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THE · NEEDLE · AND · BOBBIN
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1932

IN AN EFFORT TO BRING UP TO DATE THE
BULLETIN OF THE NEEDLE AND
BOBBIN CLUB, THIS NUMBER, THE FIRST
FOR 1932, IS APPEARING BEFORE THAT FOR
1931. VOLUME 15, NOS. 1 AND 2, 1931, IS NOW
IN PREPARATION AND, AS IN THE CASE OF
VOLUME 14, IT WILL APPEAR AS ONE ISSUE
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BULLETIN OF THE NEEDLE AND BOBBIN CLUB

VOLUME XVI

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TAPESTRY. PENELOPE WEAVING. FROM THE FERRY DE CLUGNY SERIES, MUSEUM OF FINE ARTS, BOSTON. FRANCO-FLEMISH, 1480-1483.



A UNIQUE, DUTCH, SABOT-SHAPED, MAHOGANY BOBBIN FOR LACE MAKING.

NOTES ON EARLY DUTCH LACE

Ed. Note: We are indebted to Miss Gertrude Whiting for this article by the late Jonkheer¹ Governor Doctor Jan Six of The Hague.

OLD LACE is not rare in Holland, either among heirlooms or in collections formed from what has come into the market from other than native sources. While one may chance upon some exquisite example of Danish provenance amongst the collections of rare seventeenth century Venetian or eighteenth century French laces, or amongst the needlepoint and bobbin work from Hainaut, Brabant or Flanders, to discover a piece that can with certainty be determined as Holland work would be wellnigh impossible.

So far as I know, there is no lace tradition in the Netherlands, except such as is found in the caps from Gouda—so akin to Danish lace—and the bonnets, baby clothes, waistcoats et cetera, from the Zaan, Saardam, and the villages of the river. These, which date from the eighteenth century, are worked in such a close, thick design, that although they may certainly be considered lace, the work is often referred to as embroidery. Moreover, even the lace from Sluys, which has its own distinctive character, is of little help in identifying the native fabric of the seventeenth and eighteenth centuries. The only section of my country, I think, where lace-making is still carried on among the women of the poorer classes, is southern Zeeland: this district, though long an integral part of the Kingdom, was originally conquered territory, known under the republic as Staats Vlaanderen, a name denoting its Flemish source.

¹Jonkheer, the title of a noble heir, is an endearing term, used, even after he comes into full rights, by tenantry and friends in preference to a formal title.



FIG. 1

THE REGENTESSES OF THE SPINHUIS. PAINTED IN 1638 BY DIRCK DIRCKSZ (VAN) SANTVOORT.
RIJKS MUSEUM, AMSTERDAM.

Fine lace in former days was made chiefly as a religious offering or as personal luxury, the result of an immense amount of either unpaid or poorly rewarded labor. Now, it must be remembered that at this time there were no nunneries in Holland to enrich the church altars with lace-trimmed linens; and, in the second place, that the Dutch have never been

inclined to luxury. The sea yielded riches to these sturdy people, whose humble fisherfolk gained a livelihood from salting the herring of the North Sea, whose whaling fleets braved the waters of the arctic seas as far as the coast of Spitzbergen and whose merchants, always seeking distant fields for their commerce, traded from the Baltic and Mediterranean to the East Indies and Australia (once New Holland) whose enterprise founded factories as far to the west as Brooklyn (Nieuw Breukelen) and New Amsterdam. The simple sailor-wives could live on the wages their men brought home without straining their eyes with the weary task of lace-making as did the poor women of the south Netherlands, where, under the misgovernment of Spain, the people were deprived of their former prosperity and wealth.

Thus the provenance of the lace that adorns the rich collars found in the Dutch portraits² of the seventeenth century is a question still to be solved, and the rare examples that remain to us do not help to elucidate the problem as there seems no basis whereon to establish a theory. Since the introduction of lace collars and cuffs dates from the time of the Armistice with Spain, those worn at The Hague may have been imported from Brussels, Antwerp or perhaps from Italy.

If, now, we turn to the field of painting for evidence of lace-making in Holland, we find that the lace-maker is a subject which appears infrequently, and Vermeer's famous canvas in the Louvre, which portrays a young woman of the burgher class employing a leisure hour with her lace pillow, proves nothing as to the contemporary status of this industry among the women of the people. On the other hand, a painting by Jan Luyken shows that, even if the housewives were over busy in tidying their houses and in laundering their linen, there must have been aged spinsters and widows who made lace either as a pastime or as a means of livelihood.

As to this fact, however, I can offer even more positive evidence in a painting brought to my attention which, if nothing more, proves that although lace-making may not have been as usual an occupation among the women as spinning, an attempt was certainly made to introduce this work among the paupers of Amsterdam in the hope of reducing criminality by means of steady employment requiring close application. In this

²By Van Miereveld, Moreelse, Ravesteijn, Frans Hals and Rembrandt.

masterpiece (Fig. 1) of Dirck Dircksz Santvoort (1610-1680) painted in 1638, the artist has chosen for his subject a group representing the Regentesses of the Spinhuis at Amsterdam, a work from which I wish to draw some deductions.

It had been the custom in old Amsterdam to compel unemployed girls to attend classes in a chapel where women with spinning wheels, spindles, cards and like implements taught them a useful craft. With the same end in view, the town council in 1579 arranged a spinning house in the former convent of Saint Ursula where, above the door, appeared this legend explicitly stating the purpose of the institution:

*“Om schamele Meyskens, Maegden en Vrouwen,
'tBedelen, leech-gaen en dool-wech te schouwen
Is dit spin-huis ghesticht, soon men hier sien mach;
Elck laet sich niet verveelen nock rouwen,
Uyt Chariteyt hier aen de handt te bouwen.
Wie weet wat hom oft de zijne noch geschien mach.”*

(To keep indigent girls, maidens and women
From begging, idleness and going astray
This spinhouse was built, as one may see here;
Let not anyone be bored nor begrudge
To keep this in hand out of charity
Who knows what may befall him or his kin.)

Soon, however, the house took on the aspect of a reformatory, where women of questionable character were detained, and in time even such as had been condemned to the pillory for theft or other misdemeanors.

In 1607 a bas relief by Hendrick de Keyser, indicating the new function of the institution, was added. This showed three figures: a woman spinning, another carding, and between them, symbolizing correction, a third urging the work on with a scourge. An attempt, however, to mitigate the all too harsh portent suggested by the central figure, appears in an appended legend of Pieter Cornelisz Hooft:

*“Schrick niet. Ick wreek geen kwaed: maer dwing tot goet.
Straf is mijn hand: maer lieflijk mijn gemoet.”*

That is: “Be not afraid, I revenge not evil: but enforce good.

Severe is my hand: but kindly my heart.”

When, in 1645, the house was splendidly rebuilt after the fire of 1643,

three figures of women spinning, sewing and knitting were placed upon the entablature. This, though, was after the picture in question was painted.

Besides the regents of the house, there were originally a couple of regentesses or *buiten moeders* (mothers outside the house), whose number in time rose to four. In the year that interests us, there were evidently still only two. They used to meet every three or four weeks on Thursday afternoon. It is upon one of these occasions that we see them in the Santvoort picture grouped about a table on which there is a green cloth embroidered in gold, a book and a red lacquered wooden bowl with some silver coins.

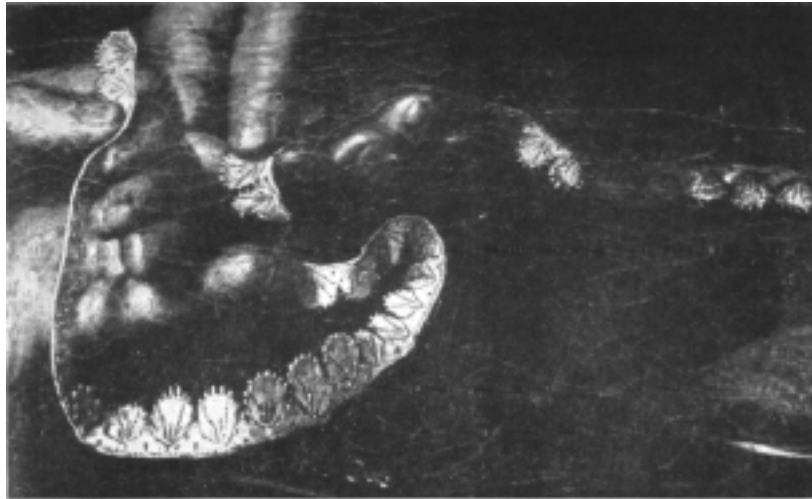


FIG. 2

DETAIL FROM SANTVOORT'S PAINTING, SEE FIG. 1.

