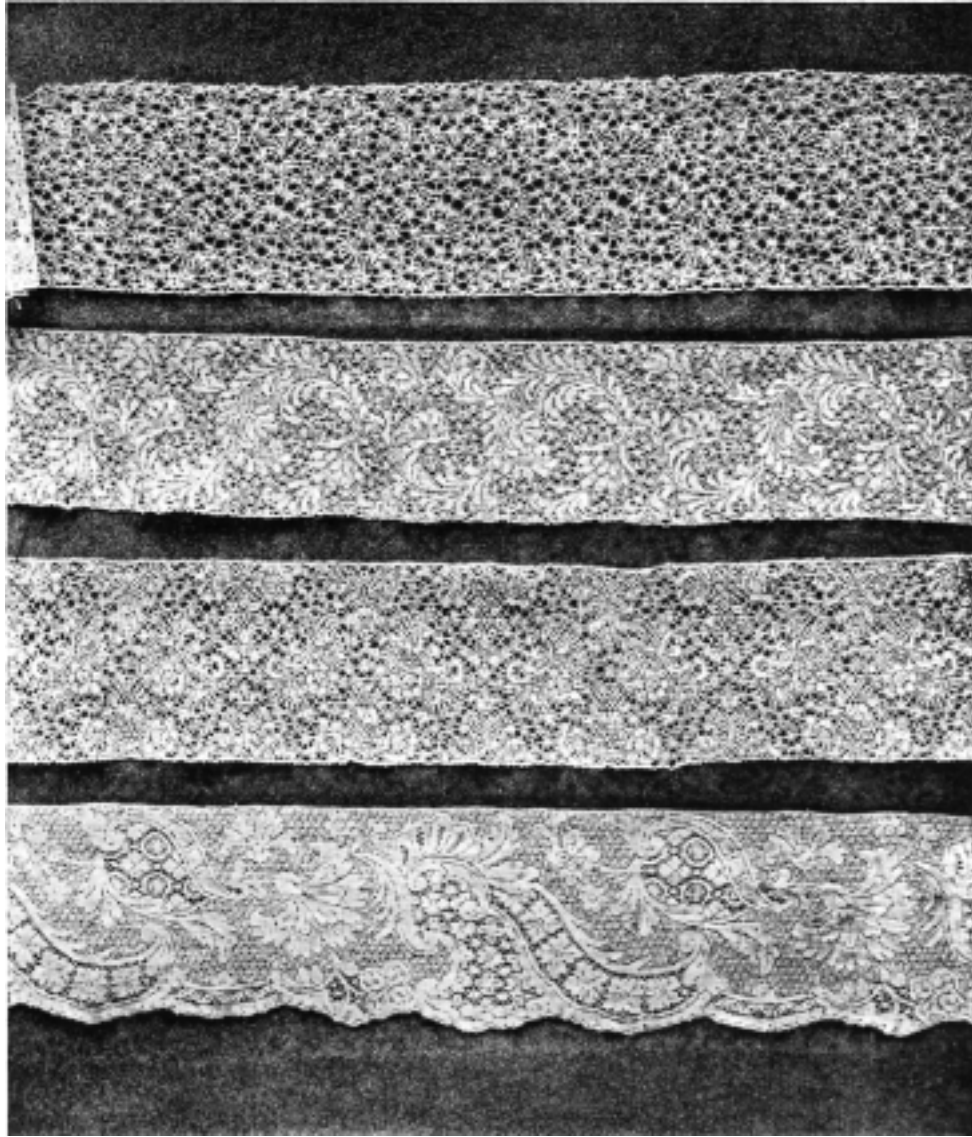
of touch with a charm and gaiety quite foreign to the Netherlandish people. Thus we find in the intermingling of these two peoples, occasioned then as now by the exigencies of war, the evolution of an art that produced a fabric the beauty of which has never been surpassed.

In the arrangement of the laces a more or less chronological sequence was followed; the Binche and the Valenciennes, early and modern, occupied three large table cases, while larger pieces were displayed in three upright wall cases and two central vitrines.

The collection itself was a notable one, made up as it was from the laces of a score or more of private collectors and connoisseurs; it proved not only a source of pleasure to the many casual visitors, but was of educational interest to all who viewed it from the standpoint of the student; for the grouping of the different types enabled one to note distinctly the marked characteristics of the two fabrics, the similarity of which often proves confusing to the novice.

So far as can be determined the Binche and Valenciennes fabrics, like most of the exquisite pillow work found in the different lace centers, developed naturally from the simple bobbin lace still found on peasant caps in the Netherlands. That is, a lace utterly devoid of pattern and best described as a web of irregularly placed threads. This, in the late seventeenth century, developed into the type illustrated in No. 1 on (plate 2) a lace which is also said to be the prototype of Mechlin lace, when in its delicate meshes the point d'esprit stitch is introduced—a stitch that forms a minute checkered pattern with alternate squares worked solid—traces of which are found in Nos. 1 and 2 of this plate, where four interesting pieces have been introduced to show the different periods of design.

By studying these one finds that the pattern as it gradually emerges is woven in a cloth stitch, the "toilé," in which the threads are interlaced as in a linen handkerchief, while the ground continues irregular with perhaps the introduction of occasional minute circles which in time take on the form of stars or snow crystals—the "fond de neige" of pure Binche. When, as in the finest examples the designer combines the plumed leaf form so popular in Flemish patterns, the result is an exquisite thread tracery that can be likened to nothing other than the delicate window frost-work on a wintry morning.



BINCHE

LATE 17TH AND EARLY 18TH CENTURY

- I FROM THE COLLECTION OF MISS MARY PARSONS
- II FROM THE COLLECTION OF MRS. DE WITT C. COHEN
- III FROM THE COLLECTION OF MRS. DE WITT C. COHEN
- IV FROM THE COLLECTION OF MRS. EDWARD ROBINSON

Both Binche and Valenciennes are made by the twisting and plaiting of continuous threads of uniform size; that is, the ground, mesh or "fond" is worked at the same time as the pattern, and the lace, when completed, is a perfectly flat fabric without the slightest trace of relief, such as is indicated by the heavier thread that outlines the pattern in the "trolle kant" or Mechlin laces.

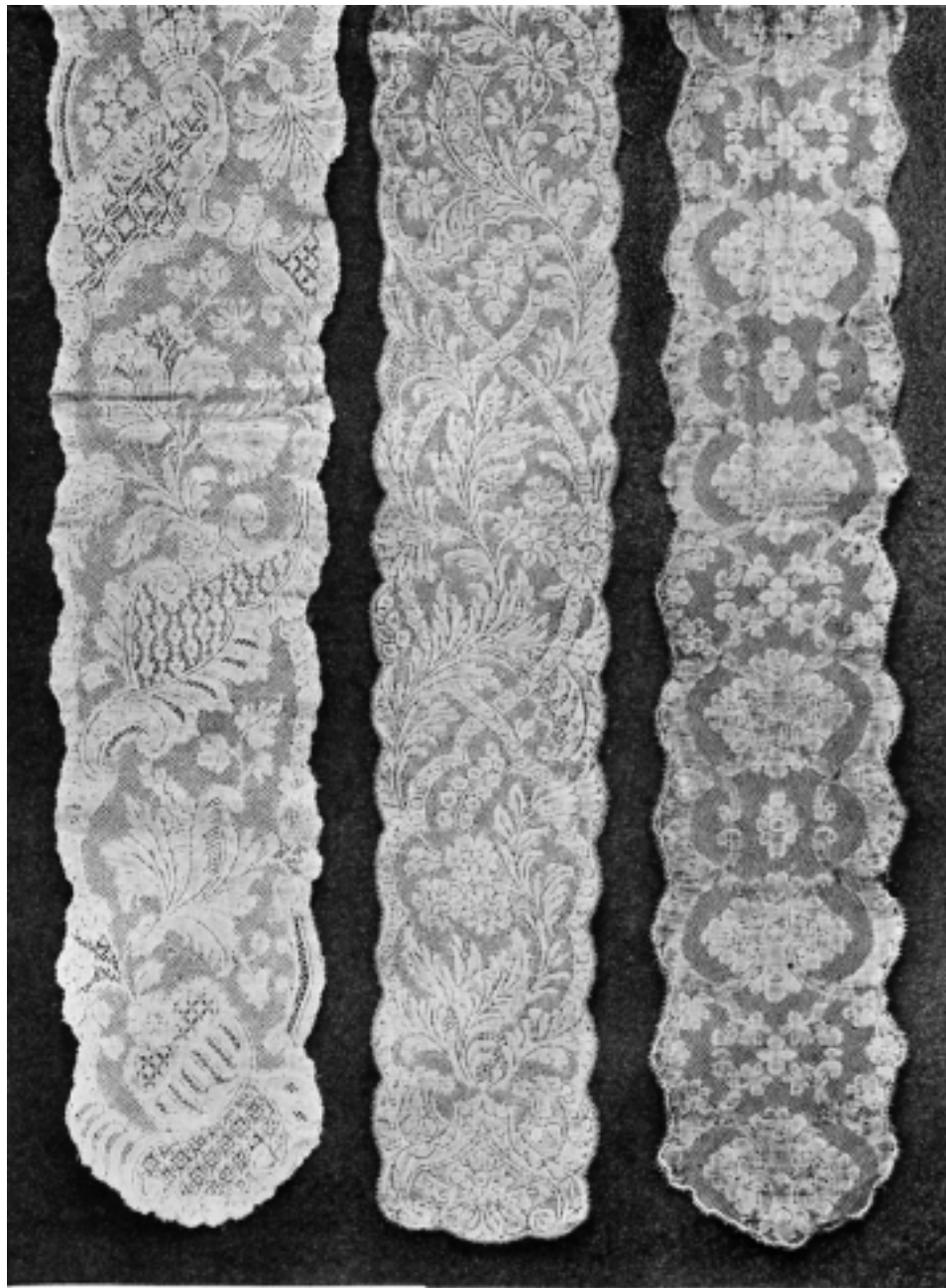
Much of the modern Valenciennes is the work of aged dentelières housed in the Beguinages of Belgium, the industry having long since ceased to exist in its native town. Many cottagers also eked out a scanty livelihood by supplying "Val" edgings to the trade prior to the outbreak of hostilities; and the miserable pittance² earned by their patient labor, recorded in the statistics furnished by Madam Van Schelle, is almost unbelievable.

