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THE · BULLETIN · OF  
THE · NEEDLE · AND · BOBBIN  
CLUB  
VOLUME · 3 · NUMBER · 1  
APRIL · 1919





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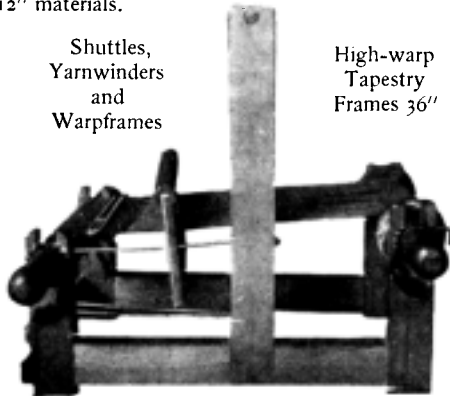
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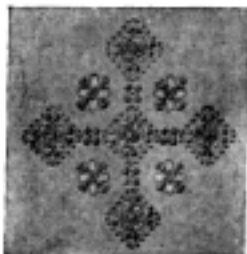
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REFERENCES TO LEADING FAMILIES IN EVERY PART OF THE COUNTRY

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# BULLETIN OF THE NEEDLE AND BOBBIN CLUB

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VOLUME III

APRIL, 1919

NUMBER 1

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### ANNOUNCEMENT

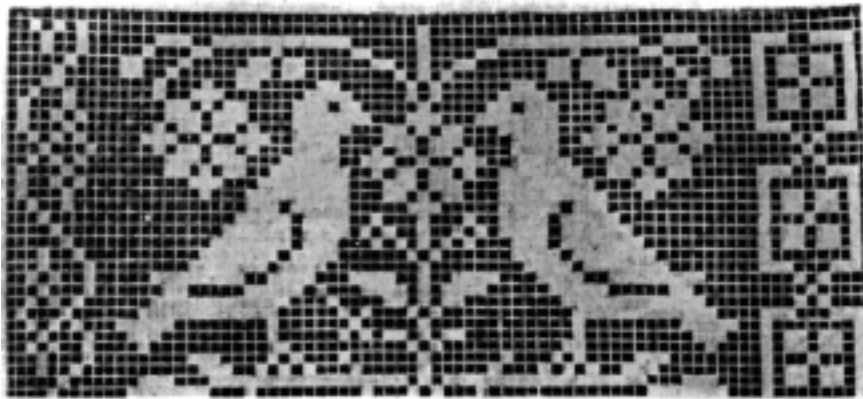
The October BULLETIN will be a special number devoted to the Spring Exhibit of Lace at the Brooklyn Museum and the Loan Exhibition of Tapestries and Laces to be held at the Metropolitan Museum of Art during the summer months.



MRS. HUNGERFORD POLLEN

IT IS A PLEASURE TO PRESENT TO OUR READERS THE CHARMING PORTRAIT OF MRS. HUNGERFORD POLLEN, THE ENGLISH AUTHOR WHOSE "SEVEN CENTURIES OF LACE" HAS PROVED NOT ONLY A VALUABLE CONTRIBUTION TO LACE LITERATURE BUT AS WELL A BOON TO STUDENTS, AMATEURS AND COLLECTORS. THE ILLUSTRATION IS FROM THE ORIGINAL PAINTING BY H. HARRIS BROWN, EXHIBITED IN 1916 AT THE ROYAL ACADEMY, LONDON, THROUGH WHOSE COURTESY IT IS HERE REPRODUCED





DESIGN FOR "FILET" FROM VINCILO'S "SINGULIERS ET NOUVEAUX  
POURTRAICTS," PARIS, 1588<sup>1</sup>

A LACE SALE AT THE HÔTEL DROUOT,  
IN PARIS, IN THE YEAR 1882

BY MARIAN HAGUE

**W**OULD some of our lace collectors of the present day be interested by an account of a sale in the year 1882 of the laces of Madame Blanc, the widow of the "fermier des jeux" at Monte Carlo? The sale took place at the Hôtel Drouot in Paris, famous for its art auctions, and was one of a series at which the belongings of this rather picturesque personage were sold. She had what was considered then an almost fabulous fortune—about sixteen million dollars. Her passion for accumulating not only laces but paintings, furniture, and particularly jewels, was so great that in spite of her wealth she was always cramped for funds and would buy on long terms of credit.

She was very generous and charitable, as though to take the curse off the source of her wealth, and it was said that she never dismissed a servant, so that when she died there were twenty-six in her establishment, some of whom were practically pensioners.

She had filled her house to overflowing with the many objects of all kinds which she incessantly bought, so that for several years she had used another house simply for storage.

After her death her heirs took what they wanted and the rest was sold.

<sup>1</sup> Omitted in the Wolfe reprint of London, 1591. See p. 8.

The following paragraphs are from the volume on the Hôtel Drouot by Paul Eudel.<sup>1</sup>

“The sales of Madame Blanc continue at intervals of a fortnight. The princesses of high finance and those by right of birth or conquest come to them assiduously.

Marie Antoinette certainly had no more jewels. Madame Campan speaks, as of a great extravagance of Louis XVI, of the purchase of a set of rubies and diamonds with two bracelets for which two hundred thousand francs were paid, and of a pair of diamond cluster earrings bought in 1774 for three hundred and sixty thousand francs, which the Queen often wore. Madame Blanc had jewels worth millions—only she never wore them.

The fifth sale was devoted to the laces, and the amiable auctioneer operated before an audience which included besides the regular habitués, who followed the proceedings with interest, many of the great dressmakers, a few ‘précieuses,’ and some beautiful demi-mondaines.

Lace is the poetry of woman. It lives with her, accompanying the beating of her heart, half revealing, half concealing her charms. It always has, when one touches it, a fragrance of femininity which intoxicates us. Lace gives wings to dress—whether it peeps out at the wrists, flutters on the corsage, ripples around the neck, or billows on majestic trains. Have you seen it come from the deft fingers of the lace-makers as they produce the feathery sprays, with forms like snowflakes or radiating pine needles, while the bobbins fly, click against each other, and seem to quarrel?

They were very beautiful and as though inspired by fairies—the laces of Madame Blanc. Though seemingly fragile as cobwebs, they have survived all the beauties who wore them—triumphant favorites or witty marquises who for many years have slept their last sleep.

The greater number of these ethereal fabrics had received their titles of nobility at Chantilly Cluny, and Alençon. The ancient Venetian needle-point had all possible success. A flounce of remarkable fineness, 23 centimetres wide and four metres long, was knocked down at 8050 francs (\$1610.00). Had it served to enhance the beauty of one of the lovely

<sup>1</sup> Paris, 1882, p. 87.

patricians of the Foscari or Contarini palaces? Another flounce with a design of flowers among branches of foliage, fifteen centimetres wide and three metres and a half long, 2250 francs (\$450.00). A third piece with wonderful raised work, 3060 francs (\$612.00); a fourth, rose point, thirty centimetres wide, 5580 francs (\$1116.00). Another with a scrolling of foliage on a réseau ground, 3660 francs (\$732.00); still another with a scattering of flowers, fifty centimetres wide and two metres and three quarters long, 2620 francs (\$524.00). Finally the last, with flowers and great palms, sixty centimetres wide and three metres long, 5005 francs (\$1001.00).