These objects in their blended harmony give the sole color note in a painting where otherwise black and white predominate. Besides the regentesses, two other women are present. The one in the foreground counting out the money, would be the directress, who was called *Boven-binnen-moeder*, a title indicating that she had at least one assistant as *Binnen-moeder*. Such a one we see further back in the picture, and it is she who especially interests us; for she hands to the regentess on the left a piece of lace, which cannot but have been made in the house under her supervision. Santvoort has painted this, as was his wont, with such exactness that we see the

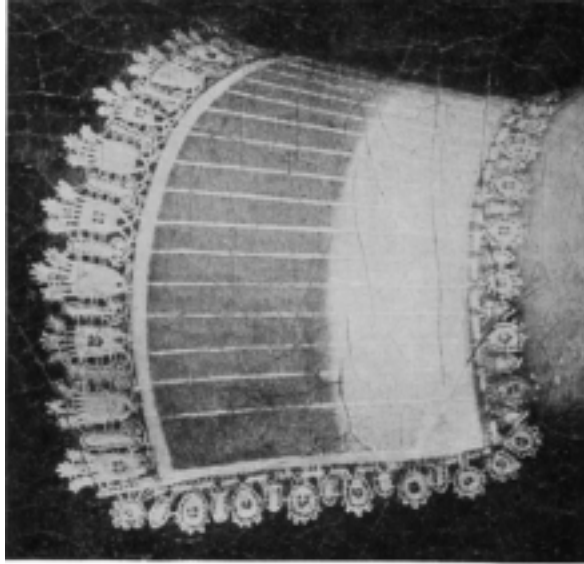


FIG. 3

DETAIL FROM SANTVOORT'S PAINTING, SEE FIG. 1.

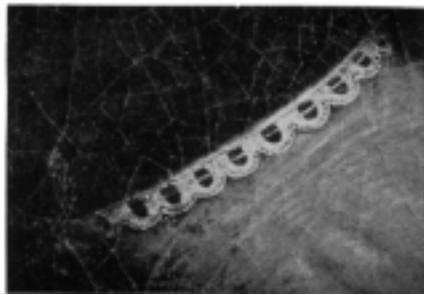


FIG. 4

DETAIL FROM SANTVOORT'S PAINTING,
SEE FIG. 1.

whole design before us, as if we had the lace itself in hand (Fig. 2). Thus we may feel sure, that though this small design is akin to Flemish lace, it certainly may be called Dutch.

Now, it is hardly by accident, that the regentess to the right wears a cuff (Fig. 3) that, in the wider of the two edgings with which it is trimmed, shows in its palmettes the closest analogy of design to the lace held in the hand of the aforementioned assistant; in the narrower lace with pierced ovals, the pattern is related to the very narrow edging, (Fig. 4) which looks almost like embroidery, on the wrist of the other regentess; but it cannot be other than lace. I do not remember ever having seen the like, but it is so very simple we need not wonder that such may not have been preserved.

I am fortunate in having four cuffs of the same epoch that, though richer, are more or less similar to this kind of work. Two of them are a pair (Fig. 5), the others unmated; so that they afford us three broader and three smaller designs. The latter, the narrow edging in Figure 5, may be compared with the piece from the spinhouse (Fig. 2). That shown in Figure 6, though not dissimilar, more nearly resembles the wider lace of the painted cuff.

The fourth cuff, (Fig. 7) has in its narrow edge a somewhat more replete design in the same spirit, and in that respect this may be compared to a better preserved border from an old family possession of mine (Fig. 8).³ Such cuffs are not rare in paintings of the epoch. I limit myself to referring only to one now before me—a *post mortem* portrait of Suzanna Bex, 1638, the wife of Jan de Neufville, who lived at Amsterdam; a picture probably by Joachim Sandrart, where I find the kind of lace in question folded in like manner about her wrist and with a similar border, somewhat broader, around her cap. The wider lace of her cuffs and collar are again so similar to those of mine, especially the laces of Figure 7, as to be of the same epoch if further proof were needed.

But though, of course, it is quite possible that these too might have been made in Holland, the testimony of the smaller piece we started from (Fig. 2), does not stretch far enough to absolutely prove it. Notwithstand-

³The linen which this lace edging adorns is unlike any that I have seen before in its complicated weaving pattern of combined zig-zag bands and varied groupings of birds-eye lozenges.

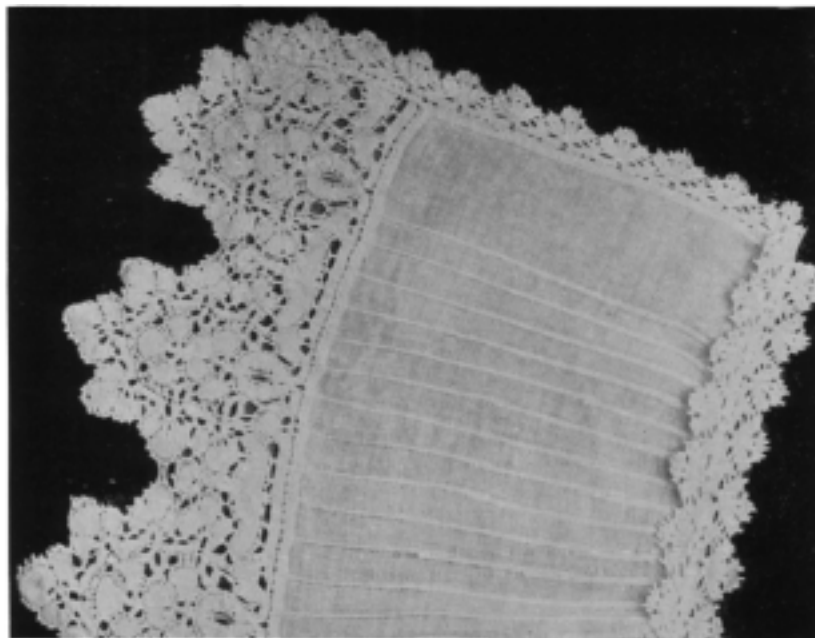


FIG. 6

DETAIL OF A CUFF EDGED WITH BOBBIN LACE. FROM THE COLLECTION OF THE WRITER.

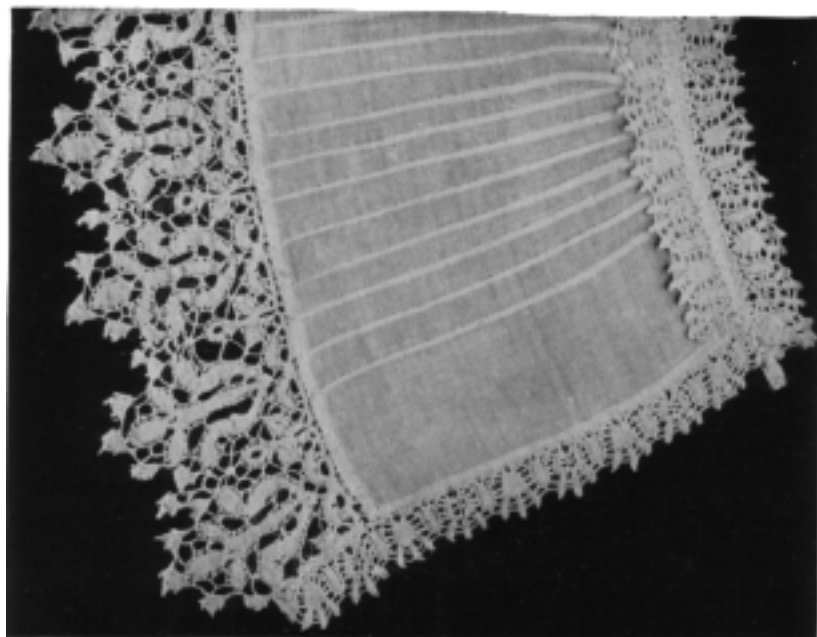


FIG. 5

DETAIL OF A CUFF EDGED WITH BOBBIN LACE. FROM THE COLLECTION OF THE WRITER.