While in the early Valenciennes lace the pattern often resembles very closely those of the Binche and Mechlin laces, the distinguishing feature of the former is that, as above stated, there is no outlining thread as in the Mechlin, and that while the ground in the Binche is almost without exception of the "fond de neige," in the so-called Valenciennes it is worked in a five-holed mesh called "maille à cinq trous" or "fond à la vierge."³ This distinction is clearly marked in the two beautiful strips lent by Mrs. Harris Fahnestock and illustrated in the frontispiece; the Binche (No. 2) having the "fond de neige" grounding, the other—the early Valenciennes (No. 1)—the "fond à la vierge," with only occasional jours in the pattern of the "fond de neige."

The barbe or lappet, so popular in the eighteenth century, is represented by six very beautiful specimens of the best period shown on plates Nos. 3 and 4. The Valenciennes fabric, produced toward the end of the reign of Louis XV, is without equal both as to pattern and technique. In the lace of this period the "toilé" is like the finest handkerchief, and the patterns, furnished by court designers, are of exquisite beauty.

² See page 19.

³ Many examples of this lace are preserved in the Danish Kunstindustrimuseum at Copenhagen, where they are catalogued as "Tondern Binche." Tondern is a town in the German province of Schleswig-Holstein. Cf. "Tonderske Kniplinger det Danske Kunstindustrimuseums Udstilling," 1908, by Emil Hannover. Cf. also "Les Industries à Domicile en Belgique," by Pierre Verhaegen, 1902.



I

II

III

VALENCIENNES LAPPETS

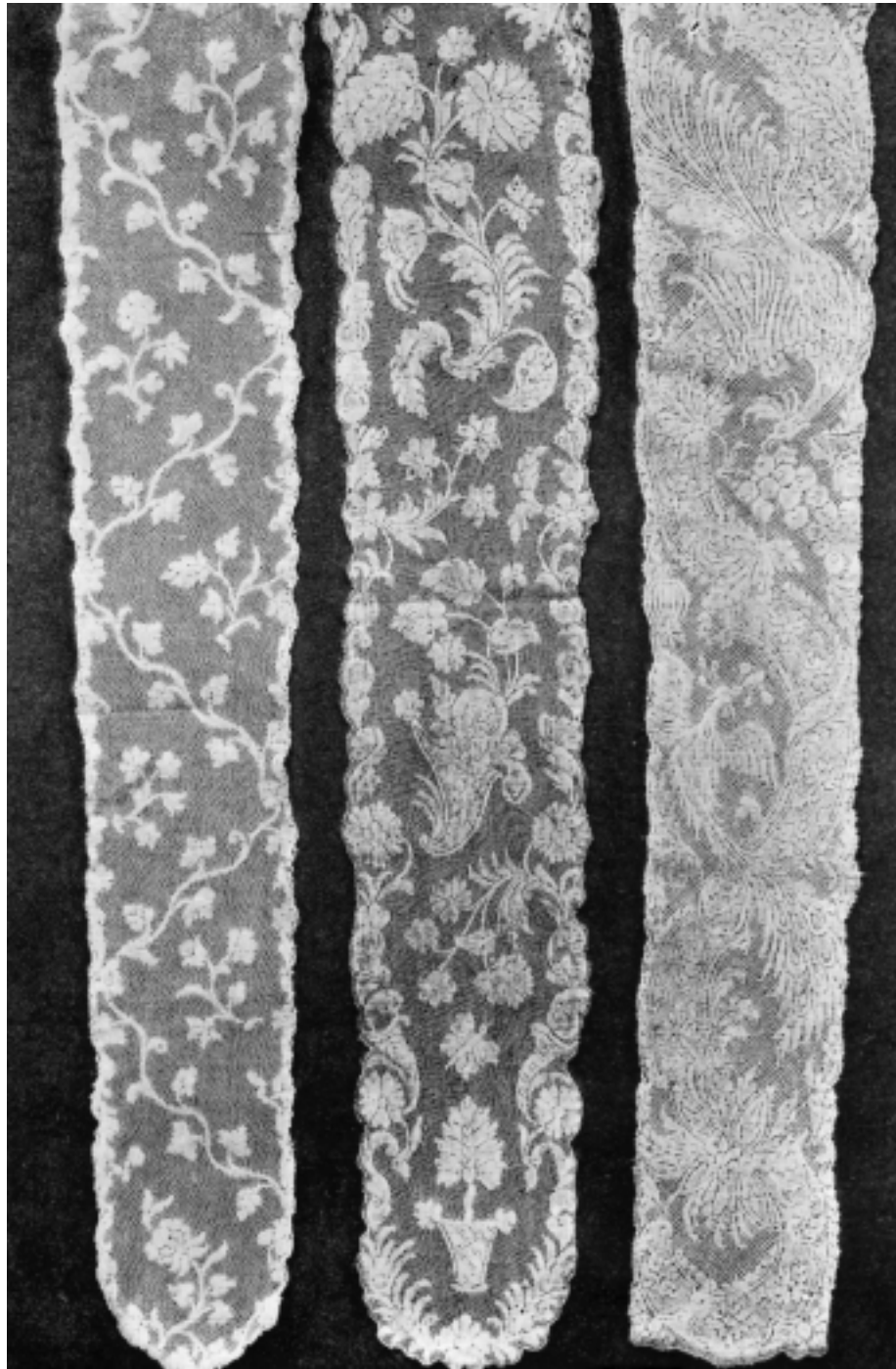
- I FROM THE COLLECTION OF MR. RICHARD GREENLEAF
- II FROM THE COLLECTION OF MRS. HARRIS FAHNESTOCK
- III FROM THE COLLECTION OF MRS. HARRIS FAHNESTOCK

In the eighteenth century a lady's head-dress was made up of a pair of lappets such as these—the “barbes pleines,” about a yard of narrow lace called the “papillon,” and the crown of the cap—the “fond de bonnet,”⁴ an outfit that cost anywhere from one to twenty-four thousand livres, that is, from about two hundred to two thousand four hundred dollars, a price far in advance of the modern auction-room figures.

A very beautiful lappet is that shown on plate 4, lent by Mrs. McDougall Hawkes. This is of exquisite technique and has in its design the elaborately plumed cock, familiar in decorative work of the period. Equally interesting are those lent by Mrs. Fahnestock, plate 3, Mrs. Blumenthal, plate 4, and Mr. Greenleaf, plate 3, illustrating as they do an interesting variation in pattern, some with rococo banding, others of the earlier type showing many different “jours” in the intricacies of the weave. In most of these we have in the field of the pattern the five-holed mesh, which, toward the end of the century, was supplanted by the “maille ronde” or round mesh shown in the charming strip lent by Mrs. Gerry, plate 5 (No. 1). This, with its vining pattern and scattered sprig of carnations, is a typical example of the Louis XVI Valenciennes, while No. 2, on the same plate, lent by Mrs. J. P. Morgan, shows a still later eighteenth-century type of pattern with the clear-cut square mesh. The general adoption of the square mesh in the early years of the nineteenth century marked the gradual decline of the art; the abandonment of the more difficult technique, the deterioration in pattern, all foreshadowing the commercialism of an age in which power-driven machinery and modern methods swept aside the craft of the painstaking artist and artisan.

