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# THE BULLETIN OF THE NEEDLE AND BOBBIN CLUB

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## CONTENTS

	PAGE
Frontispiece. Silk Plangi Cloth (Polychrome). Dutch East Indies. From the Collection of Mrs. Jane Belo Tannenbaum, New York	2
The Plangi Technique..... CHARLES IKLÉ	3
A Swiss Genealogical Embroidery of the Early 17th Century..... BETTY KURTH	25
Club Notes.....	31
List of Officers.....	33



SILK PLANGI CLOTH (POLYCHROME)

DUTCH EAST INDIES. FROM THE COLLECTION OF MRS. JANE BELO TANNENBAUM, NEW YORK.

## THE PLANGI TECHNIQUE

By CHARLES IKLÉ

THE Plangi<sup>1</sup> technique generally known as "Tie and Dye" is probably the most primitive way to create designs on dyed materials. It consists of tying up some parts of the material, then immersing it into the dye bath. The tied up parts are protected from the effect of the dye and remain undyed.

According to several investigations, the origin of Plangi must be sought in Central Asia. From there it spread to Japan and India. The period of its invention is probably as remote as the art of dyeing itself.

The term of "Tie and Dye" has generally been applied to this kind of work but the expression is not very satisfactory, as the term is also used when speaking of Ikats. This often leads to confusion.

The Plangi technique belongs to the group of resist methods:

- I. Plangi (also known as Bandhana work in British India).
- II. Ikat.
- III. Batik.

In Ikats the design and color are applied to the threads before weaving while in Plangi and Batik the dyeing process is applied to an already woven cloth.

In Ikats the threads that are going to be woven, either warp threads, weft threads or both, are tied around with fibre in certain parts according to the pattern desired so that these parts preserve their original color when the threads are put into the dye.

Batik consists in applying wax on a woven material, thus protecting certain parts from the effect of the dye. After dyeing, the cloth is dipped into hot water and the wax dissolved.

In the Plangi method, as previously mentioned, a woven material is gathered up into small puckers which are tightly wound around with

<sup>1</sup> The word "Pelangi" or "Plangi" is the Malayan word for binding or tying.

In British India the Sanskrit word, "Bandhana," having the same meaning, is used. The word "Bandhana" is also applied to a large silk handkerchief made by the Plangi process.

In ancient Japan the words "Kyokechi Zome" and "Kokechi Zome" were used. For the Japanese Plangis made today the words "Shibori Zome" are used.

thread, thus preventing the dye from penetrating the parts so protected. The thread used is sometimes prepared beforehand so as to make it withstand the dye, or some material is employed that has this quality by nature. After dyeing, the bindings are removed. The parts that were tied appear as irregular spots on the otherwise dyed cloth.

S. Linné in *Archeological Research at Teotihuacan, Mexico* (Stockholm, 1934), mentions Plangi as the probable forerunner of Ikat and Batik. He writes: "It may also have formed an earlier stage of Batik—although I have no definite information of wax also having been employed in the Plangi process, in the preparation of threads it is not altogether impossible that such may have been the case. The object aimed at in Batik and in this method is identical, although the former is a more highly developed form, a decorative technique, which in its way has attained perfection."

## THE VARIOUS PLANGI METHODS

I. Gathering a white material into little puckers which are bound with threads. The result after dyeing is a white ring or a white square with a colored spot inside on a colored ground. To prevent the threads from slipping, little pebbles or pips are often inserted into the puckers. If a large white surface is desired, a larger pebble is inserted and the pucker is covered with a piece of dried leaf (often the banana leaf). The resulting white surface on colored ground is often decorated with a paint brush in brilliant color. This method is generally found in Dutch East India, especially in Java.

II. In many parts of India, chiefly in the Central Provinces and Rajputana, the process is the following and is called Bandhana<sup>2</sup> work:

*First Stage*—Fabric is folded in half, in quarters, or pleats, according to the requirement of the patterns.

*Second Stage*—It is dampened and pressed on a woodblock figured with a portion of the pattern in long wood pins.

*Third Stage*—The resulting raised points are skilfully nipped by the female worker (Bandhani), between the long nails of her thumb and first finger and each point is tightly bound with a waxed thread (*i.e.*, reserved), the thread being carried from one point to the next.

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<sup>2</sup> For those who want a more detailed description of the Bandhana method, we recommend the chapter in G. Watt's *Indian Art at Delhi*.



RED AND YELLOW COTTON PLANGI

JAPAN, 19TH CENTURY. FROM THE COLLECTION OF THE METROPOLITAN MUSEUM OF ART, NEW YORK. THE BORDER AND THE DIAGONAL PATTERN OF LITTLE RINGS ARE DARK RED; ALL THE REST IS YELLOW. TECHNIQUE USED IS DESCRIBED ON PAGE 4, PARAGRAPH II.

*Fourth Stage*—The fabric thus knotted and reserved is dipped into the dye vat. All the unprotected parts are colored but the parts bound with the resist threads remain unaffected.

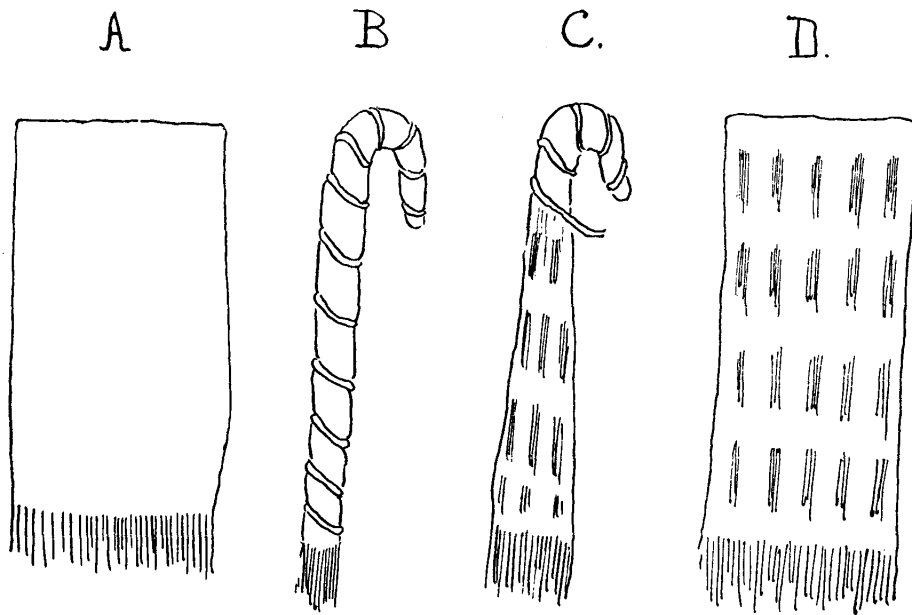
*Fifth Stage*—When dry, the resist thread is unwound and the fabric is stretched to remove the puckering. For each new color a further process of knotting and reserving has to be undertaken before dipping into the particular dye. The pattern can be elaborated in this way indefinitely.