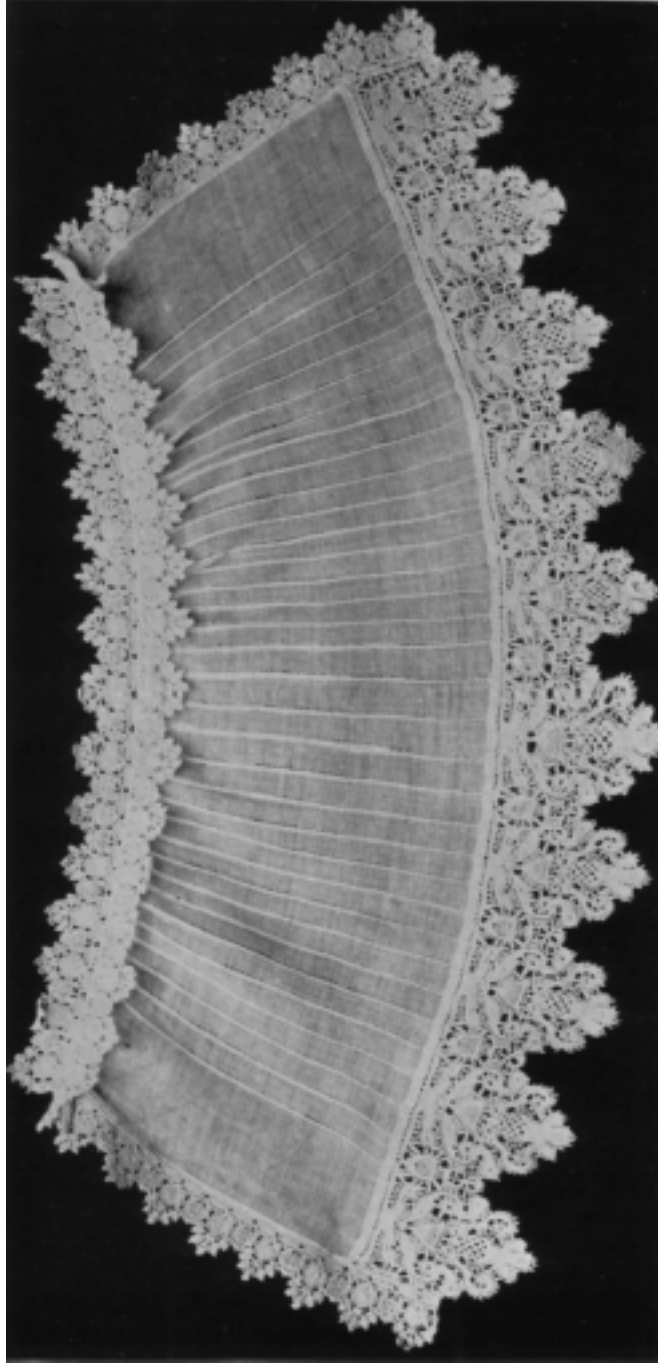


FIG. 7
CUFF EDGED WITH BOBBIN LACE. FROM THE COLLECTION OF THE WRITER.

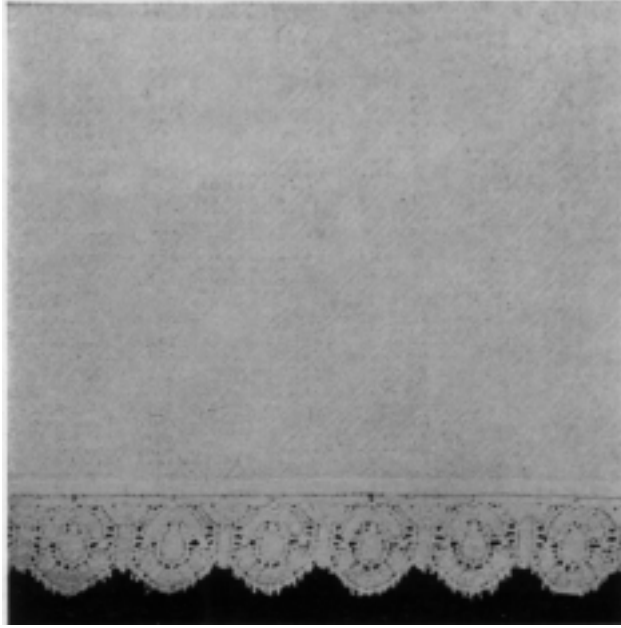


FIG. 8

LINEN EDGED WITH BOBBIN LACE. FROM THE COLLECTION
OF THE WRITER.

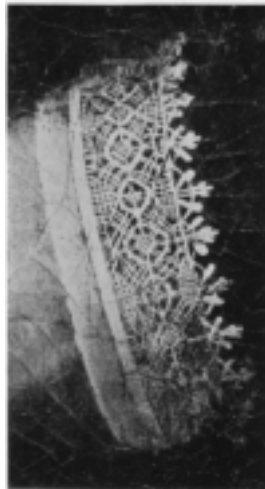


FIG. 9

DETAIL FROM SANT-
VOORT'S PAINTING, SEE
FIG. 1.

ing the war with Spain, I hardly think that all commerce could have come to a standstill after the Netherlands were in its power.

The same reserve must be made as to the last small cuff with the wider lace worn by the directress of the spinhouse herself (Fig. 9). The design is more open and looks as if it were somewhat older. I find it allied to the lace (Fig. 10) bordering a large pocket handkerchief (48 x 46 centimeters) of the finest linen then woven at Haarlem.⁴

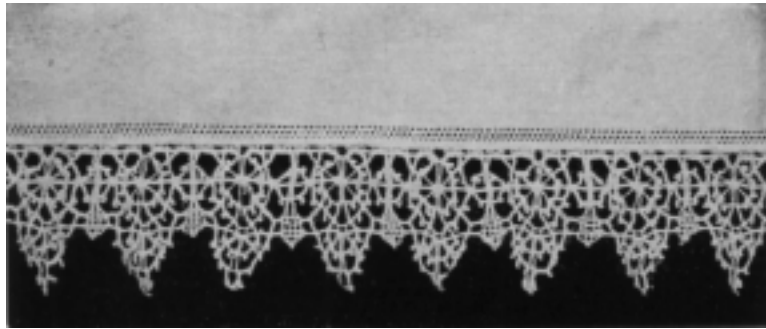


FIG. 10

DETAIL FROM A LINEN HANDKERCHIEF EDGED WITH LACE.

But again, the lace may have come from Flanders and we must rest content with the certitude that in 1638 narrow bobbin lace was made in the spinhouse at Amsterdam in the style we have seen, and that what was made in Holland is so nearly allied to Flemish work in pattern and fabric, that it is, so to speak, Flemish lace made in the Netherlands, even as in France the early needlepoint was Italian in spirit and style.

JAN SIX.

⁴In this linen there are 45 threads to the centimeter (3100 in the ell); that is, what was called 31 C fine.