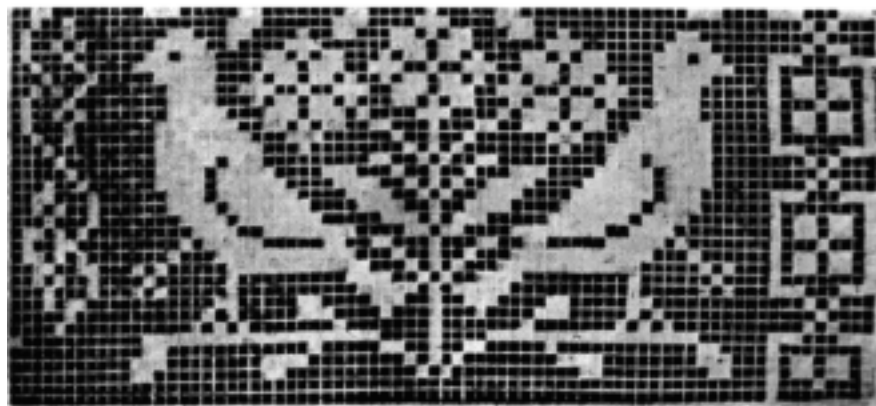
Without doubt, the two flounces and this garniture for a corsage, of wonderful workmanship, for 11,600 francs (\$2320.00), had been worn by some Dogaressa appearing in all her splendor on her balcony above the Grand Canal at the fête of the Bucentaur.

Then followed old points d'Angleterre which had perhaps covered the tremorous shoulders of the princesses of the court of Queen Anne; a flounce of ancient guipure of 65 centimetres in width, for 1000 francs (\$200.00), and a dress with a ground of palm leaves, sprays of roses and foliage, very much disputed, sold for 1460 francs (\$292.00). A dress garniture of Alençon, precious souvenir of French handicraft, was bid up to 3500 francs (\$700.00).

There was a pretty total of 160,000 francs (\$32,000.00). My charming readers will perhaps ask me the names of the lucky buyers. I do not know—but I can tell them that in past times Queen Elizabeth had fully a thousand dresses trimmed with lace, and that more than six hundred metres of lace were necessary to garnish the night ruffles of Charles First."

Of course it is a difficult matter to compare prices without having seen the pieces under discussion, but, while the prices quoted above seem to have been considered good at the time of the sale, as there is no mention of the buyers having secured great bargains, it is safe to say that such laces would be worth a third to a half more at the present day. At the Beer sale in Paris in 1917, the prices were thought very low by the experts. The flounce of rose point, a metre and a half long and 17 centimetres wide, which was illustrated in the BULLETIN of December, 1917, brought \$2160.00, and other pieces sold for \$1200.00, \$800.00, \$600.00, etc.

A flounce of Flemish lace of the first quarter of the eighteenth century was sold at auction in New York a short time ago and brought \$500.00. Laces seem to bring rather better prices at sales in France or England than in this country.



DESIGN FOR "FILET" FROM VINCILO'S "SINGULIERS ET NOUVEAUX  
POURTRAICTS," PARIS, 1588<sup>1</sup>

<sup>1</sup>Omitted in the Wolfe reprint of London, 1591. See p. 8.

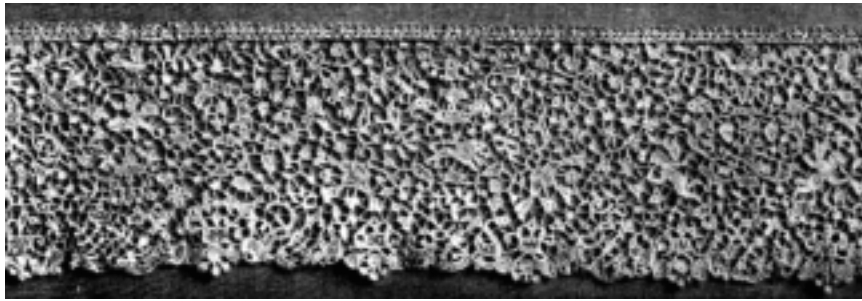


QUEEN ELIZABETH

FROM A PRINT BY WILLIAM ROGERS (C. 1595-1600)  
ORIGINAL IN THE BRITISH MUSEUM

THE COSTUME IS THAT IN WHICH THE QUEEN IS SAID TO HAVE RECEIVED  
HER VICTORIOUS FLEET AFTER THE DEFEAT OF THE ARMADA





FLEMISH LACE WITH MONOGRAM OF WILLIAM III OF ENGLAND<sup>1</sup>

## AN ELIZABETHAN PATTERN BOOK<sup>2</sup>

BY FRANCES MORRIS

**T**WO monuments loom high against the horizon in the history of needlework: England's ecclesiastical embroidery of the thirteenth century, an art that has never been surpassed in the delicacy of its technique, and Italy's Venetian lace that in the exquisite refinement of its beauty reflects the splendor of the closing years of the Renaissance.

But despite the supremacy attained by Britain's mediæval craftsmen and the rich heritage bequeathed by them to needleworkers of succeeding generations, lace-making never gained the supremacy there that it did on the Continent, where, in the second quarter of the sixteenth century, the art was already so far developed that pattern books for embroidery and lace were in current circulation.

Few of these books, however, survived the wear and tear of constant usage to which they were subjected, many having been destroyed by the popular method employed in transferring the patterns by pricking the original plates. Nevertheless several of these appeared in a collection of rare books on design and ornament exhibited during the past winter at The Grolier Club, and a small group may be seen in the lace galleries of

<sup>1</sup> Attributed to the wardrobe of the Prince of Orange, William III of England (1689-1702). Cf. crowned lion and cherubs supporting the letters  $\Xi$ WE also crowned.

<sup>2</sup> *New and Singular patternes and workes of Linnen. Serving for patterns to make all sortes of Lace edging and Cut-workes Newly invented for the profite and contentement of Ladies and Gentlewomen, and Others that are desirous of the Arte.* London: Imprinted by J. Wolfe and Edward White, 1591.

Quoted in Watt's *Bibliographia Britannica*; also in Mrs. Bury Palliser, London, 1901, p. 482. Through the courtesy of the owner, Mr. W. A. White, this rare publication is on exhibition in the Metropolitan Museum of Art as a supplement to the collection of laces.



New and Singular  
Patternes & workes  
of Linnen.

Wherein are represented unto vs  
the seauen Planets, and many  
other figures serving for that  
purpose to make divers sortes of  
Lace.

Newly invented for the profite & con-  
venement of Ladies, Gent. women,  
& others, that are desirous of this  
Arte.



LONDON  
Imprinted by Iohn Wolfe.  
1591.



*Fleur de Lys.  
London*

TITLE-PAGE FROM WOLFE'S PATTERN BOOK



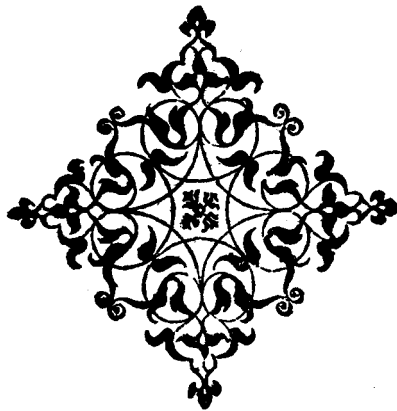
The Epistle to the  
Reader.