Outside of India, this method is used also in Japan.

III. An interesting method of Plangi from West Africa (Nigeria, Gold Coast, etc., is shown in the British Museum, London, Charles Bevin Collection). See illustrations:

- A. A white cloth, 8" x 5".
- B. Is folded in pleats and tied with a cord or rope.
- C. Shows the cloth after it has been dipped into the dye (generally indigo blue) and partly unraveled.
- D. Shows the white cloth unfolded and unraveled.

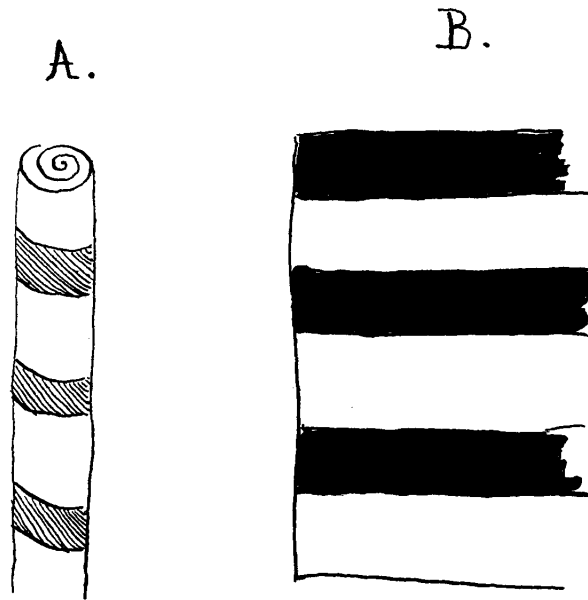
The result is a cloth with a blue pattern on white ground. The blue lines run downward with white intervals where the rope was applied.



IV. Crawford depicts an interesting example of a specific Plangi application. It was made in ancient Peru before the Spanish conquest. (See M. D. Crawford, *Anthropological Papers of the Museum of Natural History*, N. Y., 1912, pages 155 and 156.)

He shows a cloth rolled into a cylindrical form (A). At regular intervals parts of the cloth were covered with fibre so that after dyeing the result is a striped fabric (B).

The covered parts have remained white, the balance has taken the color of the dye.

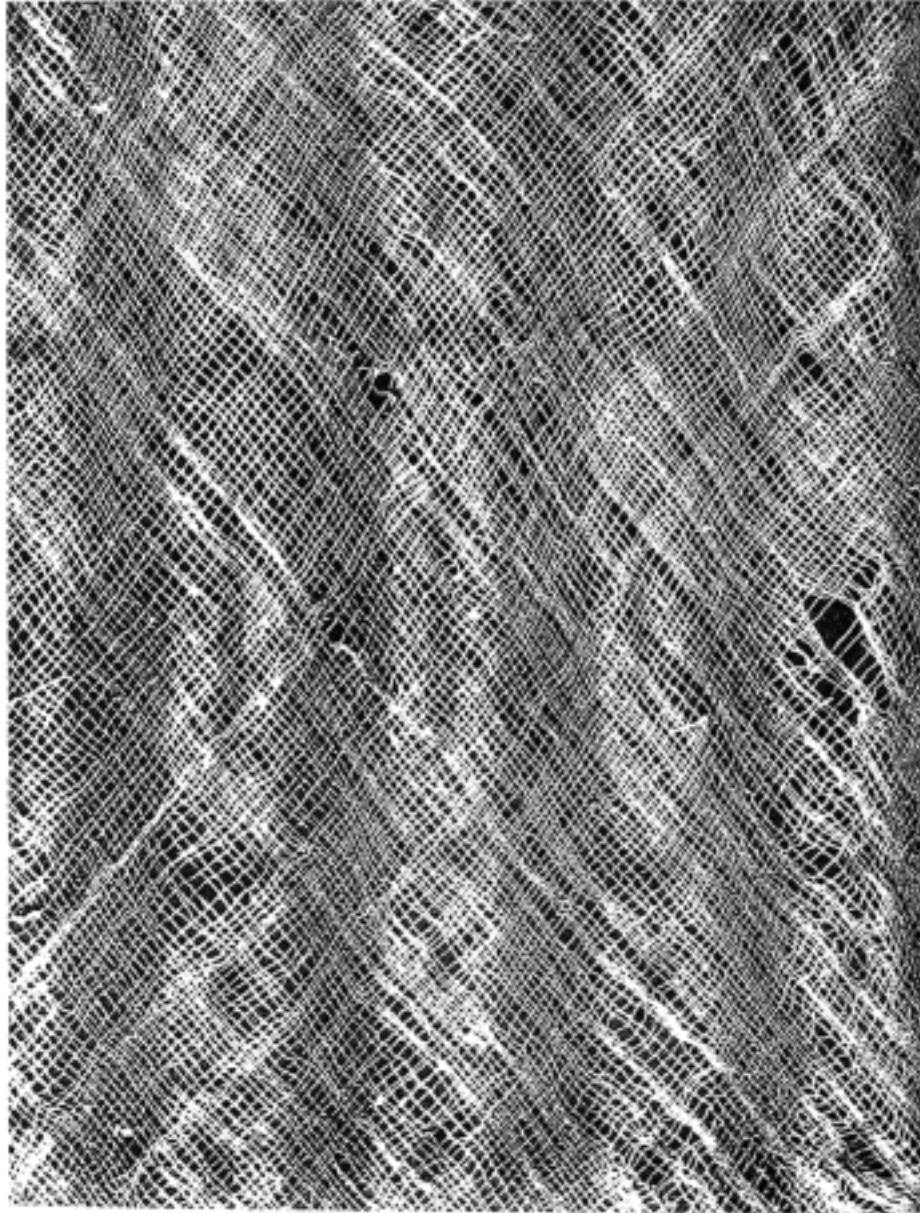


To be quite correct the term "Plangi" should be applied only to the methods so far mentioned where actually tying and dyeing is taking place.