Valenciennes, however, unlike many other lace fabrics, has always held its own in the marts of fashion and has survived the vagaries of an ever-changing mode. Thus, in the mid-Victorian era we find the French industry still producing beautiful work such as is shown in the strip lent by Mrs. Henderson, plate 5 (No. 3), a piece that was awarded the first prize at the Paris Exposition in 1868. Another interesting piece of fine quality, of which, unfortunately, there is no illustration, was a strip of honeysuckle pattern exhibited by Mrs. William H. Bliss; this lace, made some twenty years ago by the finest Valenciennes worker available in

⁴ A set of these may be seen in the Museum exhibit.



I

II

III

VALENCIENNES LAPPETS

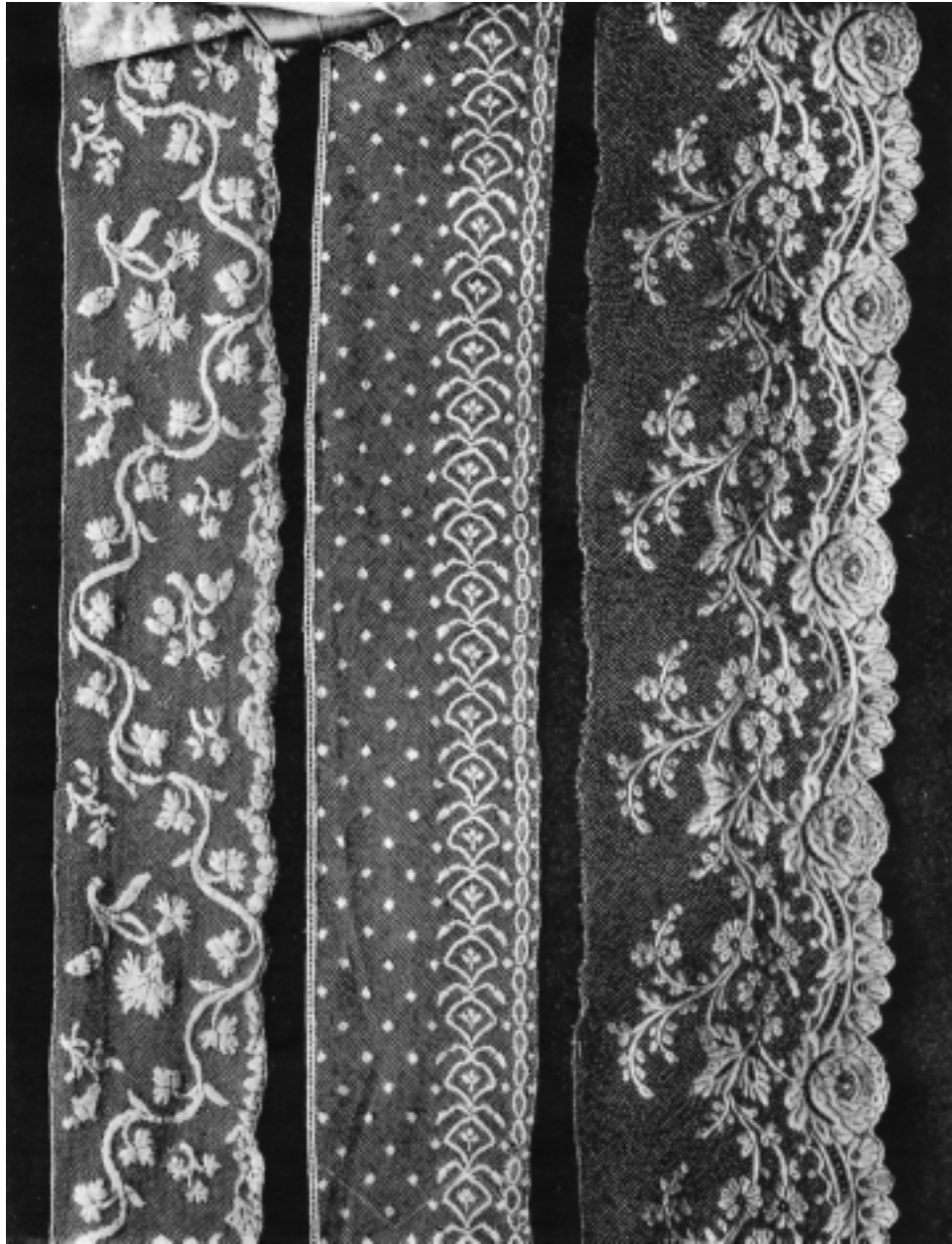
- I COLLECTION OF MRS. MC DOUGALL HAWKES
- II COLLECTION OF MRS. GEORGE BLUMENTHAL
- III COLLECTION OF MRS. MC DOUGALL HAWKES

Paris, a woman eighty-odd years, required over six hundred bobbins to weave the pattern, which had been specially designed from a bit of old French brocade. Displayed in the same case with this were some of the interesting bobbins from Mrs. DeWitt Clinton Cohen's collection, which were illustrated in the December Bulletin. The most elaborate example of modern work, however, was a shawl, also lent by Mrs. Bliss, unique in that the Valenciennes is usually made in narrow flouncing and edging and seldom if ever worked on so large a scale—the design was of the same general floral character found in Brussels and Chantilly shawls—having for its principal motif the lily. This was exhibited in one of the standing wall cases, while two bedspreads of exquisitely fine embroidery and Valenciennes lace, lent by Mrs. William M. Kingsland, occupied wall cases at either end of the room.

Encouraged by the cordial coöperation of the members and their friends, the committee is looking forward to arranging several exhibits during the coming winter that will comprise not only lace, but as well embroidery and weaving.

Among those who contributed toward making the exhibit a success were the following: Mr. Thatcher Adams, Mrs. Charles B. Alexander, Miss Averill, Mrs. George T. Bliss, Mrs. Wm. H. Bliss, Mrs. Wm. T. Blodgett, Miss Blodgett, Mrs. George Blumenthal, Miss Carpenter, Mrs. DeWitt Clinton Cohen, Mrs. George Wm. Douglas, Mrs. Wm. Stuart Edgar, Mrs. Harris Fahnestock, Mrs. Robert L. Gerry, Mr. Richard C. Greenleaf, Mrs. McDougall Hawkes, Mrs. Harold G. Henderson, Mrs. Wm. M. Kingsland, Miss Kohlsaas, Mrs. John Pierpont Morgan, The Misses Newbold, Mrs. Leonard E. Opdycke, Miss Parsons, Mrs. Frederick B. Pratt, Mrs. Edward Robinson, Mrs. J. West Roosevelt, Mrs. John D. Rockefeller, Jr., Mrs. James Speyer, Mrs. Benjamin Stern, Mrs. Stanford White, Miss Gertrude Whiting.

FRANCES MORRIS.



I

II

III

VALENCIENNES

- I FROM THE COLLECTION OF MRS. R. L. GERRY
- II FROM THE COLLECTION OF MRS. J. P. MORGAN
- III FROM THE COLLECTION OF MRS. HAROLD HENDERSON

“GERMAN VAL” AND “VAL DE DIEPPE”

“**G**ERMAN VAL” is an inferior but hand-made copy of true French or Belgian Valenciennes, a “short cut.” The true variety has an outlining “roue” surrounding each motive, and a ground made of four braided threads; the copy has a two-thread, twisted ground, no “roue,” and sometimes a simplified “picot.”

In describing the old original and the new, simpler varieties, additional confusion has arisen through the use of the words “real” and “true.” Hand-made lace is usually spoken of as “real,” yet both these Vals are hand-made. In using the word “true” to distinguish them, we come upon the early historic use of that term to designate the fine lace made in the city of Valenciennes itself, considered superior to that made in the surrounding neighborhood, as the climatic differences were such that a piece begun in the damp city, where the spider-like threads were easily manipulated, was supposed to show a marked difference if finished by the same worker outside the town limits. The latter variety was called “fausse” or “false”; that made in the city, “vraie” or “true.”

Another cause for the uncertainty enveloping the term “*German Val*” is the *national* adjective; for Germany and Austria just previous, at least, to the present war, were about the largest producers of real, genuine, hand-made Valenciennes—such as is made in Belgium and France. Nevertheless, German peasants are probably also responsible for the hand-made copy or “short-cut,” which saves material, time and eyesight, though the French make it also and call it “Genre Valenciennes,” or “Imitation de Valenciennes.” The terms “copy” and “imitation” should not be misunderstood, for we are still speaking of the hand-made.

However, machine-made Valenciennes is copied from “German Val,” as its two-thread, twisted ground can be readily reproduced, whereas the four-thread, tressed or plaited ground costs more when made by machine than by hand, so, naturally, is not manufactured. Thus arises a sixth cause of doubt—real, true, German, copy, imitation, reproduction—and the poor layman is lost in bewilderment.