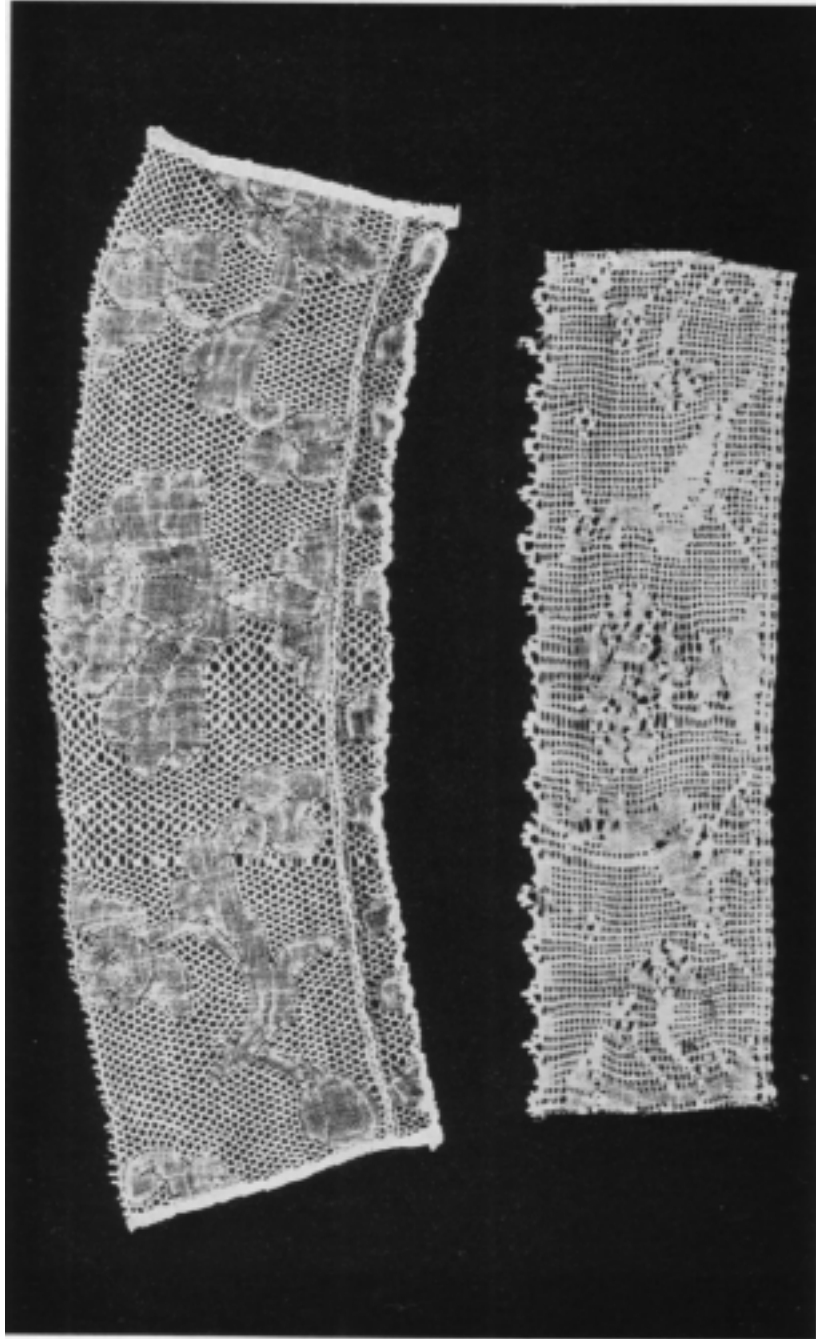


FIG. 12

ABOVE, VALENCIENNES CUFF; BELOW, LACE WITH BOBBIN-FILET GROUND. DUTCH, NINETEENTH CENTURY.

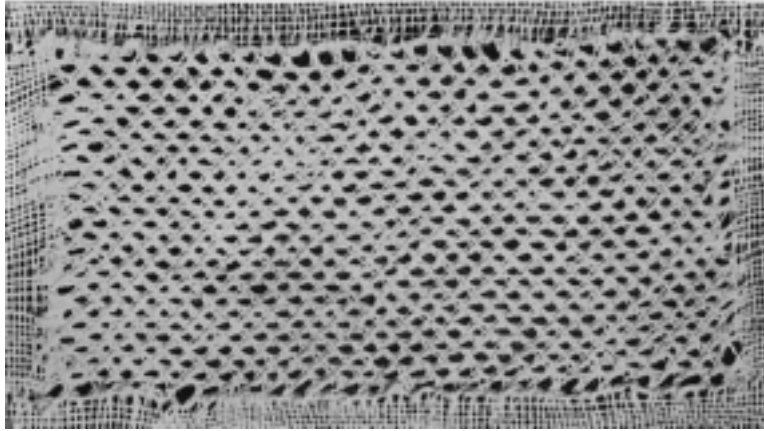


FIG. 11

The illustrations in Figs. 11, 12, and 13 are interesting examples of Dutch lace for which the *Bulletin* is indebted to Miss Gertrude Whiting. The explanatory notes accompanying them have also been contributed by Miss Whiting.

Fig. 11. A four times magnified specimen of the heavy, closely constructed Dutch variety of Valenciennes ground.

Fig. 12. Above; A nineteenth century, thick meshed Valenciennes cuff. Dutch.

Below; Crowned birds in a compact, bobbin-filet ground. This is twisted once but typical *fond hollandais* is twisted twice. Both specimens here illustrated are more solid than open. Such pieces were originally intended to evade the Dutch sumptuary laws against lace. A trimming three-quarters linen, women argued, could not be construed as lace work. Moreover, durable lace would appeal to the Dutch sense of thrift.

Fig. 13. The design of this lace, now in the Rijks Museum, Amsterdam, includes the W for William, a V standing for Fifth, some oranges for Orange, and a pair of royal lions. The lace was made in an Amsterdam orphanage and was formerly in the possession of Heer G. T. Goede. Its Dutch provenance is of special interest to students of lace history.



FIG. 13

BOBBIN LACE. MADE FOR WILLIAM THE FIFTH OF ORANGE. RIJKS MUSEUM, AMSTERDAM

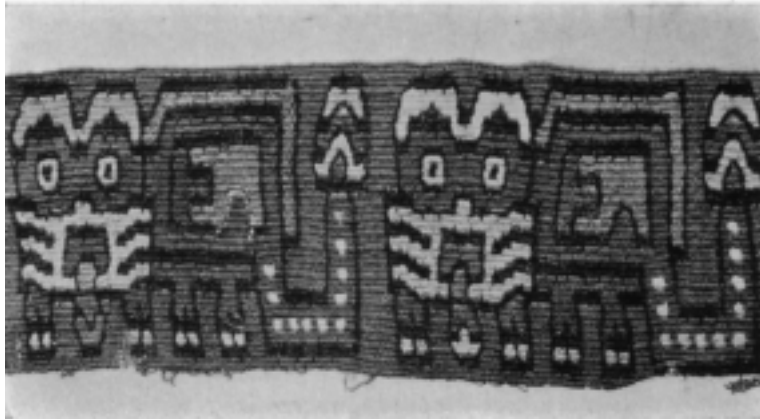


FIG. 1

DETAIL. TWO PUMAS. WOOL TAPESTRY. SOUTHERN COASTAL (EARLY NAZCA) CULTURE, ABOUT 500 A. D. METROPOLITAN MUSEUM OF ART, NEW YORK.

SOME PERUVIAN TEXTILE MOTIVES BASED ON LIFE FORMS

DECORATIONS found on Peruvian textiles are always striking in design and frequently bizarre. They are based principally on life forms: man, puma, bird, and fish.¹ Although these motives were occasionally treated naturalistically, they were generally represented in a more or less conventionalized manner. When conventionalization was carried to a great extent—and such was frequently the case—the motives are recognized only with great difficulty. Due to variations caused by the constant repetition of a pattern over a long period of time, the textile motives are often but summary indications of the original models. They are sometimes weird jumbles of strange shapes and colors, and their seeming incoherency, like *L'art pour L'art* expressed in Cubism, becomes an irritation.

Let us, then, inquire into the nature of these motives, often so difficult to understand. It is important in the appreciation of Peruvian textiles to know that a motive is a conventionalized puma, not an Andean landscape,

¹While other life forms were used, these are the most frequently found. A few designs, evidently of geometric origin, were perhaps originally created by the angular expediency of warp and weft. Plant forms seldom occurred.

for such knowledge gives us a groundwork of actuality upon which an aesthetic reaction can be based. For example, a certain Peruvian textile in the Metropolitan Museum of Art was studied during the period of a year, and no trace of design was apparent. As a result the textile was classified as a colorful but utterly decadent piece, and of little interest. By accident the writer discovered the design, a series of masked men,² thus enabling the textile to be observed as was originally intended, and showed it to be a valuable document in Peruvian archaeology, not without interest from the standpoint of design.

Although motives generally can be recognized with study, it is far more difficult to explain their esoteric meanings, or, indeed, to prove the existence of such qualities. An exact explanation of the motives is impossible, and an attempt in that direction would be fanciful. When such questions of fact arise, Peruvian archaeology is surrounded by an especially thick cloud of pervasive vagueness.³ In its generalizations it is a subject sufficiently vague.

Some generalizations, however, can be made. The predominance of animal figures immediately suggests an animal cult. Together with the primitive peoples of all races, the early Peruvians felt a spiritual kinship with the animal world. One of the types of decoration most frequently found is a motive that may be either an anthropomorphized animal, or a man in animal disguise. It is significant that the most renowned single monument in Peruvian antiquity, the Monolithic Gateway at Tiahuanaco, consists of rows of such figures sculptured in relief. The Peruvians apparently found in animals certain admirable qualities with which they attempted to endow themselves. This conception of animal qualities exists among primitive peoples even now. To-day in parts of Africa the lion is venerated, and the elephant still has his sycophants in Asia. Nor is our present highly civilized man without survivals of this idea of animal qualities. We think of the fox as foxy, crafty, and the dog as dogged, faithful. Walter Muir has pointed out in a recent number of the *New Freeman* that the qualities we most admire in men of action are the so-called animal

²A detail of this textile is described and illustrated in Figure 10.