There are several resist methods closely affiliated and often used in connection with the Plangi process. These methods give results very similar to Plangi and are obtained in the following manner:

1. A resist pattern can be obtained by running a thread (shirring) through a material and pulling the cloth together very tightly (ruffling the cloth). After dyeing and removing the thread, white dots on colored





PLANGI FROM OLD PERU  
PROBABLY MADE BY THE METHOD DESCRIBED BY CRAWFORD, PAGE 7.

ground remain. The pattern is formed according to the way the thread has been run. (This method is known as "Triktik" in Java.)

2. A method of applying strings or cords of a certain thickness by sewing them tightly on a cloth and dyeing the cloth. After dyeing and when the strings have been removed, a pattern appears where the color has not reached the cloth. Specimens of this method from Borneo are in the Museum at Basle, Switzerland.

3. By applying parts of banana leaves of a certain shape, reserve patterns are also obtained.

4. By sewing bamboo figures upon the cloth before dyeing. This method is used by the Keos of West Flores in Dutch East India.

5. An unusual method consists in using pinchers on the cloth, thus preventing the effect of the dye. (Described by van Nouhuys in *Nederlandsche Indie, Oud en Nieuw*, Vol. 5, 1920.)

6. Rare is also the method described by van Nouhuys in the same volume. Leaves are folded into a block. They are pressed, tied and dyed. When untied, they have the appearance of an accordion. The colors penetrate only where the pleats are loose. The resulting effect is white stripes on a dark ground.

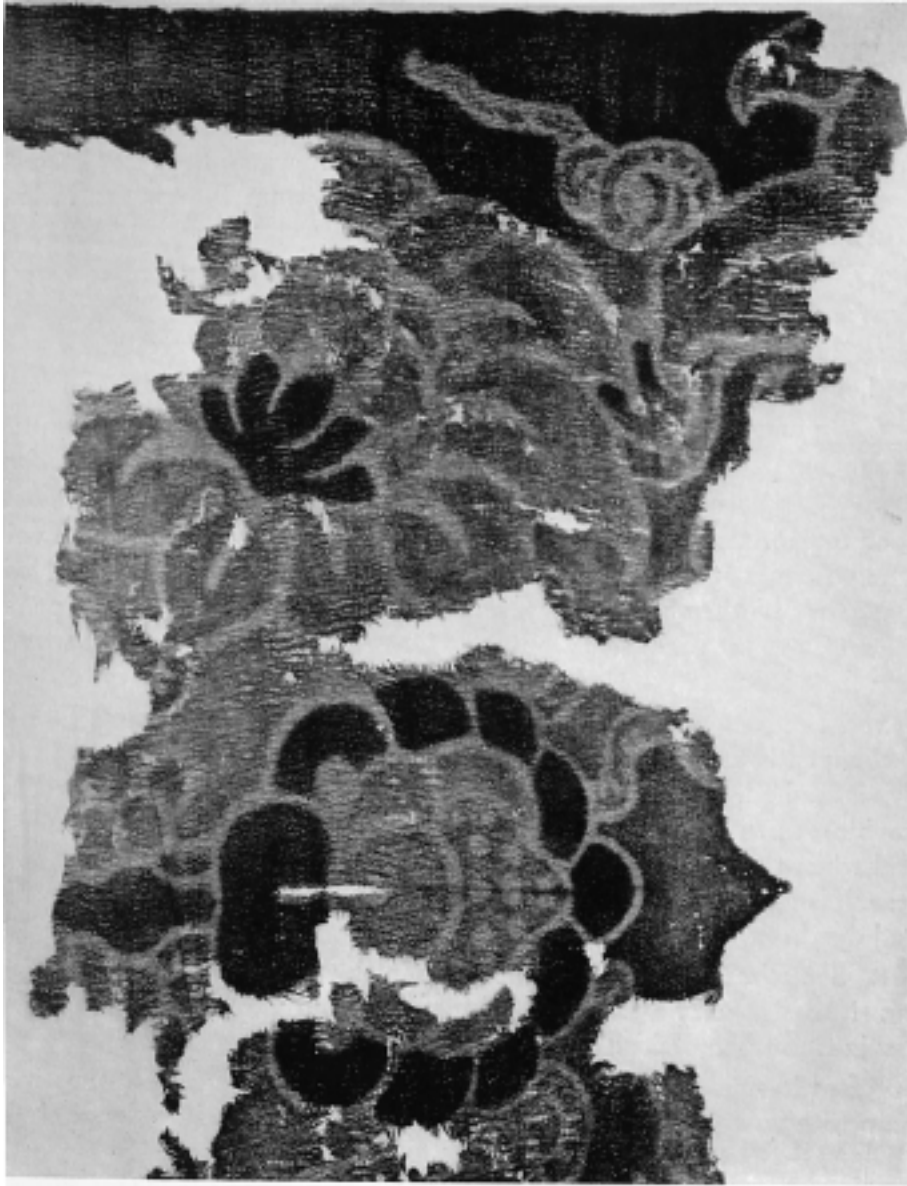
7. In old Japan there was a method called "Kyokechi Zome." Silk is clamped between two boards with a pierced design through which the dye is applied. When a symmetrical design is required, the silk is folded double; when four symmetrical patterns are wanted, it is quadrupled, and when the silk is required to be covered all over with the same pattern, it is folded as many times as required, tightly clasped between boards and dyed.

8. Sometimes a resist pattern is created by embroidering and picking out the embroidery after dyeing (examples from West Africa in Charles Bevin Collection, British Museum, London).

After having stated the various Plangi methods, the following may help to give a clearer and more detailed description of a Plangi cloth.

#### PLANGI CLOTH FROM SAMARANG, JAVA

In Samarang, on the north coast of Java, women make beautiful Plangi. According to Dr. Driessen (*Internationales Archiv für Ethnographie*, Vol. II, 1889), the silk and dyeing materials come from China. Possibly the Chinese introduced this art to Java. Inside of the island, where foreign influences are not so much felt, this art is scarcely found.



ANCIENT JAPANESE SILK GAUZE

THIS RESIST METHOD, KNOWN AS "KYOKECHI ZOME," GIVES RESULT SIMILAR TO PLANGI. REDDISH-BROWN FLOWERS WITH GREEN LEAVES ON A LIGHT ECRU GROUND. FROM THE IMPERIAL HOUSEHOLD COLLECTION, NARA, JAPAN, 6TH OR 7TH CENTURY OR EARLIER.