**H**aving framed a body  
of the best & rarest ma-  
ner in true perfection,  
of sundrie sortes of de-  
uises or workes, as well  
for frame workes, as o-  
ther Needle workes: I deuised with  
all dilligence and industrious studie to  
satisfy the gentle mindes of virtuous  
women, by bringing to light thinges  
neuer before as yet seene, nor commit-  
ted to print: All which deuises are so  
framed in due proportion, as taking  
thē in order, the one is formed or made  
by the other, & so proceedeth forward,  
whereby with more ease they may bee  
sewed & wrought in cloth, and keeping  
true accompt of the threads, maintaine  
the beuty of the worke. And more,  
who desyret to bring the worke into a  
letter

## To the Reader.

lesser form, let them make the squares lesse, and if greater, then enlarge them, and so may you worke in diuers sortes either by stitch, pounning or pouldering vpon the same as you please. Also it is to be vnderstood, that these squares serue not onely for cut workes, but also for all other manner of sewing or stitching: noting withall, that they are made to keepe the worke or deuise in good order, and euen proportion. And if yee will that the squares be greater, make of two one, and of foure two, and so they will be larger: And in this maner may you proceed in all.

God prosper your desires.



the Metropolitan Museum of Art, where the only known copy of the first edition of *Parasole* is preserved.

Exhibitions such as the one arranged by The Grolier Club are not only of inestimable value to those interested in research work, but are also helpful in bringing to the surface treasures that otherwise might remain hidden for years. As, for instance, in this case, where a well-known bibliophile modestly produced a volume that proved to be the only recorded copy of the first English pattern book, a reprint of *Vinciolo* published in London by J. Wolfe and Edward White for Adrian Poyntz in 1591.

Just about the time this book was published, cut-work, or *opus scissum*, was becoming popular in England, it having made its first appearance among the New Year Offerings to the Virgin Queen in 1577; and *reticello*, or the geometric type of lace, sometimes referred to as "compas" lace, was in great demand for the elaborate ruffs that were at once the pride and despair of many a feminine heart. England had long been at war; the Armada had been defeated and in the few years of relaxation prior to the devastation of London by the plague in 1593, the brilliant court of Elizabeth amused itself with every sort of diversion. French and Italian fashions were the order of the day, and poets and playwrights were in favor; Spenser had just published his "Faerie Queene"; Will Shakespeare, whose star was in the ascendant, was devoting himself to his earlier love dramas and irritating his contemporaries by the excellence of his play-acting. Competition was rife on every side in the field of letters, and in the world of fashion, and women vied with one another in the extravagance of their lace-trimmed ruffs. In the course of a few years lace began to appear among the simpler folk, for expert needlewomen were keen to venture upon this new field of artistic handiwork, and there was an increasing demand for patterns. Occasional books had drifted into England, and one enterprising Fleming went so far as to publish a pattern book for the English market entitled "Neawe Treatys: concernynge the excellency of needleworke," etc. This quaint volume was produced by a William Vosterman, who had a workshop in Antwerp between the years 1514-1542. Poyntz, however, provided patterns straight from the court of France, and his alluring "New and Singular patternes and workes of linnen \* \* \* Newly invented for the profite & contentement of Ladies and Gentlewomen, & Others \* \* \* desirous of the Arte," furnished a delightful



pastime for England's needlewomen, whose deft fingers might now readily furnish the coveted trimming for personal adornment.

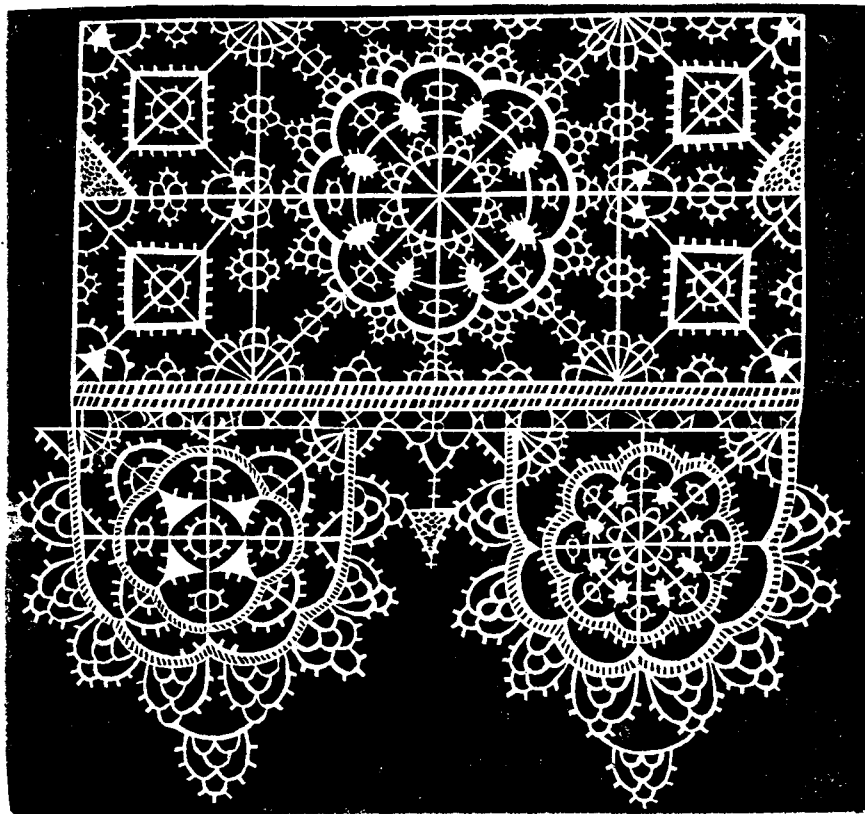
In bringing out this work Poyntz chose for his model a volume of patterns that had attained much popular favor on the Continent: Vinciolo's "Singuliers et Nouveaux Pourtraicts," which, according to Signora Ricci, already had several editions to its credit. In these early days of book-making, piracy seemed to be the order of the day, and there appear to have been no restrictions looking toward the safeguarding of authors' rights, Poyntz making no reference whatever to the work of Vinciolo, whose plates he reproduced over his own name.

One of the delightful features of the Poyntz volume is the insertion of an Epistle to the Reader couched in delectable Elizabethan diction, as is also the dedication to his kinswoman, the Right Worshipfull Gentlewoman, Mistress Susan Saltonstall. The patterns, most of them, are for reticello, and might readily have been used for such laces as are found on the effigies in Westminster or on the Pole monument at Colyton Church in Devon, which, according to Mrs. Bury Palliser, is the "bone" lace referred to in early documents. With the increasing popularity of elaborate neckwear, this bone lace was much sought after by members of the court circle at home and abroad, for it was as yet too costly to be availed of by those in the lower ranks of society, if one may judge by the extract of a letter from the Countess of Leicester to her husband in which she writes that her present for the Queen of France (Anne of Austria) will cost about one hundred and twenty pounds, "as the bone laces are extremely dear."

The book is published in two parts, the first devoted to "French cut workes" and the second to "forrest or net work," including several geometric patterns for the ordinary punto a maglia quadra; the others, with more elaborately drawn figures, are doubtless designed for embroidery.

While a number of these pattern books were published on the Continent, only two others appeared in England during the seventeenth century; one, "A School House for the Needle," printed in 1624, and another, "The Needle's Excellency," printed for James Boler in 1640. There seems to have been little encouragement of the home industry from the Crown, the court preferring the Flemish fabric to that produced by native lace-makers. England could not produce the necessary flax, her native fabric

was of inferior quality to that available beyond the seas, and it was impossible for her to compete with the flourishing trade carried on by the Netherlands. Under the Stuarts an attempt was made to encourage the native lace-making by the passage of sumptuary laws and acts prohibiting the importation of foreign goods, but they were of little avail in crushing the popularity of the "point d'Angleterre" smuggled into the country, and its popularity during the reign of William and Mary left a marked imprint upon the English fabric of following generations and to-day survives in the technique of the Devonshire lace-makers who developed a lace worthy of the Queen, who bestowed upon it her royal patronage, from which it derived the popular name of Queen's lace.