³The Peruvians left no written records that might assist the archaeologist, who has been forced to rely on other sources, namely traditions and excavations. But the traditions are at best vague, and the excavations, with a few notable exceptions, have been the work of fortune-hunting grave-robbers.

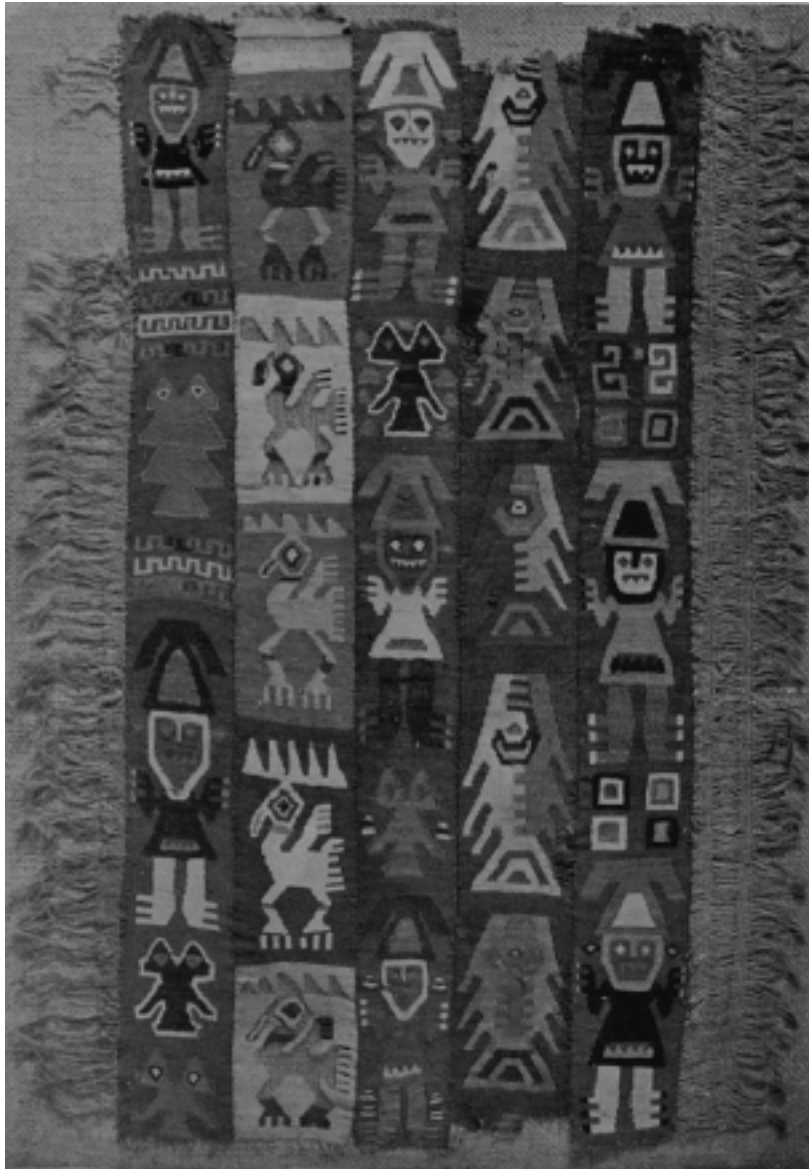


FIG. 2

HUMAN FIGURE, FISH AND BIRD. WOOL TAPESTRY. NORTHERN COASTAL (LATE CHIMU) CULTURE, ABOUT 1000 A. D. METROPOLITAN MUSEUM OF ART, NEW YORK.

qualities, such as the cunning of Richelieu and the amorousness of Cleopatra.

In addition to these distinctive animal qualities, animals were important to the Peruvians for other, more pragmatic, reasons. Birds, beasts, and fishes were of vital consequence in the lives of the Andean peoples, for they supplied in a measure food, clothing, decoration, and, last but not least, companionship upon this mysterious earth. It is altogether probable, then, that the animals represented upon these cloths are not insignificant decorations, designed merely to please the eye, but the mind-exciting and meaningful expressions of a primitive culture.

At the end of this article will be found analyses of the motives found upon a few selected textiles. Therein the writer has attempted to clarify some of the confusing elements of the decoration's structure. The examples chosen are from the collection of textiles in the Metropolitan Museum of Art. Many of these textiles are the recent gift of George D. Pratt. They are part of the artistic tradition of the great Tiahuanaco Empire,⁴ which flourished both on the Coast and in the Highlands of ancient Peru from the years 500 to 900 A. D., and whose artistic expression represents the apex of Peruvian culture. Supreme in craftsmanship, decisive in design, these textiles are monuments to a mighty period in the history of the art of the New World.

The specimens here illustrated have been divided into two groups: the more naturalistic and the more conventionalized. This arrangement, however, is quite arbitrary, and does not illustrate a tendency in Peruvian art towards conventionalization. On the contrary, naturalistic motives are frequently later in period than the more conventionalized. The differences in rendering are due to causes too complicated for explanation in this short article. The illustrations serve to show some of the different manifestations of motives occurring in textile design, regardless of period.

Description of Textiles Illustrated (More Naturalistic Representation)

Figure 1

Puma. The animal has a well defined head and body. The feline whiskers

⁴A Chronology of Peruvian Cultures by Philip Ainsworth Means, helpful in distinguishing the various artistic phases, appears in *Peruvian Textiles*, by P. A. Means and Joseph Breck, New York, 1930.

around his mouth are accentuated, and his tongue protrudes. This is a good example of design of the early Coastal type. It is from Nazca, and dates about the year 500 A. D. It is tapestry woven in wool and brightly colored. (Accession no. 29.146.2, detail)

Figure 2

Human Figure. In the first vertical row from the right is a man dressed in what appears to be a sleeved shirt. Although simply rendered, the essential elements of the human figure are present.

Fish. In the next row is the fish motive. The fins, mouth, and eyes may be recognized.

Bird. In the fourth row from the right is the bird motive; the wing, tail, and head-feathers may be seen. This textile is of the northern Coastal (Late Chimú) culture and dates from about the year 1000 A. D. It is tapestry woven in wool, in several colors. (Accession no. 28.171.8)



FIG. 3

DETAIL. FISH. WOOL TAPESTRY. TIAHUANACO STYLE, ABOUT IX CENTURY A. D. METROPOLITAN MUSEUM OF ART, NEW YORK.

(More Conventionalized Representation)

Figure 3

Fish. This highly conventionalized motive bears little resemblance to the fish examined in Figure 2. Exaggerated eyes remain, but the tail and the fins of the fish are gone, or else resolved into angular appendages. A

highly decorative motive, this conventionalized fish is tapestry woven in wool in dark colors. It is apparently a late manifestation of the Tiahuanaco culture, probably of the ninth century. (Accession no. 30.13.6, detail). Another conventionalized fish motive occurs in Figure 2 in the fifth row from the right. Less conventionalized than the motive in Figure 3, it is, however, far different from the naturalistic fish found in the same textile.



FIG. 4

DOUBLE-HEADED BIRD. WOOL TAPESTRY.
COASTAL, TIAHUANACO STYLE, ABOUT IX
CENTURY A. D. METROPOLITAN MUSEUM
OF ART, NEW YORK.