SILK JAPANESE PLANGI

PROBABLY 17TH CENTURY. BEAUTIFUL POLYCHROME FABRIC. VERY COMPLICATED RESIST METHODS WERE USED IN THE FABRICS OF THE YEDO PERIOD, 1630-1867. SEE THE COLORED REPRODUCTIONS IN BOOK BY OMICHI HIRO, "JIDAI GIRE MEIHIN SHU," TOKYO, 1935-36.

These Plangis are used for women's wear and often come in the shape of slendangs about 100 inches by 25 inches in size. They are especially worn by the dancing girls, "ronggengs," on festival occasions. Cheap imitations of these silk slendangs of Samarang are made of cotton near Loerabaya in Grisee.

In order to make an 18-inch square Plangi cloth (Fig. I) with a green center, the outside red, the following complicated process takes place: One takes a plain white silk cloth, 18 inches square, folds it twice, forming a square one-quarter of the original size. Two, three or even more are then laid on top of one another and stitched together. The design to be produced is sketched on the uppermost handkerchief (Fig. II).

The outlines of the spots and of the design which are to be reserved are then stitched with strings of some vegetable fibre. The method used is the one described under No. I, Page 4. Partly just by binding, partly where larger fields are to be reserved by tying after inserting pebbles. Where pebbles have been inserted, the knots are covered with small pieces of dried banana leaves and these leaves are firmly tied down around the knots. The linear patterns C and D are prepared by running threads along the lines of the pattern and shirring the cloth.

The cloth after these manipulations has this conelike shape, about one-third of its original size (Fig. III).

Now comes the operation of dyeing which would be simpler if only one color was desired. But here we have to obtain two shades, green in the center, red outside. It is therefore necessary to cover the whole center, A, B, C, with a large piece of dried leaf in order that it should not come in contact with the coloring matter. (See Fig. IV.)

The cloth is now dyed red and after removing the big leaf, A, B, C, the upper part D, E, C, B is red, the part A, B, C remains white.

In the next step, the part that is red is covered with a big banana leaf and the cloth is dipped into a yellow dye. After that, because green is wanted, the yellow part is dipped into indigo and green is obtained.

Now all the dyeing is finished.

The banana leaf is removed, also all the knots and ties. The result is a cloth that has a green center with a red border and with a pattern of little white rings and some large and smaller white spots.

These white spots are now, in order to heighten the effect, decorated by means of painting, in blue, yellow, purple and so on. Some painting may also be applied, if desired, to the figured lines.

Through the process the cloth shrinks from 18 inches to about 15 inches.

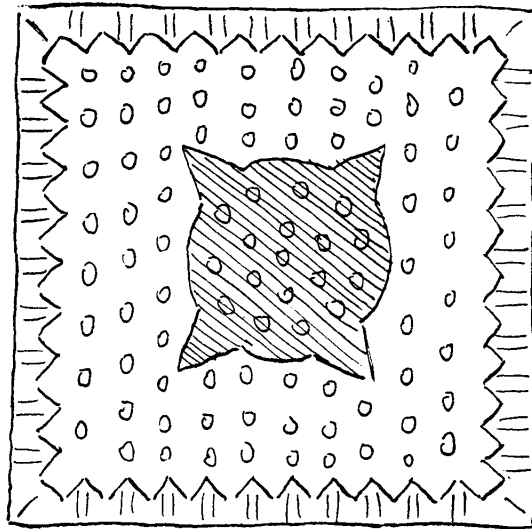


FIG. I  
RED PLANGI CLOTH WITH GREEN CENTER.

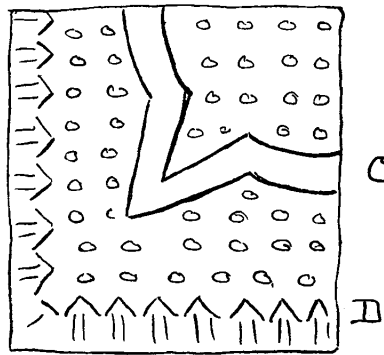


FIG. II

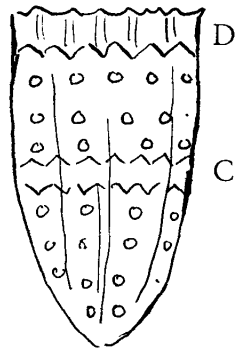
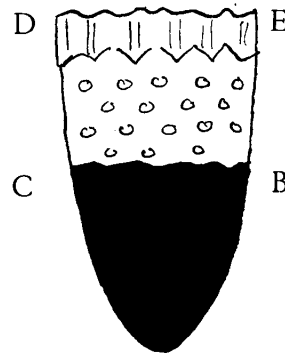


FIG. III



A  
FIG. IV

The coloring materials used in Java in making these Plangis are:

- Indigo for blue.
- Cochineal for red.
- Turmeric for yellow.

The Plangis from Dutch East India, Japan and British India are the most elaborate in design and color.

From all other parts of the world, where this technique is or has been practiced, the patterns are generally simple and primitive, consisting of rings, squares and stripes.

### ANCIENT PLANGIS

The date and place of origin of the Plangi method, if indeed it did not arise independently in different parts of the world, are unknown.

Sir Aurel Stein found in Khotan a small cotton bag dyed with indigo having a pattern of detached blossoms reserved in the original color of the cloth. The discoverer points out that the site where this fragment was found must have been abandoned not later than the 8th century. Its place of origin is uncertain, but it may have been produced in India.

In China, the method of resist dyeing was known at least as early as the 8th or 9th century A.D., or even earlier, for in the Imperial Household Collection at Nara, Japan (see *Gomotsu Jodai Sensho Kumon*, 1929), there are many Plangi materials of the 6th, 7th and 8th centuries, and very likely the Japanese learned this art from China. In fact, Aurel Stein found in East Turkestan resist dyeing on Chinese silks which may be as old as those of Nara.

Plangis were known in Peru before the Spanish Conquest in 1533; the material was frequently gauze.<sup>3</sup>

According to O'Neale and Kroeber's *Table of Peruvian Textile Art*, giving "frequencies of processes according to area and period," Plangis are sparsely represented in various places, but occur both in the late Chimu and Inca cultures.