"FRENCH CUT WORKES EDGED"

PATTERN FROM THE WOLFE EDITION OF VINCILO, LONDON, 1591

## HIGHER STANDARDS THE NEED OF AMERICAN CRAFTS

BY RICHARD F. BACH

OF all types of activity receiving direct stimulation from the war, none has so well profited by the present isolation of America as the science of chemistry. Official reports for the year preceding last June offer satisfactory information as to the growth of the dyestuffs industry in America. Of aniline dyes, America *imported* in 1914 products to the value of \$7,241,406.00 and four years later *exported* similar products to the amount of \$7,296,080.00. There is a sermon in these figures. Four years have accomplished not only a complete neutralization of the former import figure, which may in this case be considered a negative figure on the thermometer of trade, but have in addition witnessed a positive gain above zero of an amount more than equivalent to the previous importations.

These coal tar dyes we formerly purchased from Germany. We now make essential colors sufficient for our own requirements and have begun to sell to other countries that have not so well profited by the opportunities of the war. In fact, latest reports show that our sales outside the United States are being made at a rate which would be represented by an annual figure of close to ten millions, and this does not account for the factor of acceleration.

For those interested in the industrial arts the initiative of the chemists offers pregnant suggestions. They have taken opportunity by the forelock, have assured American business in a very important field, have patriotically established America in a new branch of commerce, have assured to the American people a decided advantage in the way of American-made colors.

Can we say the same for American furniture, textiles, floor coverings,

and other industrial arts fields? Have they seen their opportunity or have they been careful to persuade themselves that business will be as usual after the war? Do industrial arts producers in these many fields fondly imagine that all of our friends the Allies will go out of business after the war? The same advantage which the chemists saw in America's isolation, our Allies have undoubtedly seen as a menace to their own commercial progress. There will be as many millions of mouths to feed in Europe, there will be as many artisans and workers capable of the highest type of tasteful execution as ever before; there will be put forth as a consequence the utmost efforts to reestablish European leadership in the industrial arts in the American market. The Allies saw three years of war before we entered the ranks; they had therefore three years' time in which to consider what to do when the war should end. As a consequence, it has ended more suddenly for us than for them, and the most terrific currents and cross-currents have begun to churn up the smooth course of our business life.

American manufacturers in the industrial arts fields must take advantage of their opportunity to improve their foothold in the markets of the world. American distributors must be convinced that the American public deserves the best; the American people must realize the plus quality of design in their own home furnishings. To this end the American schools must teach taste and appreciation rather than inane drawing without objective in execution. To this end schools of industrial art must be established. To this end we must make a beginning in training our own designers to provide for our own ends in our own way. To this end all of our manufacturers, designers, artisans, craftsmen, workmen, school children, and all who run and read, must find time to visit the museums, to take advantage of the enormous opportunities offered not only by the collections themselves but in the way of lectures, study rooms, photographs, publications, expert advice, and many other lines of direct educational usefulness. We have only to consider the work done by the Metropolitan Museum in this connection to be assured of the immediate purpose which actuates our great museums. When the arts of peace will be called upon to restore balance, when these arts begin to function once more as a lodestone of life, the work of the Metropolitan Museum will be rated high.

It is the high duty of craftsmen and women in the various arts of ancient lineage and of honorable history, in their effect upon the growth of civilization, to cherish constantly the ideal of absolute perfection of design and reliability of workmanship, and this duty, like the arts themselves, has changed progressively with each decade of time. In the year 1919 it has come to mean that handicraft in itself is not complete as an evidence of human progress in art. This handicraft must also exert its direct effect as a check upon machine manufacture, improving this by excellent example and by faithful practice. Nor should the craftsman wait for the manufacturer to come to him for suggestion; the obvious duty lies in the other direction. The craftsman in lace as in metal and other fields must convince the manufacturer, who must in all cases supply the mass requirements of the people generally, that only the best product in design and execution is good enough for America. The best workmanship and the best design will invariably remain in control of the handicraftsman, but unless he has demonstrated to the manufacturer engaged in mass production the guiding value of his craft as a standard he has performed but the tithe of his mission and his finest work must remain nothing more than a voice in the wilderness.

#### AMERICAN STANDARDS OF DECORATIVE ART

**I**F the home be ugly, the dwellers therein seek rest elsewhere, are not proud of their home, meet their friends outside it, lose interest in it—the morale is lowered. But if the home be beautiful yet comfortable, its utility not sacrificed to an unsound ornamental scheme: then will it beckon, welcome, satisfy, and radiate peace and joy. Art counts, though often unconsciously, in all the avenues of life—“a thing of beauty is a joy forever.” If it be true that 50,000 craftsmen have been sacrificed in the war, who is going to help maintain American standards of decorative art? Surely Europe cannot spare those of her artists and artisans who are left! Have we not, as a club with textile interests, some duty in this matter; and has not each club member an individual responsibility?

G. W.



## AMERICAN HANDICRAFTS IN VOCATIONAL EDUCATION

EXTRACTS FROM THE REPORT OF THE FEDERAL BOARD, DECEMBER, 1918

**T**HE reëducation of the disabled, the revival of agriculture, of industry, higher education, and the raising of the standard of life, all depend on the right use of the handicrafts and on the full use of the energies of our craftsmen at the present juncture. The basis of training, of healthy agriculture, prosperous industry, and commerce, is provided by the handicrafts. They are invaluable as training and preparation for any form of industry, and even if the whole world is given over to automatic machinery, the crafts will be needed as a field for experiment, a relief from monotony and as an enrichment of life.—Inter-Allied Conference, May, 1918.

“Life without industry is guilt; industry without art is brutality.”—*Ruskin.*

The significant feature of the industrial arts is the association of art and labor, and the effort to bring creative ability into the routine of specialized processes. It is the ideal which aspires not only to give dignity and individuality to an age of machinery, but also to convert work of hand and brain from work that is sordid and mean to work that is noble and imaginative.

Ex-President Eliot, of Harvard, has said:

“I have lately had occasion to think a good deal about conditions of labor in our American cities, and the saddest thing I have learned is the lack of the happy spirit of labor in American industry. That is the most pathetic and lamentable thing. What is the cure for this prodigious evil? It is the bringing into American industries the method and spirit of the artist.”

It may not be possible to bring this spirit into industry itself, but it can be brought into the lives of the workers by education and resources such as the crafts offer. The more mechanical a man's work, the more necessary it is for him to use his creative faculties in his leisure time. As shorter hours of work and labor-saving devices are increasing the hours of leisure, a problem of no small concern is the proper direction of that leisure. Automatic machinery and specialized processes demand little inventive genius or creative ability. The rounded life of the workman demands self-expression. He needs it to enjoy his leisure, and his employer will find him the better workman for hand and mind training. His broader interests, the exercise of a certain inventive genius and stimulation to the mind, make him in the end a better workman, and that which was intended as a resource does in fact have a socializing and educational influence.

The crafts have a definite educational value. Not only do they develop manual dexterity, but they train the mind through the hands. This method has long been recognized as sound educational training. It is supported by modern psychology.

The balance between conception and muscular coördination, which is so important when the crafts are used for therapeutic purposes, has the underlying educational principle that in the adjustment of these two, in mental growth and manual skill, lies the secret of a thorough and practical education.