Figure 4

Bird. This double headed bird motive, except for the beaks and wings, has little connection with the bird form. Degenerate and crude, this is, nevertheless, a good example of high conventionalization. The textile, tapestry woven in wool, is of the Tiahuanaco period of the Coast. It was possibly done in the ninth century. (Accession no. 28.64.14)

Figure 5

Puma. The head of this otherwise entirely human figure is that of a puma, and it is moderately conventionalized. It is interesting here to note that the creature is playing the "pipes of Pan" and a bell-like instrument. Pipes of this type are frequently found in Peruvian graves. This fragment is tapestry woven in wool, and of the northern Coastal (Late Chimú) culture, about the year 1000 A. D. (Accession no. 82.1.5, detail)

Figure 6

Human Figure. This figure, a winged man, rushes to the right, holding in front of him, with one hand, a staff. His head is thrown back ecstatically, so that the nose and open mouth showing two rows of teeth look straight up to the sky. A headdress, together with a wing attached at the back, is decorated with two conventionalized animal faces, probably pumas (note the eye and the long "L" shaped mouth), and two tree-shaped forms. The rear foot is much larger than the forward one, due possibly to a primitive *horror vacui*. This desire for covering all the surface with decoration is seen in the lower section of the face and in parts of the wing, where unrecognizable decorations fill vacant areas. The motive seen upon this textile, which incidentally is an important monument in Peruvian archaeology, is quite similar to the figures found upon the Monolithic Gateway at Tiahuanaco, and although somewhat later in period, is inspired by the same tradition. Like most of the Peruvian textiles, it is tapestry woven in wool on a cotton warp. Its date is about the year 800 A. D. (Accession no. 30.16.10, detail)

Figure 7

Human Figure. This motive is similar in conception to the one illustrated in Figure 6. A masked and winged human figure is running to the left and bearing a staff before him. Upon his wing is a conventionalized face, apparently that of a puma, with an eyeball of two colors. This textile is embroidered in wool on a cotton cloth that is similar to modern canvas or petit-point and other embroidery. It is in the Tiahuanaco tradition, and was probably worked upon the Coast about the year 600 A. D. (Accession no. 30.16.9, detail). This motive and the preceding one are excellent illustrations of the type of human figure which is characteristic of the great Tiahuanaco culture. Fabrics of this kind are rare, and the Metropolitan Museum of Art is fortunate in possessing a series of textiles showing the

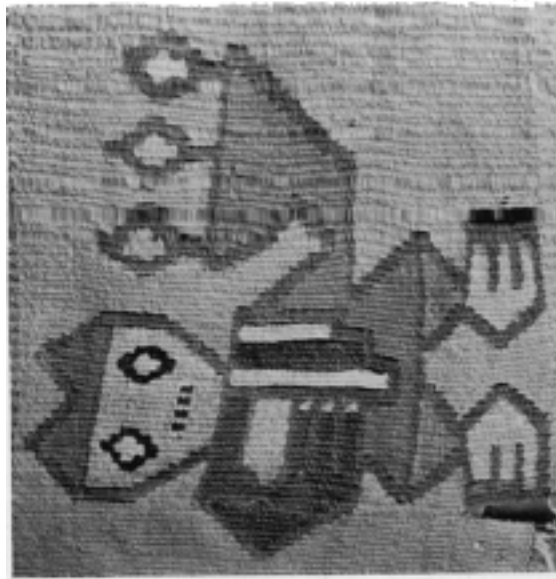


FIG. 5

DETAIL. PUMA FACE. WOOL TAPESTRY. NORTHERN COASTAL (LATE CHIMU) CULTURE, ABOUT 1000 A. D. METROPOLITAN MUSEUM OF ART, NEW YORK.

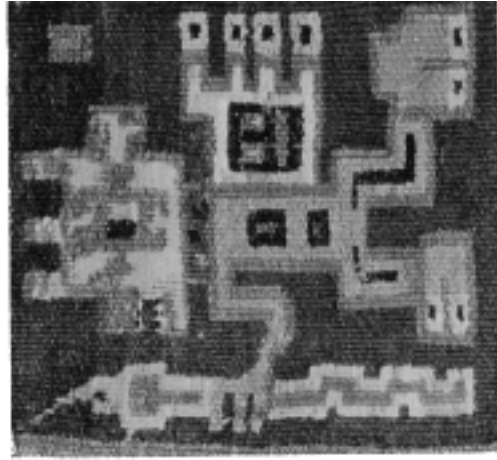


FIG. 7

DETAIL. WINGED AND MASKED HUMAN FIGURE. COTTON EMBROIDERED IN WOOL. TIAHUANACO STYLE, ABOUT 600 A. D. METROPOLITAN MUSEUM OF ART, NEW YORK.

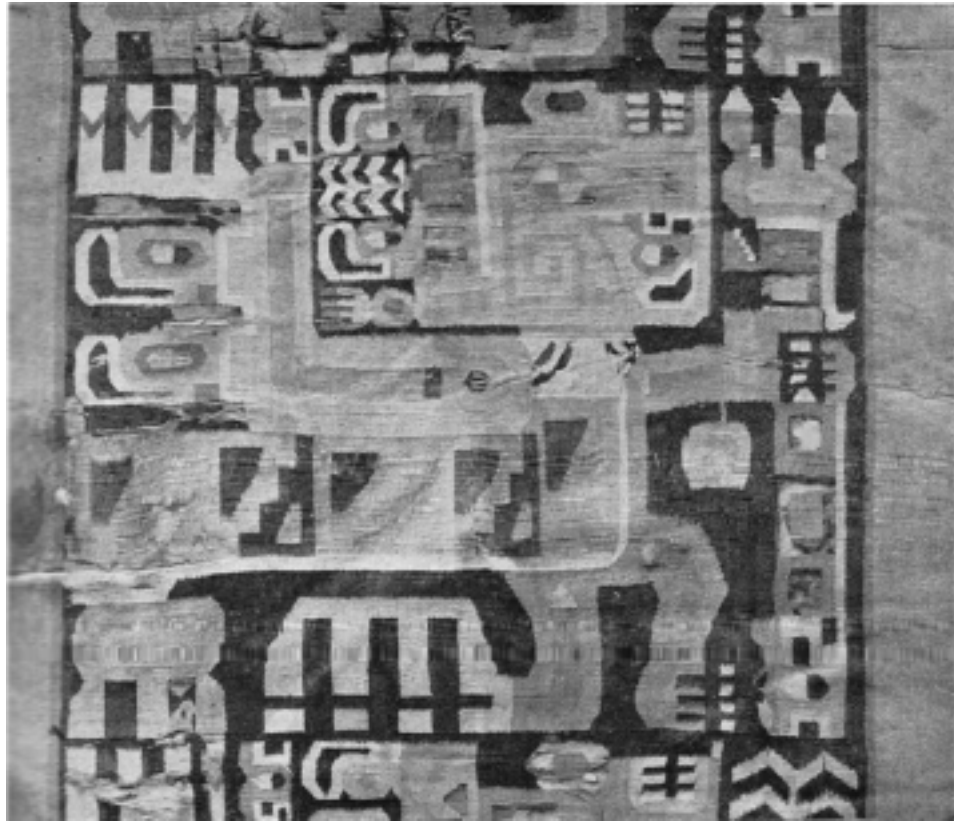


FIG. 6

DETAIL. WINGED HUMAN FIGURE. WOOL TAPESTRY. TIAHUANACO STYLE, ABOUT 800
A. D. METROPOLITAN MUSEUM OF ART, NEW YORK.