Outside of Peru, Plangi was practiced early by Indian tribes of what is today the southwest of the United States and by the Aztecs of ancient Mexico.

Haury,<sup>4</sup> in 1934, found specimens in the following regions: Canyon

<sup>3</sup> Raoul d'Harcourt in *Les Textiles Anciens du Pérou et leurs Techniques* (Paris 1934), pp. 72-73, Plates XLIX & L, gives some good reproductions of old Peruvian Plangis.

<sup>4</sup> See Haury, *Canyon Creek Ruin and the Cliff Dwellings of the Sierra Ancha* (Globe, Arizona, 1934). Plate LX, I. C.



THE NEZAHUALPILLI DEPICTION

FROM AN OLD MEXICAN BOOK "DOCUMENTS POUR SERVIR À L'HISTOIRE DU MEXIQUE," ATTRIBUTED TO THE HISTORIAN IXTLIXOCHITL, BORN IN TEXCOCO, 1570, DESCENDANT OF THE WIFE OF NEZAHUALPILLI. THE CLOAK AND LOIN CLOTH APPEAR TO BE PLANGI. FROM THE COLLECTION OF MRS. E. MCDUGALL, WOODSTOCK, N. Y.

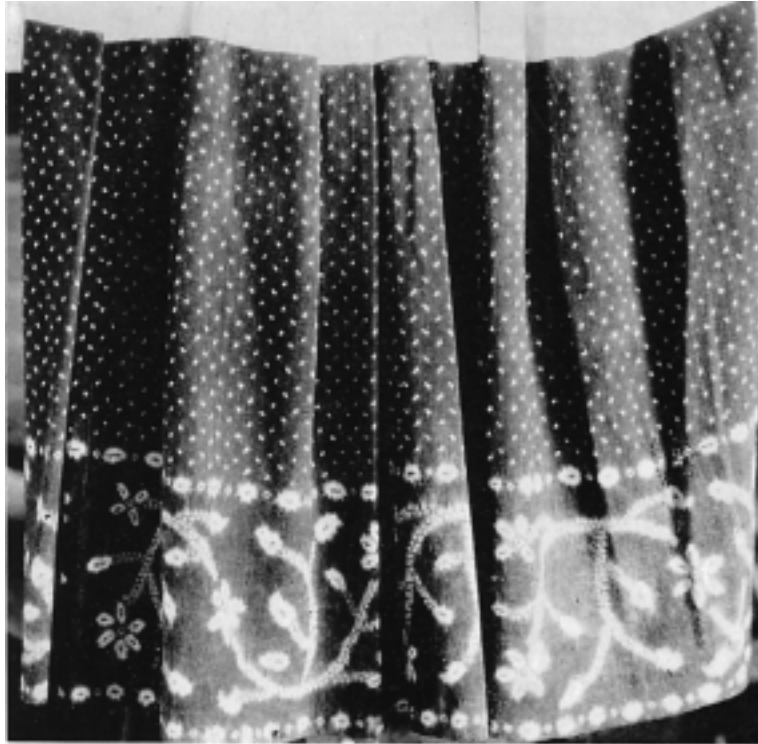




PLANGI FROM ANCIENT PERU  
REPRODUCED FROM "LES TEXTILES ANCIENS DU PÉROU ET LEURS  
TECHNIQUES" BY RAOUL D'HARCOURT.



PLANGI FROM MINDANAO, PHILIPPINE ISLANDS  
LEIDEN MUSEUM, HOLLAND. HERE THE SEWING TECHNIQUE IS USED TO  
OBTAIN THE RESIST PATTERN.



PLANGI FROM ZOCATICAN, HIDALGO, MEXICO

PATTERN IS WHITE ON BLUE GROUND. CLOTH IS INDIGENOUS (COTTON FIBRE). THE SIZE OF THIS CLOTH, 18 IN. X 60 IN. SIX SUCH CLOTHS SEWN TOGETHER MAKE A SKIRT. FROM THE COLLECTION OF MRS. E. MC DOUGALL, WOODSTOCK, N. Y.

Creek Ruin, Nitsie Canyon, Kayenta Region and Wupatki. The first and last mentioned localities have yielded tree ring dates whereby the latest years have been fixed at A.D. 1348 and 1197 respectively. The occurrence of the Plangi method in the southwest is thus exactly dated.

Today the Plangi method is still used in:

*Asia*—Japan, British India, Dutch East Indian islands (Java, Celebes and others),<sup>5</sup> the Philippine Islands, where the Bagobo tribes are especially skillful at it, the New Hebrides.

*Africa*—Morocco and the west coast (Nigeria, Gold Coast, Dahomey, Mendiland, Gamba, Sierra Leone and Senegal).

*North America*—The technique occurs in Mexico (Hidalgo, Zocatican, Malinalco, and in the region between Vera Cruz and Puebla). Mrs. E. McDougall gave the writer a sample of blue and white Plangi from Zocatican (plate on page 18).

*South America*—According to Nordenskiöld, Plangis are found also in Central America, in Venezuela, on the west coast, and in western Argentina.

Nordenskiöld's specimens from Indians of Calilequa (Argentina) and the Mataco Indians of El Gran Chaco testify to the survival in those localities of cultural elements at one time borrowed from the Peruvian high civilizations.

In Europe the technique is scarcely used. Lately it has been applied occasionally in modern arts and crafts.