The inserted illustration opposite the last page shows three bits of hand-made “German Val” and two working designs or “prickings.” A slight difference is apparent between the three samples, one having a “roue,” a circular mesh, and also two cords near the edge, which is not true to type, as real Valenciennes is flat and cordless. This was made in Bohemia a generation ago (No. 1). The piece with a corner has no outlining cordonnet, no “roue” or wheel, but a square mesh, and was recently made in Switzerland (No. 2). The third is a modern Italian variation with characteristic Italian openings (No. 3). A maker of these pretty edges would know their hand origin, but others might mistake them for machine work. The weaver could not then champion them as real, for, after all, they are not truly the “real thing.” However, as “imitation is the sincerest flattery,” and it is the fate of most beautiful things to be copied, it may still be justifiable to make “German Val” for humble uses, particularly when expense, long training, eye-strain, and a tediously minute task are to be avoided.

“Dieppe Val,” another short-cut modelled after the old, standard Valenciennes, is made with three threads instead of four. That is, the tulle background consists of a triple instead of a quadruple braid, and at the tulle joints the two centre pairs of the plait—one from each side—weave a linen or cloth stitch, while the two single, outer threads—one on each side—dangle idly, waiting until this joint is finished, to be again taken up in order to continue making the triple tress, three threads now working downwards towards the left and three downwards towards the right. A pin is placed under the cloth stitch joint to support it, but the pin is not closed.

GERTRUDE WHITING.

THE LACE INDUSTRY IN BELGIUM

A PAPER READ TO THE MEMBERS OF THE "NEEDLE AND BOBBIN CLUB"
BY MME. VAN SCHELLE, ON THE AFTERNOON OF JANUARY 22, 1917*

THE present economic crisis is turning the thoughts not only of the world at large to this most comprehensive problem, "How to Provide for a Nation," but the thought of workers, industrial and commercial, is aroused how to face this world problem.

In the old pioneer days of America, when distances were great and the difficulties of ready exchange of commodities were insurmountable, men and women were obliged not only to be simple in their mode of life, thrusting aside all thought of superfluous luxury, but they were forced to be self-productive and self-sustaining in their daily life.

How far the world has drifted from such simplicity we have but to look around us to-day to discover, and thus the great world conflict that has been raging for a period of over thirty months brings this same problem home in varying degrees to all nations, neutral as well as belligerent. Nothing short of a world crisis such as we are experiencing could have shaken us from our lethargy.

Granted that some of the economic disturbance is due to sympathetic values, some to speculative values, some to the real problem of demand and supply, still the fact remains that we are shaken from our old comfortable dream of expansive internationalism.

* Mme. Van Schelle's sudden death was announced in the first edition of the BULLETIN; her ambition was to better the unfortunate conditions of the lace-maker in Belgium, and with that end in view she had planned to establish a model school for lace-making and other home industries at Papenvoort, her residence in Belgium. We sincerely hope that Mme. Van Schelle's excellent work may be carried out when the present world upheaval permits.

What are we going to do about it?

What are we going to be forced to do about it?

It is perhaps too soon to say, yet certain factors have already proclaimed themselves: first, that a new economic balance between producer and consumer is bound to assert itself. Certain elements are inalienably concerned in this fact. Full man-power would be appreciably diminished in countries that have hitherto been industrial feeders of world markets.



A CLASS IN LACE-MAKING AT PAPENVOORT

Secondly, these same nations will have surplus (at first) of partially incapacitated man-power.

Thirdly, women in these same countries, having done men's work during the period of warfare, must be reckoned with.

Again, the wide material destruction in the warring countries themselves will entail the employment of a certain amount of labor before these same countries can become world producers. All these factors have already temporarily raised the wage of the laborer.

Will it fall? If so, will it fall to the old level?

These are very large and perplexing questions that will have much

influence on the investment of capital abroad during and following the reconstruction period.

It may seem a digression to you, as members of the "Needle and Bobbin Club," that I should preface my remarks on lace-making by these statements. However, if you will follow this line of reasoning into the realm of the lace-makers of one little country, Belgium, I think you will agree that they have bearing upon the subject under our discussion.

Let me quote from "Kingdom of Belgium—Dept. of Industry and Labor": *

"The manufacture of lace is an industry of fancy goods; it is a marvellous art, essentially national for Belgium, where it has been spread for about 500 years.

"The lace industry is practised in all the provinces of Belgium with the exception of the province of Liège, but the two provinces of Flanders are the principal seat of this industry. In a total of 47,500 lace-makers, West Flanders numbers 25,500 and East Flanders 18,200. The art of lace-making is still much professed amongst the Flemish population, who at all times have shown an almost proverbial skill for all kinds of needle work. In certain districts it may be said that all women, young or old, handle the bobbin or the needle, and where the manufacture of lace has fallen back before the invasion of great industry, it still possesses a kind of popularity; its remembrance remains alive, and little would be needed to regenerate it."

The quaint wording, which is often obscure, in this extract is still very suggestive as bearing upon the social and economic phase of lace-making in Belgium. The figures there given for the number of lace-makers in the two Flanders is 43,700, leaving only 3,800 for the rest of the entire country.

Mr. Rowntree † says: "By far the most important home industry in Belgium is lace-making, which, in 1896, occupied 50,000 persons, almost all women. Twenty years earlier, however, the number was three times as great, and recent evidence shows that since the census was taken it has continued to decline."

* Louisiana Purchase Exposition, St. Louis, 1904; collected and published under the direction of the General Commissariat of Belgium. Page 384.

† "Land and Labor, Lessons from Belgium," 1910, page 89.

Despite the war it has been stated that 52,000 persons are engaged in making lace in Belgium. In Turnhout, province of Antwerp, the government delegate to the lace schools told me that there are there between five and six thousand persons engaged in making lace, 1,200 of these being children in the schools and convents.

No records had been published between 1896 and 1910, when Mr. Rowntree's work was written, but he asserts that the official sources of information are very complete. However, a discrepancy exists between these figures. Personally, I am inclined to believe that the number of lace-makers has not only held its own but has increased of late years.

To continue the quotation from the General Notes published by the Commissariat of Belgium, St. Louis, 1904: "Three essential agents co-operate to the manufacture of lace:

"1. The commercial contractor or manufacturer, who centralizes the production of certain articles for which he has received orders, or the sale of which he foresees and which are almost entirely manufactured outside of his premises. He distributes his orders among his middlemen and he very rarely supplies raw material.

"2. The middleman who is placed between the lace-maker and the commercial contractor is sometimes an agent, sometimes a convent directed by nuns.

"3. *The lace-maker working at home.*

"The Belgian lace intended for exportation is sent to wholesale houses, which in turn sell it to linen drapers, milliners, dressmakers, and sometimes directly to customers.

"The competition of Belgian lace with foreign lace need not be much feared, for nothing is produced abroad which is similar to the Belgian article; but the numerous mechanical imitations, especially the Points of Venice, of Chantilly and of Valenciennes do a great deal of harm to the Belgian industry.

"It is tradition which secures the recruiting of the staff of lace-makers. The mother initiates her daughter to the lace manufacture which she has practised from her childhood; but, as a general rule, she no longer teaches her the trade, but sends her to the neighboring lace-making school, where the child is taught to make the lace she prefers. There

are in Belgium 160 schools for lace-making and embroidering on tulle, whereof three-quarters are managed by nuns.

“The labor contract between the lace-maker and the middleman is always verbal and sometimes tacit. The remuneration alone is settled and, moreover, is always established by the middleman, for the manufacturer seldom interferes. The lace-maker is almost always paid by the piece, in a few rare cases she is paid by the day’s work.

“At the present moment the lace manufacture is in a period of crisis, and the future of this industry does not appear very bright; events of an economical character, the decrease of real luxury, the fashion, the competition of imitation fabrics, and especially the deplorable commercial organization of the lace industry have contributed to bring forth this situation.

“Nevertheless, on the other hand, the traditional skill of the Flemish and Brabantine lace-maker, the simplicity of their habits, the reputation and considerable demand for Belgian lace, lead us to hope that our fine artistic industry will succeed in maintaining its ground.”

Let us analyze these conditions to see what are the factors bearing on the present conditions of lace-making in Belgium. The writer asserts that this is an art industry with 500 years of ancestry; that Belgian lace need not fear competition with foreign lace, as nothing is produced abroad similar to it. However, lace buyers tell me that they find Belgian-made lace in foreign markets, for instance, in Italy, selling as domestic lace. We must draw the conclusion then that Belgium not only produces an intrinsically characteristic lace product of her own, but competes with foreign countries in producing their national laces and selling them in *their* open markets. Thus she has a commodity to offer the world, one for which there is a ready market, for which the customer is obliged to pay liberally.