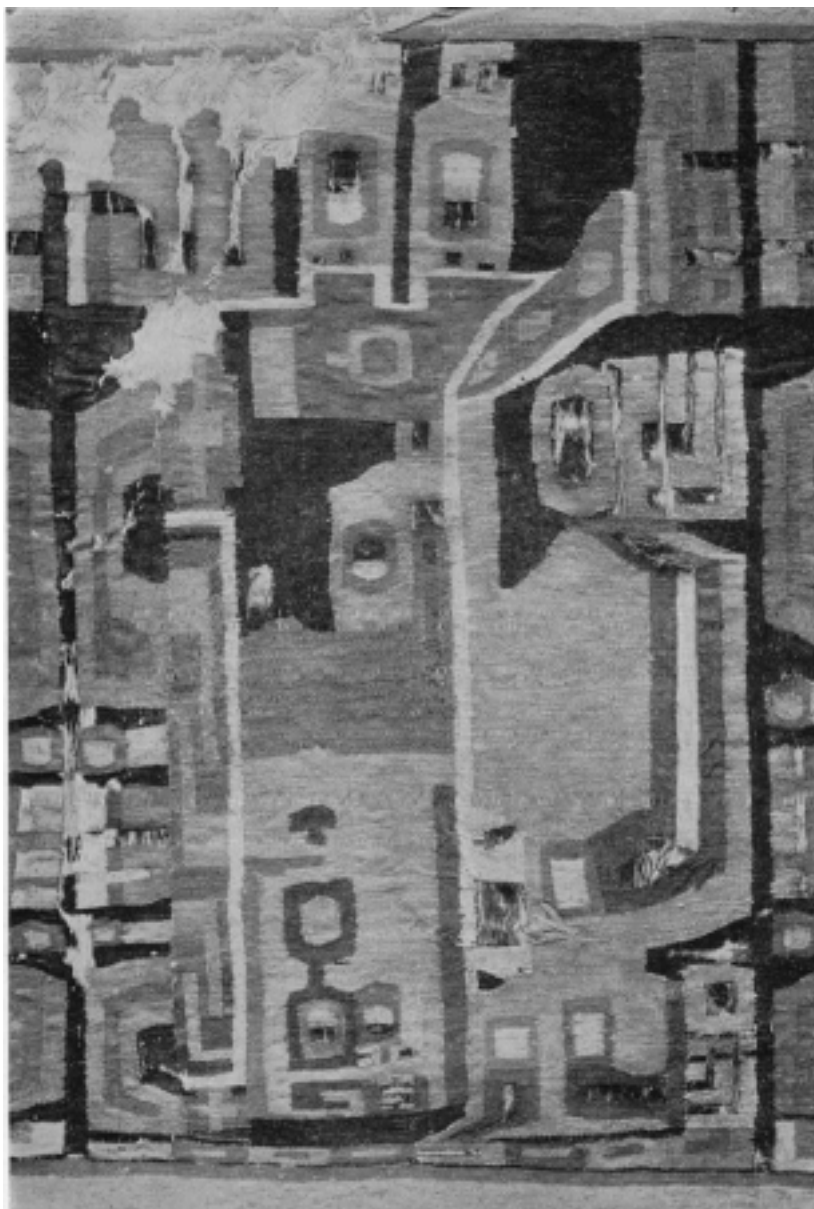


FIG. 8

DETAIL. WINGED HUMAN FIGURE. WOOL TAPESTRY. TIAHUANACO STYLE, ABOUT
900 A. D. METROPOLITAN MUSEUM OF ART, NEW YORK.

various manifestations of this motive. The following three plates are later and more chaotic representations of the same design.

Figure 8

Human Figure. A winged human figure lacking an animal mask, and represented as running to the left, holds in one hand a thin staff, which may be a spear or a spear-thrower. The face, surmounted by a headdress, is in profile and looks towards the left. Teeth may be seen beneath a nose in the form of a curved fret, at the right of which is an eye adorned with the "tear" ornament, a strange motive, but characteristic of human eye decoration. This "tear" ornament is well illustrated and described more fully in Figure 9. At the right extremity is a wing (badly worn away) upon which are found two bird heads, facing the right, recognized by their eyes and beaks. The rear foot is larger than the front foot. This example, tapestry woven in wool, is of the late Tiahuanaco period, probably made about the year 900 A. D. (Accession no. 30.16.3, detail)

Figure 9

Human Figure. This amazing decoration consists of a human figure, which is neither winged nor masked, facing the right. He holds a staff in his right hand and also one in his left. The lower part of the right staff is in the form of a child or a miniature man, with the head, one arm, and both feet delineated; the upper part of the staff may be a hand motive. The staff at the left (held in his right hand which is clearly visible), is decorated with puma faces. These animal faces also form important units in the decoration of the headdress. The man's dark-colored face is chiefly notable for a large tear ornament. It is composed of a two-colored eyeball from which is pendant a right angular ornament, representing a tear streak. At the left of the eyeball is an oval object, which in less incoherent motives has been distinguished as a wing. A girdle of triangular patterns is wrapped around the waist. Above the girdle is what appears to be a shirt decorated with animal heads, and a skirt decorated in similar fashion is below. At each side of the girdle are pendants which may be bags for carrying cocoa leaves, or merely ornaments. The textile is tapestry woven in wool, of the Tiahuanaco type, dating from about the year 900 A. D. (Accession no. 30.16.1, detail)

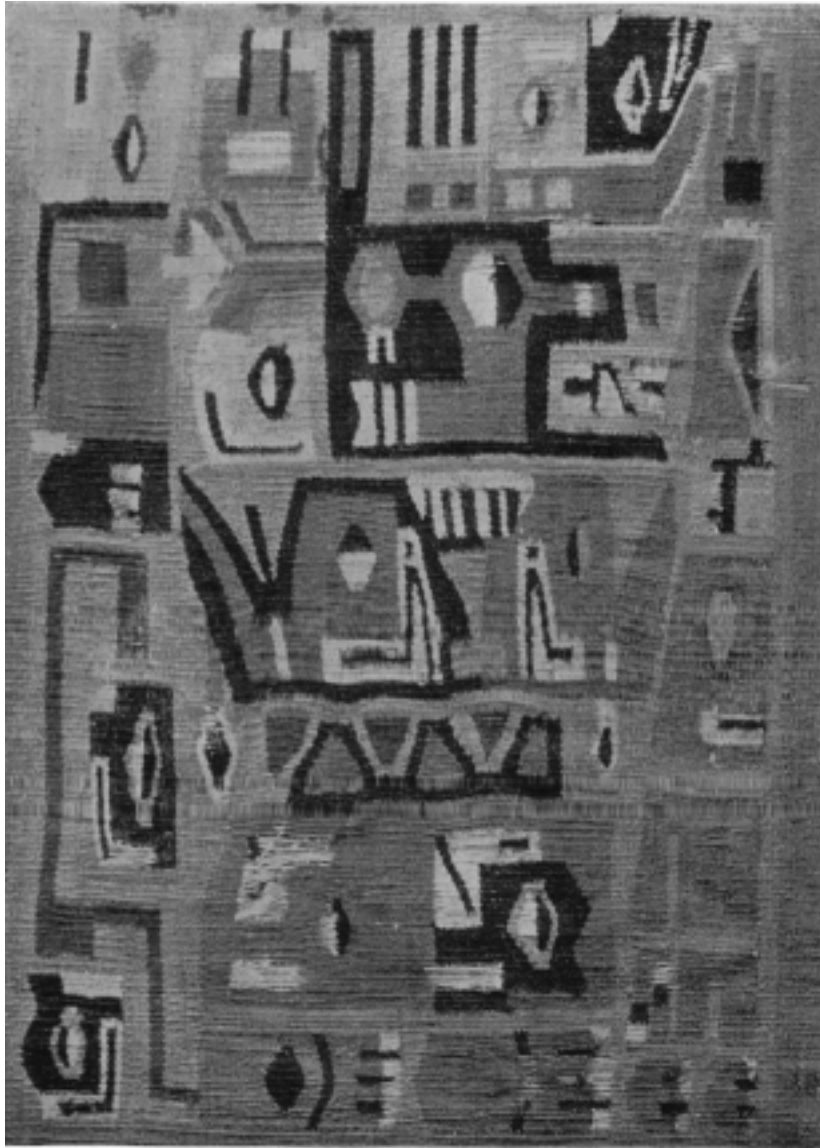


FIG. 9

DETAIL. HUMAN FIGURE. WOOL TAPESTRY. TIAHUANACO STYLE, ABOUT 900 A. D. METROPOLITAN MUSEUM OF ART, NEW YORK.