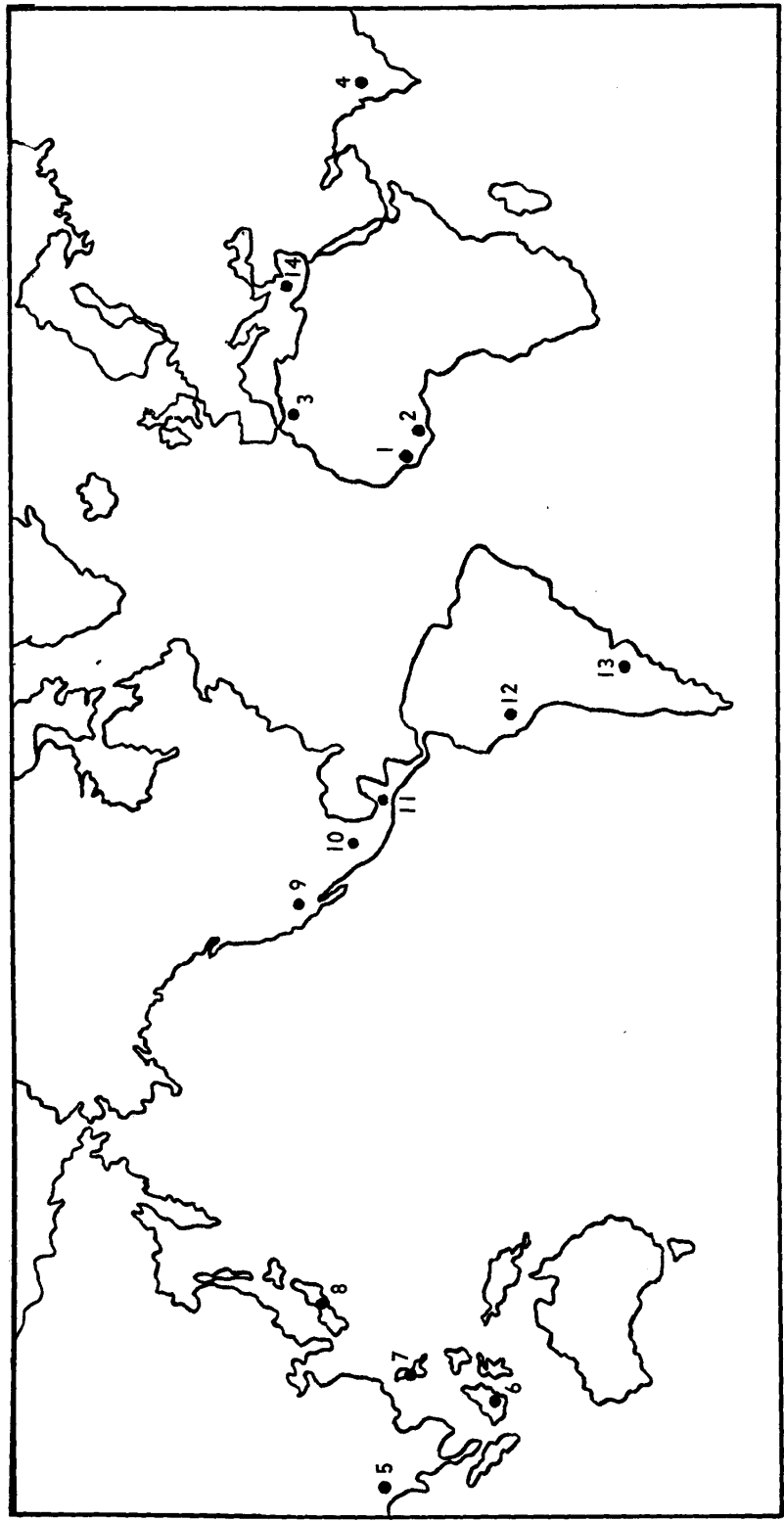
The only exception is the island of Cyprus. There in a small mountain town the women make Plangi for their own use, not for commercial gain, but the custom is dying out.

To go into greater detail on this subject would require much more space. This is just a first attempt at gathering some facts on Plangis, and much more work and research will have to be done.

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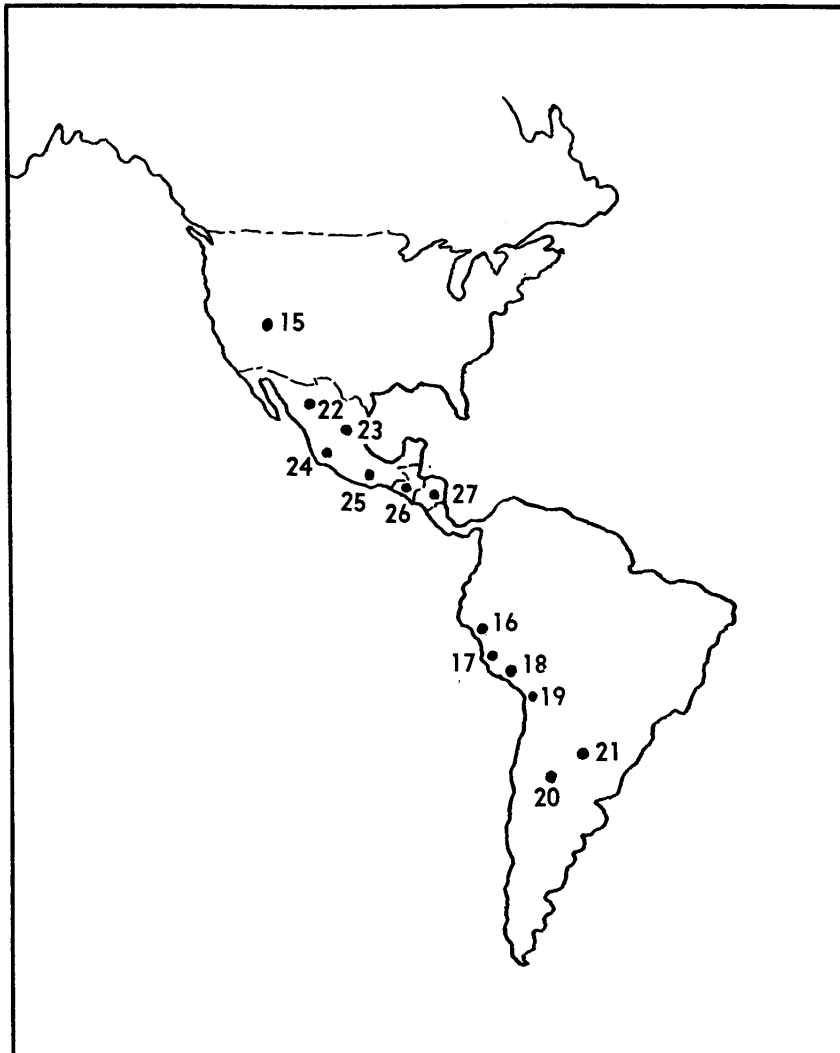
<sup>5</sup> The Keo natives of the jungles at Mangarai and West Flores (M. Freyss in *Tydschrift van Indische Taal Land en Volkenkunde*, Deel 9) have blue slendangs with white figures which are exclusively produced by them.

Before dyeing they sew bamboo figures upon the cloth. After dyeing they are removed and the white impressions of the figures remain upon the cloth.