But what about the producer?

Again the writer asserts that there are 160 lace schools, three-quarters of which are managed by nuns. That the middleman, which is sometimes a convent, has almost unlimited power, for this agent fixes the wage rate; moreover, that the lace-maker is paid by the piece. But he does not say that this piece-work is established upon the inherent relation of time and skill necessary to produce such handicraft. Then he

adds that the lace manufacture (production) is in a period of crisis, that the future does not appear very bright; the factors leading to this condition he enumerates as economic in character, the decrease in *real* luxury, the fashion, the competition of imitation fabrics, but calls attention especially to the fact of the deplorable commercial organization of the lace industry.

He finishes, however, with a hope of the resuscitation of this art industry based on four factors: First, traditional skill; second, simplicity of peasant habits; third, the reputation of and, fourth, demand for Belgian lace.

Three of these factors are legitimate hopes; one, however, the simplicity of the habits of the Belgian lace-maker, is open to question, for no less an authority on Belgium than Mr. B. S. Rowntree in his study "Land and Labor, Lessons from Belgium," asserts that the low standard of living in Belgium, the deficiency of twenty-six per cent. in the supply of protein, and of fourteen per cent. in that of fuel energy, leave the Belgian laborer not exactly hungry, but like a horse on grass, looking well but not up to the maximum of his energy output. Thus under-feeding and individual barter are two of the factors that have kept Belgium a competitor in world products through *low wages*. A third element is time-sweating. This we find acute in the lace industry.

"No one who considers the average earnings of these people in relation to the number of hours they work, can fail to realize why the younger generation prefers factory life. To be sure, as home-workers are always paid 'one piece,' their wages vary greatly, but even the maximum, which only a few can secure, is below the level of the factory.

"Mr. Pierre Verhaegen (in 'Les Industries à Domicile') gives particulars of 151 lace-makers, working on an average of eleven and one-half hours per day, whose earnings average less than a penny (9.4 cents) per hour, or tenpence (1.08 franc) per day. Of another 43 lace-makers, mostly women with household duties to perform, and only devoting five and one-half hours a day to their lace, the net earnings average four-fifths of a penny (8.2 centimes) per hour, or 4½d. (46 centimes) per day. The ordinary income of a woman lace-maker in the prime of life may be put down at between 10d. and 1s. 3d. for a day of from ten to twelve hours work." *

* Rowntree, *idem.*, p. 90.

The following quotations are taken from extracts from the notebook of Mr. Rowntree when visiting communes in East Flanders in 1906:

“Farms with seven and one-half acres, ten beasts. His two daughters make lace. Work from 5:30 a.m. to 10 or 11 at night, stopping only a short time for meals. Earn up to 1s. 7d. per day!

“Lace-makers. Small house. Earth floor. Walls rendered in mortar but not plastered. Two rooms and a scullery on ground floor. Rent, £2: 8s. a year. Father works in France during summer. Daughter making lace earns a shilling a day for twelve hours' work. Works from 7 a.m. to 10 p.m., with three hours off.”

Mr. Rowntree continues: “The writer well remembers these cases. In the first, the girls were quick and clean, and made very fine lace. The home was a comfortable one, and they looked happy and healthy, notwithstanding their terribly long hours. They need not have worked so long, but wanted the extra money for dress. The other case was very different—a bare and cheerless home, the father a ‘Francsman,’ away all summer working in France. Here it was hard necessity which drove the daughter to sit twelve hours a day at her lace cushion making lovely lace for a penny an hour! Her case is not exceptional by any means—probably, as stated above, the majority of lace workers are earning very similar wages.”

If such were the conditions before the war, what will they be when hostilities are over? When the sale of labor will involve the three elements of which we spoke at the outset, namely, lack of full man-power, temporary surplus of incapacitated man-power, and the balance that woman's labor will throw into the economic situation, liberated as she is economically by having done man's work for man's pay during the war.

Many possibilities open up before us when the days of legitimate manslaughter shall have ceased and when the reconstruction of peaceful arts and occupations will engage the human activity that is now occupied in self-destruction. It is important that these activities be constructed aright without the handicap of the past.

But this reconstruction of the lace industry involves not only woman's labor but child labor.

Perhaps I can give you a more graphic picture of what this child

industry has been in the past by again quoting Mr. Rowntree's words: "When investigating technical instruction in East Flanders, a school was visited which so strikingly illustrates the dangers arising in a country without any system of compulsory education that a reference to it is worth while. The school was held in a small house situated in a narrow lane, apparently without court or garden. The owner and manageress was a dirty old woman who, in a small back kitchen, was chattering—this during school hours—with three or four of her neighbors. She was surrounded by eight or ten children of the poorest class, and the room, the children, and women had a neglected appearance. The old woman, unable to understand French, called in the teacher, a neatly dressed girl of sixteen or seventeen, who explained that the merchants to whom they sold their laces had strictly forbidden them to show either school or handicraft. About twenty-five little girls were present, all of them under thirteen, and averaging from eight to ten years of age. They attended no other school and—to judge from the information given—were only instructed in bobbin-lace work, for which they received a small payment from the woman who sold it. Similar 'schools' are to be found in West Flanders, and the Government, even if it knew of their existence, would be unable, under existing enactments, to close or improve them."

The following statements are so vitally relevant as bearing on this subject that I must crave your indulgence by again quoting Mr. Rowntree: * "Education in Belgium suffers severely from being made a party question. It is doubtful whether in any country it has aroused more bitter feeling between religious and political bodies, and it has been proportionately handicapped. Although a good beginning is made by an extensive system of kindergartens, the education of the older children cannot be looked upon as satisfactory. As it is not compulsory, a large proportion of them, probably ten per cent. or more, never go to school at all, and of those who do, many attend very irregularly, while the great majority leave school when they are twelve years old, if not before. It is the irregularity of attendance, rather than the character of the teaching, which accounts for the high proportion of illiterate persons in Belgium, probably not less than twenty per cent. of the total

* *Idem.*, p. 281.

population over eight years of age. Of course the proportion is highest among the old people, but it is very serious even among the young.

“Upon the whole, therefore, it must be said that the standard of primary education in Belgium is a low one, a fact which cannot fail to diminish the wage-earning capacity of the workers.”

In 1914, before the outbreak of hostilities, this controversial question which had in 1879-84 been the cause of the downfall of the Liberal Government, had been solved by putting Government, Adopted, and Adoptable schools on the same footing; in consequence a compulsory education law was passed, but not yet enforced at the opening of the war.

Among other points of interest and importance it provides that, within an interim of five years, there shall be organized in all the communes of the kingdom, schools whose programs are to be progressively completed by teaching subjects with a practical tendency, preparatory to forming technical and professional training.

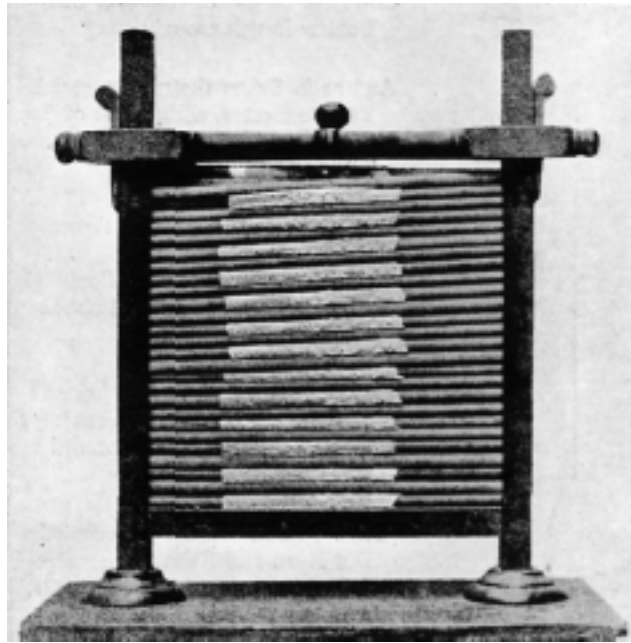
It is of vital importance that in the rehabilitation of Belgium, education should have the attention of the foremost educators, sociologists, and philanthropists. Moreover, it should be a comparatively easy problem when the world is ready to give her a helping hand and we begin life anew, as it were, with a clean slate, to take the best from every country and to adapt it to our local needs.

The economic relation to the educational status is so close that it will behoove us to take this larger view seriously to heart if we hope to benefit or reform in any way the lace-making industry.

Unfortunately, the ethical side of an economic problem is not what determines its fate. It is the practical one of supply and demand and the conditions under which these are met that decide its future. Public opinion acts as a leaven slowly raising the status of well being. This question of supply and demand of human labor will have a vital influence on the lace industry of Belgium.