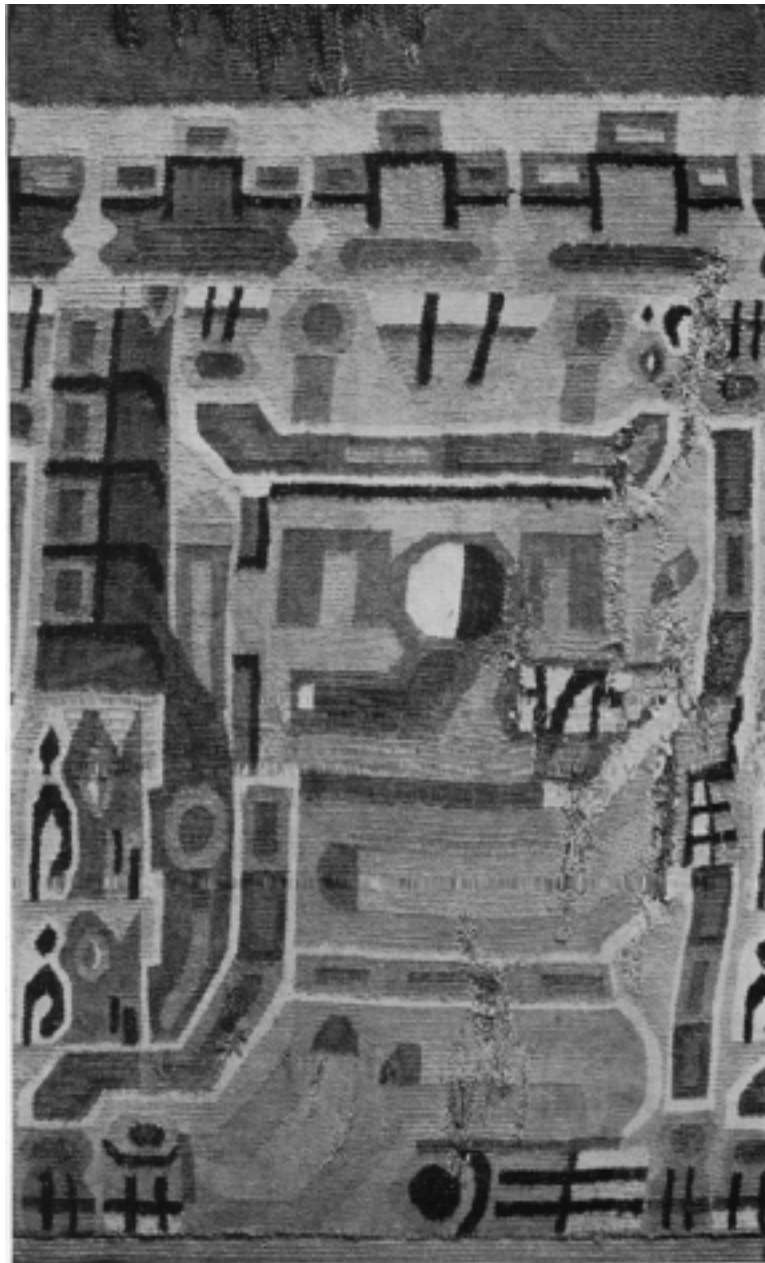


FIG. 10

DETAIL. WINGED HUMAN FIGURE. WOOL TAPESTRY. TIAHUANACO
STYLE, ABOUT IX CENTURY, A. D. METROPOLITAN MUSEUM OF ART,
NEW YORK.

Figure 10

Human Figure. This figure marches to the right, carrying before him a staff. He has a human face with a "tear" decoration under the eye. An arm is indicated by a stripe across his body, and his legs are similarly represented. The wing upon his back apparently is in the form of a scaled serpent in whose mouth, open at the lower end of the wing, are two puma heads. The figure appears to have a girdle. This textile is tapestry woven in wool, of the Tiahuanacō type, and dates from the ninth century. (Accession no. 30.16.4, detail)

JOHN GOLDSMITH PHILLIPS.



SAMPLER, WORKED BY MISS MARY WILLIAMS (MEMBER NEEDLE AND BOBBIN CLUB) DESIGNED BY MRS. GEORGIANA BROWN HARBESOM FOR THE WOMEN'S ORGANIZATION FOR NATIONAL PROHIBITION REFORM.



CLUB NOTES

THE sixteenth Annual Meeting of the Club, held in the auditorium of the Cosmopolitan Club on the afternoon of February eighteenth, was followed by an exceptionally interesting lecture by Dr. Phyllis Ackerman, an outstanding authority on the history of tapestry, who chose for her subject the Character of Fifteenth Century Tapestry Weavings. Dr. Ackerman discussed the type of work developed in the different centers, and the characteristics that research indicated as peculiar to each of the various ateliers; her scholarly portrayal of the subject was most stimulating and the Club hopes at some future date to have the pleasure of hearing her present some other phase of this important field in the history of textile fabrics, of which she has made so thorough a study.

On Wednesday, March ninth, Mrs. William T. Carter and Mrs. William Carter Dickerman invited the Club to see their collections of laces and fans. The meeting was well attended and the collections rich in charming examples of the delicate arts they represented.

The Members' Luncheon held on March seventeenth was one of the most successful gatherings the Club has ever sponsored. Each member was invited to bring a piece of her own handwork and a very interesting group of material was submitted. After the luncheon Miss Harriet Bronson spoke on Old Church Embroidery, while modern embroidery carrying on the traditions of the old as developed by the Guild of the Needle and Bobbin Crafts was discussed by Mrs. Robert C. Taylor and Mrs. Har-



FIG. 1

BYRD FLYING OVER THE NORTH POLE. EMBROIDERED BY MRS. ROBERT COLEMAN TAYLOR.

beson. The result of the vote for the most interesting piece shown was as follows:

Twelve votes for No. 28, Mrs. Robert C. Taylor's embroidered picture of Byrd flying over the North Pole.

Seven votes for Nos. 10 and 70, needlepoint lace by Mrs. Charles B. Curtis.

Three votes each for the following, No. 9, Mrs. John Camp William's sampler.

No. 37, Mrs. Lawrence Jacob's purse

No. 4, Mrs. Frank B. Rowell's chair seat in English style worked in petit point.

The exhibition also included a number of other interesting pieces worked by members.

On Thursday afternoon, April fourteenth, Mrs. George Nichols and Mrs. Paul G. Pennoyer entertained the Club at the house of Mrs. Nichols, at which time the beautiful collection of laces assembled by their mother, Mrs. J. Pierpont Morgan were shown. The members enjoyed the privilege of studying these exquisite laces in the original as many are illustrated in the Club's publication, *Antique Laces of American Collectors*.

On this same afternoon, the Club was invited to attend the opening of the new Textile High school in West Eighteenth Street, but unfortunately, few were able to attend. It is hoped that at some future date Mr. Dooley, the Director, will give the Club the opportunity of visiting this important development of technical education for high school students.

Through the courtesy of Mr. Henry F. Dupont, the Club was entertained at Winterthur, his beautiful residence near Wilmington, Delaware, on Thursday, May twelfth. Arrangement was made for a special car for Club Members and, in spite of inclement weather, the pilgrimage was a great success. Mr. Dupont has an exceptionally fine collection in the rare furnishings of his house which covers eighteenth century textiles and china in eighteenth century American rooms with furniture and silver of that period. It was a day long to be remembered by all who were able to avail themselves of Mr. Dupont's hospitality, and one of the most important events in the history of the Club's activities.



DETAIL OF LACE IN THE COLLECTION OF THE LATE MRS. J. PIERPONT MORGAN, SHOWING A DAUPHIN'S CROWN AND LETTER L AND ALSO THE ARMORIAL DEVICE OF THE CHIGI FAMILY.

BOOK NOTES

DER DANZIGER PARAMENTENSCHATZ. By W. Mannowsky. 2 vols. Brandussche Verlagsbuchhandlung, Berlin, 1931.

The important collection of mediaeval vestments in the Marienkirche at Danzig has been given by Mr. Mannowsky the most excellent presentation in the form of a catalogue in his two volume work. The first volume contains the Chinese, Islamic and Lucca stuffs which are in the form of copes, the second volume includes the Islamic and Lucca stuffs which are in the form of chasubles. The plates are of particular importance and excellence; in nearly every case there is an illustration of the whole garment followed by an illustration of a detail which serves to indicate the weave. Even more important are a few much enlarged details of small areas of selected pieces which are to be found at the back of each volume. Since, much has been written about the attributions of the mediaeval Chinese and Islamic pieces in this collection, the plates in this work should be of the greatest value to the student of the problems herein involved.

HANDBOOK TO TENIERS TAPESTRIES. By H. C. Marillier. Humphrey Milford, Oxford University Press, London, 1932.

In this handbook Mr. Marillier offers a valuable contribution to students of tapestries, collectors and museum officials, for Teniers tapestries are dismayingly numerous, varied in subject and quality and difficult to

assign to individual ateliers. Mr. Marillier has grouped the tapestries by subjects and by weavers and described the variations of the subjects as produced by the different weavers of Brussels, Lille, Oudenarde, Beauvais and Aubusson so that they may be the more readily identified. The value of this book as a reference work for the student is tremendous. The illustrations, however, are very small but this misfortune is somewhat mitigated by the fact that there are one hundred and fifteen of them.

ART FORMS IN NATURE. By Karl Blossfeldt. First and Second Series, English edition, E. Weyhe, New York, 1932.

The remarkable photographs of plants in these two series are not only beautiful in themselves but a source of inspiration for designers in any of the decorative arts. Many of the plates are suggestive of designs already familiar in old iron work and mediaeval sculpture but the art of the photographer has contributed much in these two volumes to deepen appreciation of recognized old forms and to stimulate imagination toward further possibilities.

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