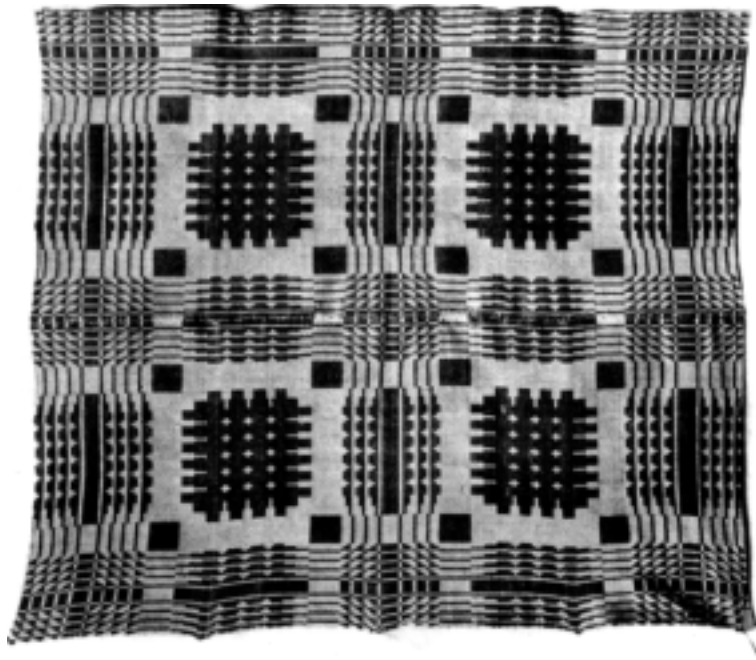
In the forecast of the reorganization of industry and manufacture after the war, it is predicted that articles formerly imported because of superior art quality will be produced in this country. This will mean a keen competition of quality and design, as well as workmanship, both between nations and between manufacturers within the nation. It is in preparation for this new industrial era that France, Switzerland and the Central Powers are already making use of their artists and craftsmen.

"Switzerland, in concert with the alertest brains in France, has within the past few months begun a campaign for the revival of industrial and decorative arts in all her cantons. . . . Industry cannot be renewed without a new spirit; as the promoters of reform in France have said, 'Henceforth the spirit of artistry must inspire everything we do.'"—Inter-Allied Conference, May, 1918.

This means not only a new vocational opening for trained designers, but it means the appreciation of design and the craftsman's care in execution.

The craftsman differs from the ordinary workman only by the intensity of his concern for the quality of his work.

The arts and crafts movement as an economic movement has succeeded only moderately, as must any movement which neglects to take into account the industrial tendencies of the time. In a few isolated communities, arts and crafts may survive, as have the hand industries in North Carolina and Massachusetts; but the moment these are successful, their products will be manufactured on a large scale. Any such plan of commercially occupying the disabled soldier is economically of very limited possibilities, but it is expedient that the educational value of craft work be used to increase the industrial efficiency of the worker.



COVERLET IN OVERSHOT WEAVING

WEAVES FROM THE SHUTTLE-CRAFT LOOMS, BASIN, MONTANA



WEAVES FROM THE SHUTTLE-CRAFT SHOP

1 "Nez Percé." 2 "Summer and Winter." 3 "Scandinavian." 4 "Whig Rose." 5 "Dog Track."

## AN EXPERIMENT

BY MARY W. ATWATER

WE call the Shuttle-Craft Shop at Basin, Montana, a "Village Industry," but it was really intended more as a "Village Diversion." The inhabitants of any small Western mining camp are a haphazard jumble of humanity, isolated from the rest of the world, like a party of marooners on a desert island. Life, especially for the women, tends to be dull and depressing. Few people can exist intellectually on the contemplation of landscape, no matter how sublime; and the joys of hunting and fishing are not joys for every one. The men of course have the saloons, but for the women there is no organized form of entertainment—not even church. Sunday, in the sense of a day of rest, or of dissipation, does not exist in a mining camp. The men work every day in the year except for such

holidays as they choose to take at their own expense, such as Pay-Day, the Fourth of July and perhaps Christmas. The men, however, see other human beings every day "on the job," and most evenings at the saloons. The women tend to stay, each in her own little wooden shell of a "shack," doing the same dull round of small household jobs, and often not exchanging a word for weeks at a time with any human being except the male creature that eats and sleeps under the same corrugated iron roof.

What can the women in such a place do to keep themselves alert and human?

There is a very soul-satisfying joy to be found in the production, by the labor of one's own personal brains and hands, of some object—no matter how humble—which, in William Morris's phrase, "We know to be useful and believe to be beautiful." This pleasure is within the reach of any one, in one form or another. I experimented with weaving—upon myself. The results were gratifying. Hence the Shuttle-Craft Shop.

I hoped, first and foremost, to interest our leisure class—the young girls who have "graduated" (from the eighth grade), whose mothers do all the family housework—for what else have they to do!—and whose fathers, earning "good money," would not for a moment consider allowing their daughters to "work out." These girls either marry—or don't—quite early, driven into it by boredom, and lack of something to do.

I confess that, as far as this element is concerned, my experiment has been of very limited success. We succeeded in interesting the girls sufficiently to bring nearly all of them to the shop in the course of time. I employed a teacher who gave them something to do as they wandered in, or allowed them to stand about and watch what was going on if they could not be induced to take a hand. A goodly number came regularly, and some often enough to learn a good deal about weaving. A few became expert. Most of the girls, however, tired of the work very soon. Of these, some were temperamentally unfitted for this particular type of handicraft, but most, I fear, were entirely unfitted by their very sketchy education and lack of training for connected effort of any kind. Brought up without duties or responsibilities, self-satisfied, and lacking in persistence, such girls are one of the most disquieting products of our educational system.

If the Shuttle-Craft Shop did very little for the girls, it did a good deal more than was expected for a class of women I had hardly hoped to reach



KNITTING BAGS, PILLOW TOP AND GIRDLE, FROM THE SHUTTLE-CRAFT LOOMS

at all—the older women with large broods of children. A number of these have keen delight in precious moments at a loom or a spinning wheel. I have encouraged them to make things for themselves, giving them the use of a loom when we happened to have one idle, providing them warp, etc., at cost and helping such as needed it with advice and instruction.

A third class of women I have also found full of interest in the work—the wives of the professional men. Every mining camp has a number of highly trained men whom I will not call “experts,” because that is a dreadful thing to call a man “out West.” An “expert” is a despised being who always appears in very high yellow boots and a new corduroy suit of Eastern cut, and who stands about and “tries to look wise.” Such persons are merely sporadic in mining-camp life, they just break out now and then, like measles or locusts, and their wives, of course, are of no importance. The men, then, who are not “experts,” but who do wear neckties, often have wives to whom life in a mining camp is quite foreign and difficult. These do not find housekeeping—the free and easy kind that one does in an unplastered house with rough floors, no cellar, no attic, and no built-in features—a completely satisfactory occupation. To one who has never considered a cook stove as anything but a convenient surface on which to concoct “fudge,” the first few months as “kitchen mechanic” are so full of surprises, hair-breadth escapes, triumphs and defeats, that the time goes off well enough. A baby will take such a woman through an absorbed second year. Then what? Of course there may be a fire, or a snow-slide, or perhaps chicken-pox to vary the monotony. She may move from a mountain-side in Colorado to a “cumbre” in Mexico, but these things are only a temporary relief to the monotony. She needs some absorbing, time-consuming amusement. Weaving and spinning do very well.