Personally, I am rather of the opinion that the economic elimination of lace producers might have a beneficent effect upon this industry; the output being sensibly diminished, the wage would increase. Then, too, the same problem must repeat itself in other warring countries where lace-making is a national industry. Switzerland would perhaps remain

a serious competitor in *sweating*. We can't determine with exactitude any of these factors; we can only outline the general trend that must result from this world upheaval.



OLD-FASHIONED GAUFFERING MACHINE FOR CRIMPING LACE
USED ON PEASANTS' CAPS



VALENCIENNES LACE MAKER

AN OLD FOLK-SONG

USED BY THE LACE-MAKERS OF BRUGES:

Lorsque nous travaillons,
Ensemble nous chantons,
Et nos chants d'allegresse
Chassent notre paresse.

Nous chantons le Seigneur,
Et notre chant le prie;
Nous chantons en l'honneur
De la Vierge Marie.

Sainte Anne nous chantons,
Maîtresse, enfants, prions;
Pour elle la couronne,
Elle est notre patronne.

NOTES

MEMBERSHIP AND DUES. An amendment in the classes of membership and dues was voted upon and carried at the first annual meeting of the Club. The original By-Laws provided for two classes of members only, Active Members and Associate Members. As many Active Members and Associate Members are not residents of New York City (a Resident Member must reside within a fifty-mile radius of New York City), and are therefore not able to attend lectures, exhibitions, etc., it seemed advisable to reduce the annual dues of the Active *Non-Resident* Members and to increase those of the Associate *Resident* Members, as the last named, besides receiving the Bulletin, are able to enjoy all privileges (with the exception of voting) allotted to the Active Resident Members.

Life Membership was decided upon for the convenience of any member whose interest in the Club will be a permanent one, and who should prefer to end their obligations to it by making a single final payment. The present rules for membership and dues are as follows:

Membership. There shall be five classes of members: first, Life Members (entitled to all privileges); second, Active Resident Members (those who reside within a fifty-mile radius of New York City and whose interest in hand-made fabrics is one of pleasure purely); third, Active Non-Resident Members (those whose interest in hand-made fabrics is one of pleasure purely); fourth, Associate Resident Members (those who are *professionally* engaged in the making, designing, or teaching of hand-made fabrics and who reside within a fifty-mile radius of New York City); fifth, Associate Non-Resident Members (those who are *professionally* engaged in the making, designing, or teaching of hand-made fabrics).

Active Resident Members and Active Non-Resident Members are entitled to vote; Associate Resident Members and Associate Non-Resident Members cannot vote, but may become Active Members.

Dealers in the Trade (those who are not managers of philanthropies or craftsmen selling their own products) are not eligible for any class of membership.

Candidates for any class of membership must be proposed and then seconded by two members in good standing or by two letters of credence from recognized sources. The name of any candidate receiving two black marks in the election shall be withdrawn.

Dues. Life Members shall pay one hundred dollars (\$100.00). The annual dues for Active Resident Members shall be five dollars (\$5.00). The annual dues for Active Non-Resident Members shall be three dollars (\$3.00). The annual dues for Associate Resident Members shall be two dollars (\$2.00). The annual dues for Associate Non-Resident Members shall be one dollar (\$1.00).

SINCE the Annual Meeting held on February 28th, the Club has added to its membership as follows:

LIFE MEMBERS:

Bliss, Mrs. William H., New York	Shaw, Miss Anna Blake, New York
Hart, Mrs. Jay H., Connecticut	Thompson, Mrs. F. F., New York
Moore, Mrs. W. H., New York	Whiting, Miss Gertrude, New York

ACTIVE MEMBERS:

Aberdeen and Tenair, The Marchioness, of Dublin	Foster, Mrs. Macomb G., New York
Bliss, Mrs. George T., New York	Harper, Mrs. Lathrop Colgate, New York
Bliss, Miss S. O., New York	Hobbs, Miss Alice E., New York
Browning, Mrs. J. Hull, New York	Jenkins, Mrs. Helen Hartley, New York
Curtis, Mrs. F. Kingsbury, New York	Kuehn, Mrs. C. B., Pennsylvania
Daniels, Mrs. Lorenzo, New York	Larsen, Miss Helen E., California
De Rose, Mrs. Edward, New York	

Mott, Mrs. Jordan L., New York	Shelton, Miss Frances, New York
Mottet, Mrs. Henry, New York	Shillaber, Mrs. C. P., Wyoming
Parsons, Mrs. John F., New York	Sloan, Mrs. Wm. S., New York
Pellew, Miss Anna C., New York	Stanton, Mrs. Louis Lee, New York
Perry, Mrs. Winthrop H., Connecticut	Stewart, Mrs. P. H., New York
Picknell, Mrs. F. L., Connecticut	Tunis, Mrs. L. B., New York
Pruyn, Mrs. Robert C., New York	Tuttle, Miss Margaret, New York
Rockefeller, Mrs. John D., Jr., New York	Vanderpoel, Mrs. John A., New York
Rounds, Miss Katharine E., New York	Woodbury, Mrs. Gordon, New York
Salomon, Mrs. William, New York	Whelan, Mrs. G. T., New York
Scoville, Miss Lois Church, New York	Williams, Mrs. Chas. M., New York
Shelton, Miss H. F. K., New York	Wolff, Mrs. L. S., New York

ASSOCIATE MEMBERS:

Alden, Mrs. F. A., New York	Hollister, Mrs. F. K., New York
Chapin, Mrs. Amory, Massachusetts	Kellogg, Mrs. C. L., New York
Cooper, Miss Anna D., New York	La Grave, Miss Anna, Minnesota
Dicks, Mrs. Thos., Ohio	Lamb, Mrs. M. A., Pennsylvania
Daggett, Mrs. E. N., New York	Lawton, Mrs. S. A., Rhode Island
De Blasio, Signora Anna, New York	Parshall, Miss Lisette, New York
Fancher, Miss Helen W., California	Rice, Mrs. C. F., Massachusetts
Greenfield, Mr. E. J. Forrest	Taylor, Mrs. Alfred S., New York

MRS. PHILIP D. KERRISON has very kindly consented to act as Treasurer of the Club in place of Miss Amy Kohlsaak, who, we regret to say, will not be able to continue the work, and to whom the Club wishes to tender its thanks.

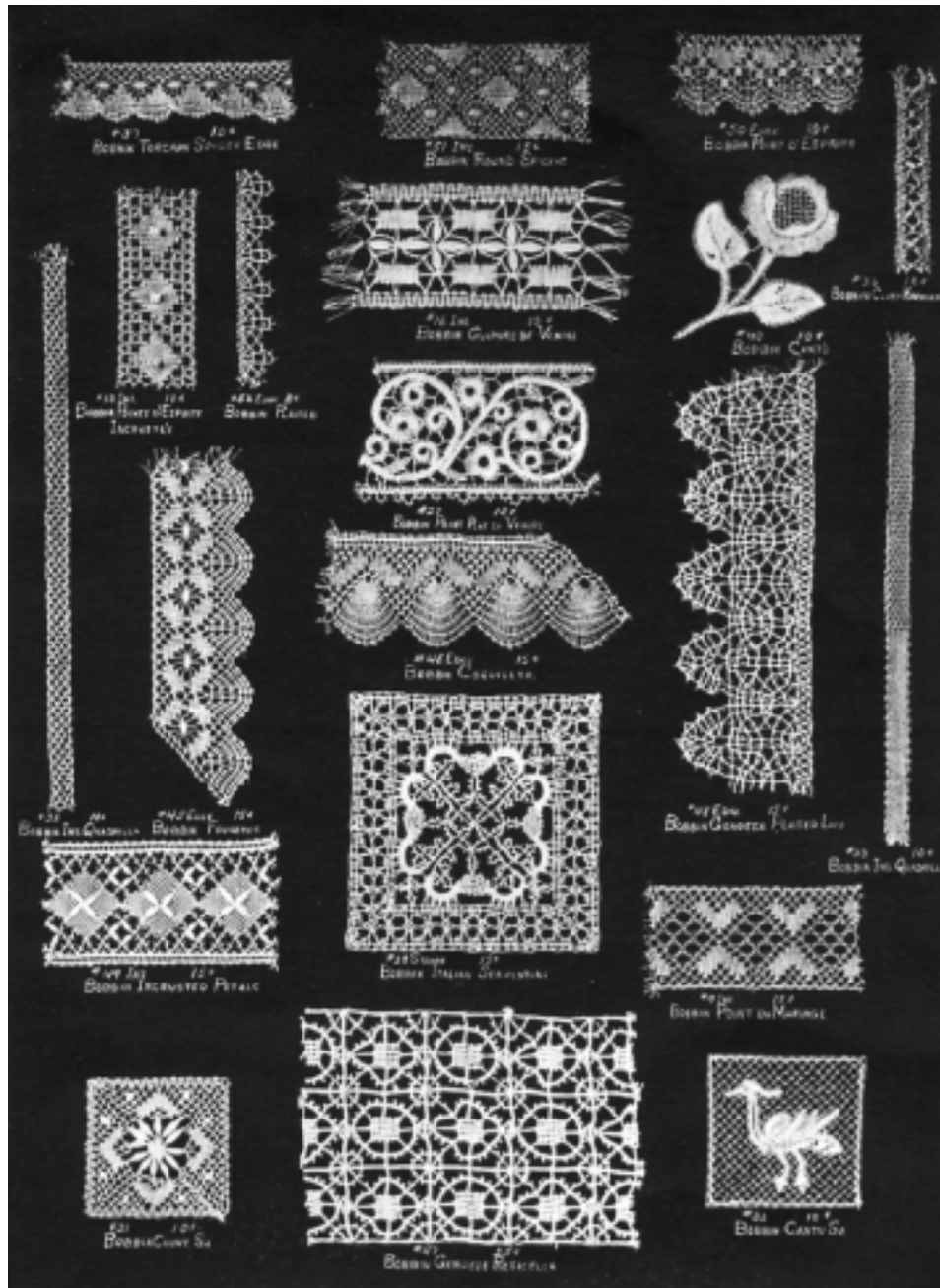
THE LIBRARY AND LACE PATTERNS. Through the generosity of certain members of the Club, it has been possible to form the nucleus of a Club Library and a collection of lace patterns and designs. The library had its origin in the gift of two books from interested members—