CENTERS OF PLANGI METHOD ALL OVER THE WORLD

- |                             |                      |                              |
|-----------------------------|----------------------|------------------------------|
| 1 & 2. WEST COAST OF AFRICA | 6. DUTCH EAST INDIES | 12. WEST COAST SOUTH AMERICA |
| 3. MOROCCO                  | 7. PHILIPPINES       | 13. ARGENTINA                |
| 4 & 5. INDIA                | 8. JAPAN             | 14. ISLAND OF CYPRUS         |
|                             | 9. S.W. OF U. S. A.  |                              |
|                             | 10. MEXICO           |                              |
|                             | 11. GUATEMALA        |                              |



PLANGIS IN THE NEW WORLD

- |                                     |   |
|-------------------------------------|---|
| 15. S.W. REGION OF U. S. A.         | CENTRAL AMERICA:                              |
| SOUTH AMERICA:                      | 22. ZOCATICAN, MEXICO                         |
| 16. CHANCAY                         | 23. HIDALGO, MEXICO                           |
| 17. PACHACAMAC AND LIMA             | 24. MALINALCO, MEXICO                         |
| 18. CANETE                          | 25. REGION OF VERA CRUZ AND PUEBLA,<br>MEXICO |
| 19. NAZCA                           | 26. GUATEMALA                                 |
| 20. INDIANS OF CALILEQUA, ARGENTINA | 27. CENTRAL AMERICA AND VENEZUELA             |
| 21. MATACO INDIANS                  |   |

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PLATE I

SWISS GENEALOGICAL PANEL. WOOL EMBROIDERY OF THE EARLY 17TH CENTURY.  
FRENCH & CO., NEW YORK.

A SWISS GENEALOGICAL EMBROIDERY  
OF THE EARLY 17<sup>TH</sup> CENTURY

*By*

BETTY KURTH

WHILE Switzerland played a leading part among the German-speaking countries in the field of tapestry weaving during the 15th century, she was in the 16th and 17th centuries supreme as a center of embroidery. There especially two kinds of embroideries were cultivated: white linen embroideries, which by their clear design and delicately drawn outlines frequently attained the effect of embroidered woodcuts, and the wool embroideries, which thanks to their technical means, their bright colors, their plastic effects, perspective and composition were able to enter into successful competition with the art of painting.

A most important and interesting example of the latter kind of needlework, belonging to the early 17th century, has recently come to light in America, and has been acquired by French & Co., in New York. It is the rare specimen of a genealogical panel, remarkable for its highly artistic value as well as for its technical and iconographical interest. (Plate I.)<sup>1</sup>

The piece measures a little over five feet square, and the fact that all the representations are running in one direction only points to its being used for a wall hanging and not for a table-cloth. It is worked on a dark blue woolen fabric in stemstitch and laid work with silk and wool threads.

Between a pattern of well-drawn scrolling tendrils with flowers and fruit, are arranged around a central medallion twelve smaller roundels, portraying Hans Morell and his family, each person engaged in an occupation peculiar to him, with small scrolls bearing the names.

The central medallion shows the head of the family, "Hanns Morell" with his wife, "Barbara Osseinrotin," both with their coats-of-arms below them. They are seated at a table, covered with a lace-bordered cloth and set with plates and goblets. The youngest children are playing around them; a baby lies in a cradle. The embroidered dates, "1567," "1601," appear in the background.

<sup>1</sup> *The Connoisseur*, 1935, p. 352.

The twelve smaller medallions seem to be devoted to the pictures of the children grown to maturity. In the roundel at the upper left corner appear "Madlene Morellin" and her husband, "Ludwig Huerlin." This couple are also seated at a table, richly furnished with different plates and dishes, with a candle standing upon it. The striped table-cloth is adorned with an embroidered border. A maid servant is serving the meal. At a smaller table in the foreground are six children, two of them involved in a fierce struggle. A nurse is entering with the two smaller children. In the second roundel are represented "Barbara Morellin" and "Daniell Labartt." They are walking through the country, richly dressed, accompanied by their three children. The third medallion shows "Maria Morellin" in her home with a pillow, on which she is making lace. Her husband, "Antoni Olion," enters the room, lifting his hat. On the next picture, "Hans Jacob Morell" follows with his wife, "Marta Hackin," riding on horseback. Below, "Ursula Morellin," is depicted coming out of the door with her daughter, to welcome her husband, "Hans Berg Schaland." A roped package on the ground indicates his return from a journey. In the background a second child is to be seen, riding on a hobby-horse. In the sixth medallion, "Luigia Morellin" works at an embroidery frame. Her visitor with sword and spurs seems to be a soldier. "Christina Morellin," in the right lower corner, is busy in her richly furnished kitchen, just tasting a dish prepared by herself. Another couple, "Catrina Morellin" and "Helias Fels," are shown on a walk through the country. Whereas, "Andreas Morell," who seems to have been a scientist or a man of letters, is in his study, writing at his desk. "Helena Morell" is drawing wine from a cask in a wine cellar. "Efrasina Morellin" is gathering pears, which a boy is plucking from a tree. And "Johannes Morell" is riding proudly on horseback. Rendered with marvelous freedom in movements and attitudes are five musicians, who fill up the spaces between the upper roundels.

All the scenes are full of originality and animation, the figures drawn from nature in their working and moving, surrounded by every kind of naturalistic accessory. Richly adorned and varied are the stylish costumes, and all the representations lead us in the midst of the every-day life of prosperous and distinguished Swiss citizens, noble patricians, who were the principal bearers of culture in Swiss towns.

In fact, the head of the family, Hans Morell, is a man of some importance. He is descended from a respectable Bernese family, now extinct. Existing documents show that he received his coat-of-arms with



CENTRAL MEDALLION OF SWISS GENEALOGICAL PANEL (PLATE I) SHOWING  
HANNS MORELL WITH HIS WIFE, BARBARA OSSEINROTIN.

a warrant from King Ferdinand I, in the year 1555.<sup>2</sup> This armorial shield, party or and white, with three Negroes' heads, two and one, is represented in the central medallion on the left and is probably connected with his name, "More(II)."

We also know that Hans Jacob Morell, the grandson of Hans Morell, was an esteemed citizen of Berne and an "administrateur de la caisse du sel." He died 1663.<sup>3</sup> Perhaps we can identify him with the rider on horseback in the roundel of the right top corner.