Our first work at the Shuttle-Craft Shop was all in the four-harness “overshot” style of weaving. Lately, we have been experimenting with several other weaves, especially with the “double-face” or “Summer and Winter” type of weaving. The coverlet illustrated is in this weave. It recently took a prize at the Exhibition of Applied Arts at the Chicago Art Institute. The pattern is taken from an old book of drawings by one “John Landes” who appears to have been a professional weaver of the Revolutionary period. The book is preserved in the Pennsylvania Museum, where it forms part of the Frishmuth Collection of Colonial

Relics. One of the rugs and one of the knitting bags illustrated are also in "Summer and Winter" weave.

The "Summer and Winter" weave has much to recommend it. The effects, though not so rich nor so deep as the "overshot" effects, are more subtle. The web is much more closely woven than is possible in overshot weaving, and has therefore superior wearing qualities. A great variety of textures may be obtained by using the tabby in different ways, and by weaving without a tabby—on "opposites." The patterns are far simpler to draw in than four-harness patterns, and, as it is usual to use a fairly heavy warp, the weaving presents fewer difficulties, in the way of broken threads, etc. This type of weaving is most conveniently done on a loom fitted with "jacks" and two sets of "lamms," but it is quite possible to weave six-harness or eight-harness patterns on an ordinary counter-balanced loom. As the blocks may be of any size desired, and may be made to overlap, the possibilities of design are very greatly broadened.

The rugs illustrated are, from left to right: (1) a rag rug woven with a "Nez Percé" Indian pattern in orange and black, set in; (2) a bath-mat—rags—in "Summer and Winter" weave; (3) a wool rug woven on a Scandinavian three-harness pattern; (4) a rag rug woven on a variation of the "Whig Rose" pattern in six-harness overshot weave; and (5) a cotton cord rug on the "Dog Track" four-harness pattern.

The three knitting bags shown have as a background a pillow-top woven on one of the John Landes patterns drafted for six-harness overshot weaving. The bag to the left is the same pattern on a five-harness draft, the bag in the middle is woven on the Scandinavian "Monk's Belt" pattern, and the one to the right is a "Summer and Winter" bag in a simple "Snowball" pattern. The narrow girdle is a sample of "card-weaving" done without a loom on perforated cards, after the manner of the ancient Egyptians. We have been making these belts for sale for the benefit of our Red Cross branch.

Besides weavings of various kinds, our output includes blue-print drafts of a number of the most famous old patterns. My idea in doing this work has been to put into a definite and workmanlike form as many as possible of the old patterns, in the hope of being helpful to those who are interested in weaving but who have neither the time nor the opportunity to gather and study the old drafts. Some weavers, I know, are inclined to hoard



their precious drafts, and attempt to make of a very beautiful handicraft a more or less unapproachable mystery. I confess I have very little sympathy with this point of view. Weaving is one of the oldest arts in the world. In comparison to the generations and generations of our great-grandmothers who have spun and woven, the few short years during which we have mislaid weaving as a household art are simply as nothing. We have not really forgotten how to weave at all. In any community—no matter how small or how new—women may be found who know how, or who have at least seen weaving and spinning done. We can easily bring it back—not the drudgery of making all the monotonous cloth for all the family clothing, but for the making of beautiful and individual things such as all women and many men are happier for having about them. Every woman should know how to weave. To bring about such a desirable condition, those who happen to be able should be abundantly willing to help any one that wishes to learn.

Any member of the club who has a draft or a photograph of an old coverlet, and who is of a generous disposition, will be doing a kind deed by allowing us the use of it. We may have something to send in exchange.



WEAVER'S COTTAGE IN THE  
SOUTHERN MOUNTAINS

## LOOM WORK IN THE SOUTHERN MOUNTAINS

BY MABEL H. KERRISON

SIXTEEN miles from a railroad, over roads which even the jaded globe-trotter might turn from as impassable, over dry and rocky river-beds, with here and there a shallow stream to ford, we come upon a quaint mountain settlement. Picture to yourself a tiny cottage of only one floor. On the small front porch is a spinning-wheel on which wool, shorn from sheep raised on neighboring pastureland, is spun into yarn. Within there are two looms, one or other of which is almost perpetually at work from early morning until dark. The girl at the loom is not a human clod, as too often the collective imagination of the City pictures the backwoods maiden. Rather is she, if measured by the work her hands can do, more versatile than her city cousin. For she knows how to card the wool with her own hands and, having spun it into yarn, she can stain it in very beautiful hues with dyes of her own making. And as the movements of her hands are ordered by her brain, who may say what fancies, poetic or otherwise, may flit through that brain as the

shuttle flies? As to her dyes, they are made from the vegetable products of the district,—walnut, hickory, sassafras, etc. As to the product of her looms, they supply most of the textiles of her home,—rugs for the floor, curtains and upholstery for windows and furniture, spreads for the bed. Of special interest are the bed-spreads, for they are woven in many instances from old Colonial drafts in patterns bearing such quaint names as “Sun, Moon and Stars,” “Cat Tracks and Snail Trails,” etc. Nor are such names whimsical conceits of modern coinage, but have been handed down from a day long past, yet conveying a definite picture to the minds of the initiated.

Other products of the loom are fabrics for men’s and women’s clothing. Have you seen somewhere a “sport shirt” of particularly attractive fabric, —*i.e.*, of texture and design which piqued your fancy and curiosity? It may of course have come from Northern looms:—but if it is like one I have in mind, it was surely made of the linsey-woolsey which is a distinctive product of the Southern Mountain Weaver.

Another interesting but less known product of these busy workers is the hand-made netted lace, which is made in patterns to serve different purposes,—*e.g.*, from lace fringes to bags, or all-over lace for waists. All of these, also, are of designs which date back many years.

Have I overdrawn the picture? it may be asked. Are the maiden and her activities described in over-flattering terms? Well, if I presented her as the average mountain type, yes. But this particular cottage I have entered and this particular maiden I have seen and talked with, and my meagre sketch is in no way exaggerated. And what she is, others may be, —provided that, like her, they are given the advantage of being trained in the wonderful settlement school founded some twenty years ago by Miss Stone and Miss Pettit at Hindman, Knott County, Kentucky.

## PRIMITIVE AND ANTIQUE LOOMS<sup>1</sup>

BY BEATRICE BAXTER RUYL

**P**RIMITIVE looms astonish one in the simplicity of their construction and their resemblance to antique looms, their basic relation to most complicated hand looms,—even to the power-driven looms.

All looms are operated by two principles: (1) the warp, a series of parallel reeds, rushes, grasses or threads, into which (2) the weft or filling is woven by covering alternate reeds or threads and in returning diving under the same alternate threads.

Primitive man laid his rushes on the ground, plaited other rushes into these and found the result a concrete thing of use to keep dampness away or cold out. And so the weaver was, who, watching nature and the animals, developed aids and accessories to more accurate results with more elaborate design.

One of the simplest forms of loom is found with the South Sea islanders, *i.e.*, two uprights tied together by a twisted thread. Into this thread is knotted raffia-like fringe, which forms a kilt or skirt. An Alaskan loom is similar. Two forked uprights driven into the ground support a crossbar over which flat rushes have been laid diagonally, and both ends being unattached it must require some skill to weave diagonally back and forth, although the weaver may walk around to the other side of this loom. A later form of loom in Alaska consists of two uprights and two crossbars, one at the top and one lower, over which a continuous warp is tied and woven like a roller towel. This garment is released from the loom by taking out the two crossbars, and with no sewing, no buttons, is just tied on about the waist or breast, and generally woven of gray with blue or

<sup>1</sup>Extracts from Mrs. Ruyl's lecture, delivered before the Club in February, 1918.

natural black stripes of wool or dog hair, quite rough in texture. A third Alaskan loom is of two uprights and top crossbar; the warp hanging though the lower end is bagged to keep the fringe fresh which finishes this ceremonial garment woven in sections of the design, which, painted on skin, hangs behind the warp. This form resembles a taller and wider loom of ancient Greece, the uprights of the latter being more slender and graceful, and the crossbars adjustable, the weaving turning back over the crossbar and the hanging warp threads weighted with bits of metal to make them taut and easier to handle.