"Trine a Fuselli in Italia," by G. Marone Romanelli, presented by Miss Anna B. Shaw; "Old Italian Lace," two volumes, by Eliza Ricci, given by Mr. Richard C. Greenleaf. Miss Shaw has since supplemented her gift by a deposit of fifty dollars, to be used for the general up-keep of the library bindings, also the additional books: "Manufacture Royale de Dentelles de Bruxelles," Oswald; "Die Händenspitze-Point Lace," von Brigitta Hochfelden; "Disegni per Lavori in Tela"; "Ebhardt's Handarbeiten-das Klöppeln," von Brigitta Hochfelden; "Album de Dentelle de Venise," par Mme. Hardouin; "L'Ornementation des Origines au 18th Siècle," Ernest Guillot; "La Gloria et L'Honore de Ponti Tagliati," Mathio Pagan; "Studio delle Virtuose Dame," by Isabella Parasole; "Point and Pillow Lace," by A. M. S.; "The Lace Book," by N. Hudson Moore; "Broderie Russe et Hongroise," J. M. Hochstaedter; "La Dentelle Renaissance," Th. de Dillmont; "The Dictionary of Needlework," Caulfield and Seward. The Club Library also has a number of magazine articles and it is hoped that the members will bear this in mind and add to the collection when old magazines are being disposed of. The books may be borrowed for a reasonable length of time upon making a deposit of from one to five dollars, according to the value of the book, and by paying two cents a day rental, and all expenses of forwarding and returning. When the books are returned in good condition, the deposit will be refunded.

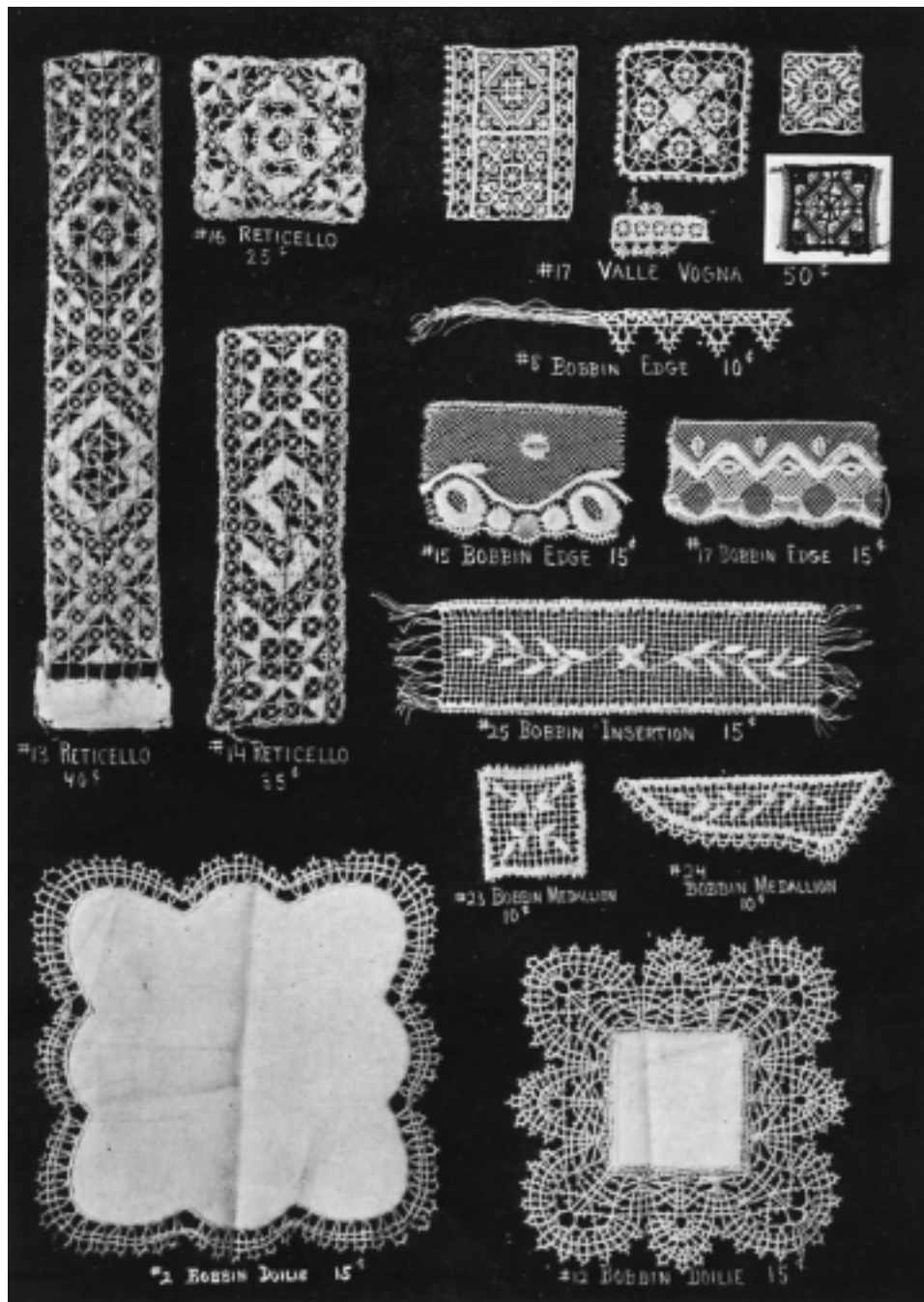
The collection of lace patterns and designs likewise owes its origin to the generosity of Miss Anna B. Shaw, who has made it possible for the Club to photograph and copyright these patterns and designs, and to offer the photographs and prickings for sale at from ten to thirty cents each. The following members have presented patterns:

Miss Shaw 25 patterns for Bobbin Lace, Miss Gertrude Whiting 15, Miss Anna MacKenzie 13, Mrs. Amelia Isaacs 1, Miss Helen F. King Shelton 1. Miss Frances E. Shelton has given 17 designs of Italian cut-work and Reticello, 12 of which were taken from an antique altar cloth in Italy, and 5 designs from the Valle Vogna. Mrs. Philip D. Kerrison has given about one hundred designs for weaving, as well as some for filet.

The patterns for Bobbin Lace (Genoese, Filet Incrusté, Fond de Neige, Filoche, Guipure de Venise, Point Plat de Venise, and Cantù)



ABOUT ONE QUARTER SIZE OF ORIGINAL



ABOUT ONE QUARTER SIZE OF ORIGINAL

are for both insertions and edgings of varying widths, some having corners to match. There are also designs for doilies and medallions of Cluny and Point de Tresse.

All communications regarding the library books and lace patterns should be addressed to the Librarian, Mrs. Addison S. Pratt, 235 West 75th Street, New York City.

DECEMBER BULLETIN. The next issue of the BULLETIN will be devoted to the interests of embroidery and weaving and will contain, among other articles, one by Harriet Phillips Bronson on "Church Embroidery," one on "Norwegian Picture Weaving," by Lisette Parshall, and a sketch on the "Navajo Blanket Weaving," by Gertrude Whiting.

THE CLUB wishes to acknowledge its indebtedness to Mrs. John W. Alexander and Miss Averill for the loan of the Arden Gallery, in which the exhibition of Binche and Valenciennes Lace was held, and also for their kindness in lending furniture, pictures, and brocades, which so materially enhanced the attractiveness of the exhibition. A special word of thanks is due the entire staff of the Arden Gallery; their courtesy and interest were of the greatest help.