Another descendant of the family, Andreas Morell, was a famous numismatist, who was called to Paris by Louis XIV as a director of the "Royal cabinet des monnaies." In this capacity his doings seem to have been open to criticism, for he was imprisoned in 1687, but later on freed by the government of Berne and appointed keeper of the collections of the Count of Schwarzenbourg in Arnstett. As he only died in 1703, he cannot possibly be represented on the embroidery.<sup>4</sup> But it seems probable that his father, Andreas Morell, seen here in his study, may have also been a scientist.

Besides these dates I was able to find out some notes about the sons-in-law of Hans Morell. Elias Fels, represented in a medallion on the bottom, lived in Berne, St. Gallen, and Heidelberg, as a painter of portraits and historical pictures,<sup>5</sup> whereas, Daniell Labartt, depicted in the second roundel on the top, was descended from a distinguished family of the cantons of Basle and Thurgovie, and became mayor of Steckborn, in the year 1589.<sup>6</sup>

That the embroidery had been made in Switzerland is clearly proved by stylistic as well as by historical evidence. On the one hand, it shows the story of a Swiss family; on the other, the embroidery is closely connected in style with other words of indubitable Swiss origin. I mention only those of Jost Amman, the painter and woodcutter of Zürich. Eventually all the technical features are closely related to other Swiss embroideries, executed in the workshops of Zürich. In this town there seems to have been a large production, the examples of which are widespread all over Switzerland and Germany.<sup>7</sup>

<sup>2</sup> Marcel Godet, *Dictionnaire historique et biographique de la Suisse*. Vol. V, Neuchatel, 1930, p. 10. Leu, *Schweizer Lexikon*, 1747-1765. *Schweizer Monatschronik*, 1816, p. 80.

<sup>3</sup> Marcel Godet, *op. cit.*, Vol. V, p. 10.

<sup>4</sup> Marcel Godet, *op. cit.*, Vol. V, p. 10.

<sup>5</sup> Marcel Godet, *op. cit.*, Vol. III, Neuchatel, 1926, p. 821.

<sup>6</sup> Marcel Godet, *op. cit.*, Vol. IV, Neuchatel, 1928, p. 425. *Anzeiger für Schweizer Geschichte*. X, p. 177.

<sup>7</sup> Otto von Falke, *Gestickte Bildteppiche der Ostschweiz*. Pantheon, 1932. II, p. 20.

This genealogical panel is unique of its kind. Not so much in its form, which was common in this period, but in its artistic value and its iconographical contents. No attitude was too difficult, no action too complicated to be depicted by the pencil of the artist and the needle of the embroiderer, who accomplished the work. The genealogy of a whole family, told in eloquent pictures, every member shown in his particular occupation, seems to be a quite exceptional subject of embroidery. There are, it is true, other embroidered panels in Switzerland, portraying family pictures like the important example from 1598 in the Historical Museum in Basle (Plate II), showing a woman with two husbands and thirteen children, but they are of a more conventional type and do not give such popular and artistic pictures of the contemporary life.



PLATE II

EMBROIDERED PANEL (1598) IN THE HISTORICAL MUSEUM, BASLE, SWITZERLAND.



PRESEPIO OF THE EARLY 19TH CENTURY SHOWN AT THE CHRISTMAS PARTY TENDERED  
THE CLUB BY MRS. FRANK B. ROWELL, DECEMBER 22, 1941.



## CLUB NOTES, 1941-1942

*November Thirteenth.* Americana was the subject of the November meeting when through the courtesy of the New York Historical Society the Club was graciously received by the Curator, Mr. H. M. Holloway, who gave a short talk on the interesting current exhibition: "*American Scenes and Events on Textiles.*" The important material assembled for this show furnishes a valuable chapter in the history of textile fabrics, and the Club was fortunate in having the opportunity to see the exhibit before it was dispersed. This meeting, the first of the autumn, was well attended, and the delightful afternoon session proved an auspicious opening for the winter activities of the Club.

*December Twenty-second.* The Christmas Party tendered the Club by Mrs. Frank B. Rowell on this date proved a delightful occasion long to be remembered; the beautiful *Presepio*, with its exquisitely modeled and costumed figures surrounding the Nativity group lighted by an ancient Roman oil lamp set against a painted back-drop, carried one away from the present and brought a new significance to the message of Christ's birth, which a part of the world would appear to have forgotten. There was a large attendance with many children that added a true Christmas note to the occasion. The Club is grateful to Mrs. Rowell for a delightful afternoon.

*January Twenty-first.* The first meeting of 1942 was sponsored by Mr. Charles Iklé, whose beautiful Gothic Tapestry was, perhaps, the highlight of a delightful afternoon. Mr. Iklé has a varied collection of textiles and laces, but his principal interest centers in the *Ikat* weaves of the Dutch East Indies and other remote places where primitive techniques



still survive in spite of the encroachment of commercial machine-made fabrics; he has furnished the Club's BULLETIN with several important articles on this subject, and in the current number another appears on the Oriental *Plangi* technique. The Club extends its most appreciative thanks to the host of the afternoon, whose cordial hospitality and willing response to the queries of his guests regarding his many exotic fabrics made it a most stimulating occasion.

*January Twenty-eighth.* In spite of inclement weather a goodly number of members availed themselves of the opportunity to meet at the charming studio of Mrs. Benjamin Morton to view her beautiful sketches of Guatemalan life and the collection of costumes and native weaves assembled by her while in that picturesque country where the natives still spin, dye, and weave the materials with which they are clothed. Mrs. Morton gave a most informative talk on the costumes of the different districts of Guatemala, after which tea was served. It was a most delightful occasion, and the Club is deeply indebted to Mrs. Morton for her interest in the activities of our organization.

*February Fifth.* To the Needle and Bobbin Club, of which he is a member of long standing, Mr. Greenleaf's name is synonymous with top quality. The perfection of design and technique of the laces which the members were privileged to see in his apartment, where they were most beautifully displayed, needs no qualifying remarks. The Club is most fortunate in having Mr. Greenleaf with us again after a prolonged absence abroad.

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1941-1942

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\* Two Directors have been appointed to fill the vacancies created by the deaths of Mrs. Henry E. Coe and Mrs. Carl A. de Gersdorff:

Mrs. Edward R. Morrison  
Mrs. Werner Abegg

† The following Directors have been appointed to fill the vacancies of Officers on the Board:  
Mrs. Robert Monks, *Second Vice-President*, to fill the unexpired term of  
Mrs. Carl A. de Gersdorff.  
Mrs. Frank B. Rowell to fill the vacancy created by the resignation of  
Mrs. John Camp Williams.