The Greek lap loom consists of four bars like a picture frame over which the warp was strung from top to bottom and into which pictorial tapestry was woven, like the modern tapestry looms of Italy and France and Colonial times.

An interesting Egyptian loom is tied to the ceiling and to the floor, woven from the center up and from the center down. This has a batten to make the weaving closer and finer. Both this and another Egyptian loom at which two men might work, one on either side batting home the threads, and with the material wound around the lower beam, suggest the garment and rug looms of the southwestern Indians; of the Navajos especially, of which the uprights are generally trees with a straight crossbar between, from which swings another crossbar to give more play to the warp which is tied to this second beam and strung to one lying along the ground. This loom not only has the batten to make the texture firmer, and is woven from the lower beam up and from the upper beam down, but two crossbar twigs are laced into the warp to assist the weaver in running his long stick or bobbin carrying the filling through the warp without picking up each thread as every loom so far has had to do. The Navajo rug and garment warp threads are shorter than the filling threads, though generally it is the warp which is longer.

The Zuñi and Moki Indians have developed a loom on which they weave sashes and belts. The loom itself looks like a wide comb, the teeth of which are pierced in the center with a hole, through which one set of threads of warp are strung. Another set is strung between the teeth, the whole warp tied to a tree at one end and the belt of the weaver at the other end. By lifting the loom itself the shed is made to pass the filling through so the warp threads show, but not the filling thread. The hills

tribesmen of India have improved this form and have added a set of heddles operated by a crossbar above, thus introducing the same principle as the Colonial heddle, to assist in elaborating a design. The further end of the warp is attached to a crossbar, the crossbar to a rope which like a pulley goes over a hook in the tree and is wound about a stake near the hand of the weaver that he may let it out at will instead of creeping up on the warp as the material is finished, as the Zuñi and Hopi do. Instead of following the Zuñi way of attaching the actual warp to the belt of the weaver, the hills tribesmen and the women of the South Sea Islands wear a leather belt behind them to which the roller is attached, and the finished material is wound upon this.

The sash belting of the pre-Incas and Peruvians, woven on a loom like the loom of the Zuñi and Hopi Indians, often having twenty-eight heddles, showing infinite possible changes in the design, was the most complicated until the forms of the tapestry and Colonial looms were developed. The tapestry high warp, or Gobelin loom, is one on which the weavers work very slowly and see the wrong side of the design. The warp is extra tough and is hidden by the fine filling. The finer the filling the more exquisite the texture. With the low warp, as in Beauvais, the weaver sits over the frame and the design lies immediately under the frame, the bobbins lying over the work. Sometimes three or four weavers are seated side by side, weaving the same lengthwise yard.

The early Chinese wove on a loom not unlike the Swedish and Colonial looms, though it had no back beam around which the woven material could be wound, because the material was woven away from the weaver and stretched over a clothes-horse arrangement at the back of the loom, lying in folds on the floor.

In Colonial, Swedish, French and modern looms the weaving is wound about the front beam, the warp thread through a reed to keep the threads equidistant, through heddles to make a shedd. Two light crossbars keep the shedds distinct and firmly wound about the back beam. In intricate designs, as in the old diaper linen or bed coverlets, sometimes twelve sets of heddles attached to foot pedals automatically make the pattern.



SEVENTEENTH CENTURY LACE SHOP  
FROM AN OLD PRINT

### THE CLUB "RAG MARKET"

**O**FFERED: A deep flounce of point appliqué (5 yards) and a charming fichu to match, formerly owned by the Empress Eugénie. Price moderate.

**WANTED:** Mother-of-pearl bobbins.

Mother-of-pearl or ivory shuttle and thread winders.

Fragments of old laces and embroidery for a study collection.

A piece of grounded Venetian—Point de Venise à réseau.

A Flemish lappet, period Louis XV.

All communications should be addressed to the Editor, Mr. R. C. Greenleaf, Lawrence, Long Island.



A CLASS IN LACE-MAKING AT COLORADO SPRINGS

#### FIELD NOTES

EXTRACTS FROM THE LETTERS OF LIEUTENANT ALLYN COX, FELLOW OF THE AMERICAN ACADEMY IN ROME, DESCRIBING THE LACE FACTORIES ESTABLISHED FOR REFUGEES FROM THE VENETO BY THE AMERICAN RED CROSS IN ITALY

Rimini, May 23, 1918.

**M**AJOR ALDRICH, who is the head of our Department, is here for a couple of days. He is being motored around—all our activities are spread over a large tract of country—and is quite pleased with everything. I showed him my biggest lace ouvroir yesterday, and he was really enthusiastic over the improvement I have made already in the designs. We have really got going on the filet now, and the directress has gone to Bologna to get materials for the Venetian point. Major Aldrich liked the work so much that he encourages the opening of more schools—especially a very big one at Pesaro—and tells me that I may expect to have 500 girls under my direction eventually.

May 26th.

THIS afternoon I go to Cesenatico, and probably to Viserba, small towns on the coast, to see about opening lace ouvroirs there. I am to have



a regular office and turn out all the designs in Rimini, and send them around. In a few days I am going to Rome or Florence in search of books or photographs, and for the present we are going to do nothing but reproductions of antique work.

June 4th.

LAST Friday I started on a mad career of business. I went to Ancona for the night . . . and started for Rome with a whole suitcaseful of accounts. . . . Also I wanted to get photographs and designs of old embroidery to copy. I . . . did all my business . . . and left on the evening of the second day for Florence where I arrived at nearly three in the morning. I spent Sunday there and finished my work yesterday morning in time to get a train for Bologna and another here, after seven hours on the way. . . . But my trip was a great success. Among other things I persuaded the Contessa Rucellai to lend me 13 pieces of sixteenth century lace of the kind we make, so that I have something more than photographs to show the people when their work looks poor and thin. . . .

Colonel Perkins is going to America in a couple of weeks . . . and we are all rushing madly to get some of the new things finished before he goes. . . . I really don't know whether we will have much to send, as our work is so rich that it takes months to do, and the people can't be hurried.

June 11th.

COLONEL PERKINS has decided not to go to America till the 22nd. We have a little more time to finish some of our best embroidery things, so we have to work harder than ever. I was much pleased to know that the girls had offered of their own accord to start at half past four in the morning, and work, some of them, till eight. . . .

I may possibly go to Venice next week . . . I really ought to go to get net for filet lace. The net is all made in Chioggia, and one has to pick out each piece to get it of good quality, as it makes all the difference in the finished product. I think —— is beginning to be convinced. He said that some of the filet we are doing on poor net looked like cheap window-curtains, and I explained to him that all the difference between that and the really fine bits lay in the size of the holes. If they are too big the whole thing looks transparent and stupid. We hope, eventually, to produce enough net here, but it is very difficult, as it bores the girls and only people who were born and bred in Chioggia can make it; whereas any-

body can embroider it, which is rather amusing work. We go very slowly on the Venetian point work—I mean the really flowery fine kind. The simpler flat kind we do already in large quantities, but we have only just engaged the teachers for the other, and are looking for the fine threads necessary.