SPECIAL MUSEUM EXHIBIT. With a view to furthering the interest awakened in the study of the French and Flemish laces by the Club exhibit, held at the Arden Galleries, the Metropolitan Museum of Art opened in April a similar exhibition in one of its lace galleries, where the unusually fine examples of these fabrics in the Museum collection will remain on view until July first. Notes on the subject, with illustrations, were published in the April BULLETIN of the Museum.

RECENT MAGAZINE ARTICLES ON WEAVING, EMBROIDERY AND LACE. Extract from Lincoln's lecture on "Discoveries and Inventions." (Remarks on Spinning and Weaving.) Facsimile of page 2 of MS. in *American Carpet and Upholstery Journal* for May, 1917.

"Textiles of North American Indians," Mary Lois Kissell, in *Journal of the National Institute of Social Sciences*, January, 1917. "A New Type of Spinning in North America," *Idem*, in *American Anthropologist*

for April and June, 1916. "Hellenistic Tapestries in America," W. Sherwood Fox in *Art and Archaeology*, March, 1917. (In the Club Library.) "Reviving an Old Chinese Art," Frederick Moore in *Asia* for March, 1917. "Quainte Old Samplers" (Portfolio), P. F. Volland, Chicago. "Flemish Lace," Frances Morris, in May BULLETIN of the Metropolitan Museum of Art. Illustrated.

HIGHER COST ON "NOTTINGHAM" LACES. The following interesting note is taken from the *American Carpet and Upholstery Journal* for May, 1917: Consul C. M. Hitch, Nottingham, England, writes: "A decision of vital interest to thousands of women engaged in the Nottingham lace industry has just been arrived at by the Lace Finishing Trade Board, which is about to issue a proposal to change the minimum time rates and general minimum piece rates of pay previously fixed by them. Definite arrangements have not yet been completed, but in the meantime it is proposed to increase the minimum time rate from $2\frac{3}{4}$ d to $3\frac{1}{2}$ d (from $5\frac{1}{2}$ cents to 7 cents) an hour for workers other than learners, and to advance the minimum time rates for the latter in a substantially similar proportion. So far as the minimum piece rates are concerned the increase will amount to approximately 25 per cent. and a trifle more in a few cases.

"These alterations are the outcome of representations made to the authorities by social reformers and of extended negotiations with the Lace Finishing Trade Board, which comprises representatives of Nottingham manufacturers and employes in this particular section of the trade.

"The above reached this country about April 18th."

BULLETIN OF THE NEEDLE AND BOBBIN CLUB

PUBLISHED SEMI-ANNUALLY BY THE NEEDLE AND BOBBIN CLUB

MEMBERSHIP fee in The Needle and Bobbin Club includes a subscription to the Bulletin. The Club's fiscal year closes January 31st. All members joining prior to December 30th shall pay dues for the current year. Those joining after December 30th and before January 31st shall pay dues for the ensuing year only, and be entitled to membership privileges for the remaining weeks of the current year. Members may obtain a limited number of extra copies of the Bulletin at one dollar each. Subscription rate for those who are not members will be three dollars a year. All communications to be addressed to the Editor, Richard Greenleaf, Lawrence, Long Island.

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ORGANIZED FEBRUARY 8, 1916

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MUSEUM LIBRARY

LIST OF BOOKS ON LACE

DUBLIN. Museum of Science and Art. Two lectures on the art of lace-making, by Alan S. Cole.

FOX, Mrs. C. T. D. (The) Woodward Collection of Old Lace. Reprinted from the Brooklyn Museum Quarterly, Vol. 2, Nos. 3 and 4, October, 1915.

JOHNSTON, Mrs. J. B. Short historical sketch on lace.

LEFEBURE, Ernest. Embroidery and lace: their manufacture and history.

LEFEBURE, Ernest. (Les) points de France.

PALLISER, Mrs. Bury. History of lace, entirely revised, rewritten and enlarged.

PARASOLE, I. C. Pretiosa gemma.

RICCI, Elisa. Old Italian lace.

SEGUIN, Joseph. (La) dentelle.

SILLJAN, E. H. (The) twentieth century pattern book for Norwegian lace and embroidery.

The library also contains numerous magazine articles on the subject.



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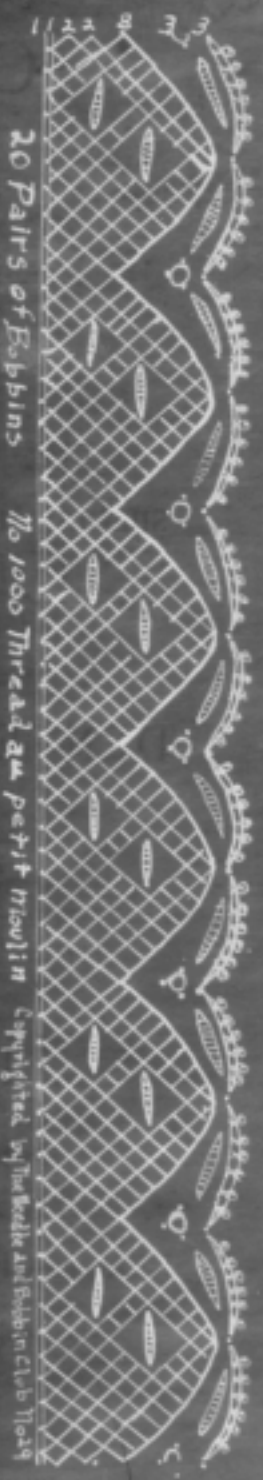
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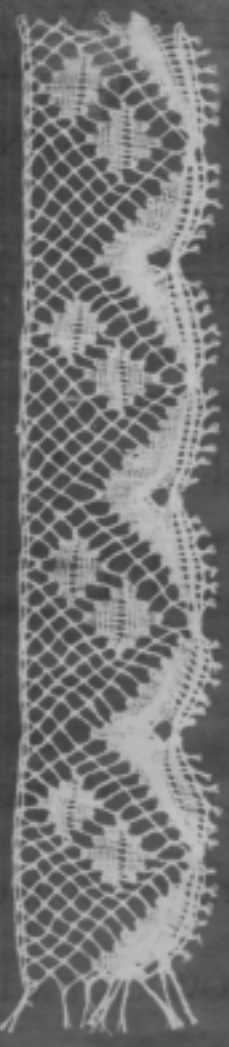
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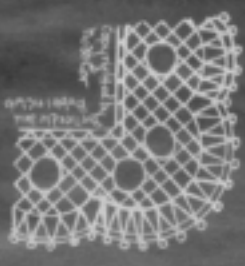
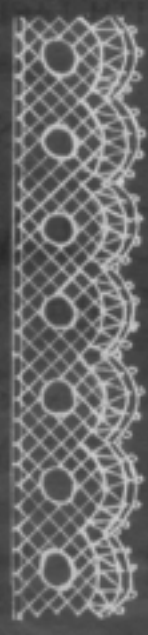
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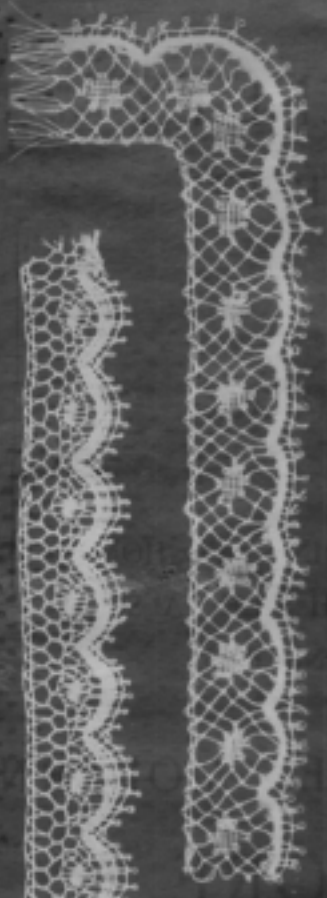


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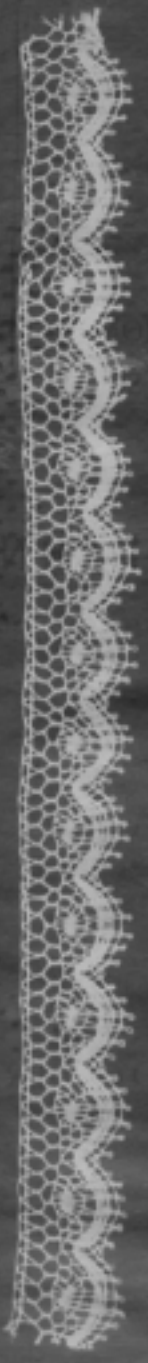


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