August 4th.

LAST week we produced the first piece of real *punto Burano*, done on a cushion as it should be and usually isn't, with the right kind of thread and no cheap, easy, modern stitches. I have five schools and am opening two more, which will cover all the ground of the Venetian colony from Cesenatico to Pesaro. . . . Before I get through I shall be an expert on Venetian point lace. I know the names of all the stitches in Venetian dialect—not the modern scientific terms but those that have been in use since the sixteenth century.

August 26th.

THE lace work goes on slowly. Last week we discovered how to make antique picots. I wondered why the modern ones were so utterly ineffective, investigated the question, and found out what the difference was. They tell me that my embroidery is better than any done in Venice in the last twenty years, and Major Aldrich is thinking of getting the Queen Mother to come and give her benediction. The first piece of real "gros point"—the elaborate high relief kind—was finished two days ago and pronounced by the Signora Sangiorgi—the sister of the celebrated antiquary, and herself a manufacturer of antique lace for twenty years—perfectly correct in style and method of execution, even on the back.

September 1st.

. . . THE Cardinal Patriarch of Venice is in Rimini at present, visiting the colony and making much of us. He came to my *ouvroir* yesterday at about seven in the evening—I had to keep the girls by main force—and was very complimentary about everything. . . . I am dressing all my girls in pink. It is becoming to the Venetian type, and they need some kind of uniform. . . . I have an order for 25,000 francs' worth of embroidery for somebody's daughters.

THE RED CROSS Home Service Section has achieved considerable success in Colorado Springs, where a class of lace-makers was organized by

Mrs. B. W. Trousdale among women whose husbands or sons were in the United States Service and men who were physically unable to do heavy work. As a result, a sale recently held in one of the large mercantile houses disposed of the entire stock of the lace-makers and netted to them a clear profit of one hundred and fifty dollars. It is the plan of the Red Cross to teach lace-making to men in service invalided home, in order that they may be provided with a cheerful occupation and at the same time have a means of improving their finances.

THE following quotations from a letter written in Paris last summer to a member of the Needle and Bobbin Club will perhaps be of interest as showing how instinctively the French turn to art for a solace even under the bombardment of the long-range gun.

"We have been passing through some terrible weeks. Within a distance of thirty metres around our house, six bombs have fallen. A house in front and two behind us were struck. If the Germans could get near enough to bombard Paris with their marine pieces I fear they would make of Paris a second Rheims. We weep for our beloved dead, but we also mourn our splendid cathedrals and the monuments that have been destroyed. Naturally our first care has been to put as many children as possible in safety. Our little committee alone hopes to place five or six hundred with families in the country. Already four hundred have been placed. We have been completely absorbed in this for eight weeks.

You cannot imagine how sad a period we are going through. Every day we learn of the death or serious injury of some relative or friend. Yesterday we heard of the death of the last of eleven first cousins. . . .

I hope that, in spite of all sorrows and anxieties, neither you nor your sister are neglecting your work with art. It is the thing which consoles. Think that even under the obus and the long-range gun, the Degas sale amounted to six million francs! After all these horrible days will come a morrow, and it is more especially for the women to remember this and prepare for it.

Is E— working at her music? A few days ago, when I was at Paimpol, making arrangements for our orphans, I noted down as well as I could an old Breton air I heard which I will send her."

# BULLETIN OF THE NEEDLE AND BOBBIN CLUB

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ORGANIZED FEBRUARY 8TH, 1916

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## CLUB NOTES

**A**NNUAL MEETING. The third annual meeting of the Club was held in Classroom A of the Metropolitan Museum of Art, on the afternoon of February twenty-fourth. The meeting was well attended and at the close of the conference Miss Morris gave a short talk on the Collection of Rugs in the Museum, illustrated by stereopticon slides.

ON the afternoon of November 23d a Rag Market was held at the home of Miss Morris for the benefit of the Orphan Fund, the Club having pledged itself for the support of a refugee lace-maker for a year. Over four hundred dollars has been raised, and a more detailed report of the work will be given in the October BULLETIN.

AN AFTERNOON AT THE GROLIER CLUB. Members of the Club visited The Grolier Club on the afternoon of December 3d. The special exhibition of rare works on design and ornament was of unusual interest to lace lovers, as there were a number of old lace pattern books in the collection, several of which had been lent by members of the Needle and Bobbin Club. The exhibition was arranged by Mr. William M. Ivins, Jr., to whom the Club is indebted for the hospitality so graciously tendered.

THE MUSEUM OF FRENCH ART. Through the courtesy of the officers of the Museum of French Art the members of the Club were invited to visit the Museum on January 28th to view a special exhibit of French Art of the Eighteenth Century. The many who availed themselves of the opportunity thus afforded were deeply appreciative of the cordial hospitality so graciously extended to our organization.

EXHIBITIONS. During the current season two most interesting collections of laces and embroideries have been shown to the members of the Club, namely, that of Mrs. George T. Whelan on December 19th, and Mrs. DeWitt Clinton Cohen's exhibit on February 5th. It is indeed a privilege to have seen the treasures these two collectors so generously allowed the Club to enjoy.

Another notable exhibit was that of Mrs. Lathrop Colgate Harper, who invited the Club to view her splendid collection of samplers on the afternoon of April 11th.

The Club was also very fortunate in having been invited to cooperate with the Art Alliance of America in an exhibition of Hand Decorated Textiles, and to this end a small collection of antique materials was arranged as an inspiration and guide to the modern designer. A special room was set aside for this comparative exhibit, and, thanks to the generosity of Club members and certain dealers in New York,<sup>1</sup> the fabrics shown comprised a most comprehensive display of textiles of the best periods. As a further incentive to the study of early weaves and to encourage work along more conservative lines, the Club awarded a prize of twenty-five dollars to Richard L. Marwede for an excellent textile design derived from the antique.

BACK NUMBERS OF THE BULLETIN. The Editor has had repeated requests from certain museums and libraries for back numbers of the BULLETIN. As a very limited number of copies were printed, the stock has long since been exhausted, consequently it has been impossible to comply with the requests. Any members willing to dispose of their back numbers will greatly oblige the committee by communicating with the Editor, Mr. R. C. Greenleaf, Lawrence, Long Island.

A TRAVELING STUDY COLLECTION OF FABRICS. On the afternoon of March 24th, a meeting was held at the residence of Miss Marian Hague, at which time the subject of traveling collections was discussed. It has been suggested that the Club might interest itself in the vocational work of the hospitals or help workers in distant localities where there may be neither museums nor libraries, by furnishing a collection of small pieces

<sup>1</sup> Messrs. P. W. French, Dikran Kelekian and the Sangiorgio Gallery.

of fabrics for study. The meeting was addressed by Mrs. Sullivan, and after the discussion several members volunteered not only financial help but also material to establish the nucleus of such a collection. Any who may be interested in furthering this project are requested to communicate with Mrs. Cornelius J. Sullivan, 32 Cathedral Avenue, Garden City, Long Island.

OUR ADVERTISERS. The Publication Committee would esteem it a favor if members would encourage our advertisers by mentioning the BULLETIN.

THE BULLETIN. Beginning with this edition of the BULLETIN (Vol. 3, No. 1) the numbers will appear in April and October of each year, instead of December of one year and June of the year following, the December issue of 1918 having been moved forward to April, 1919, in order to readjust the dates of publication.

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