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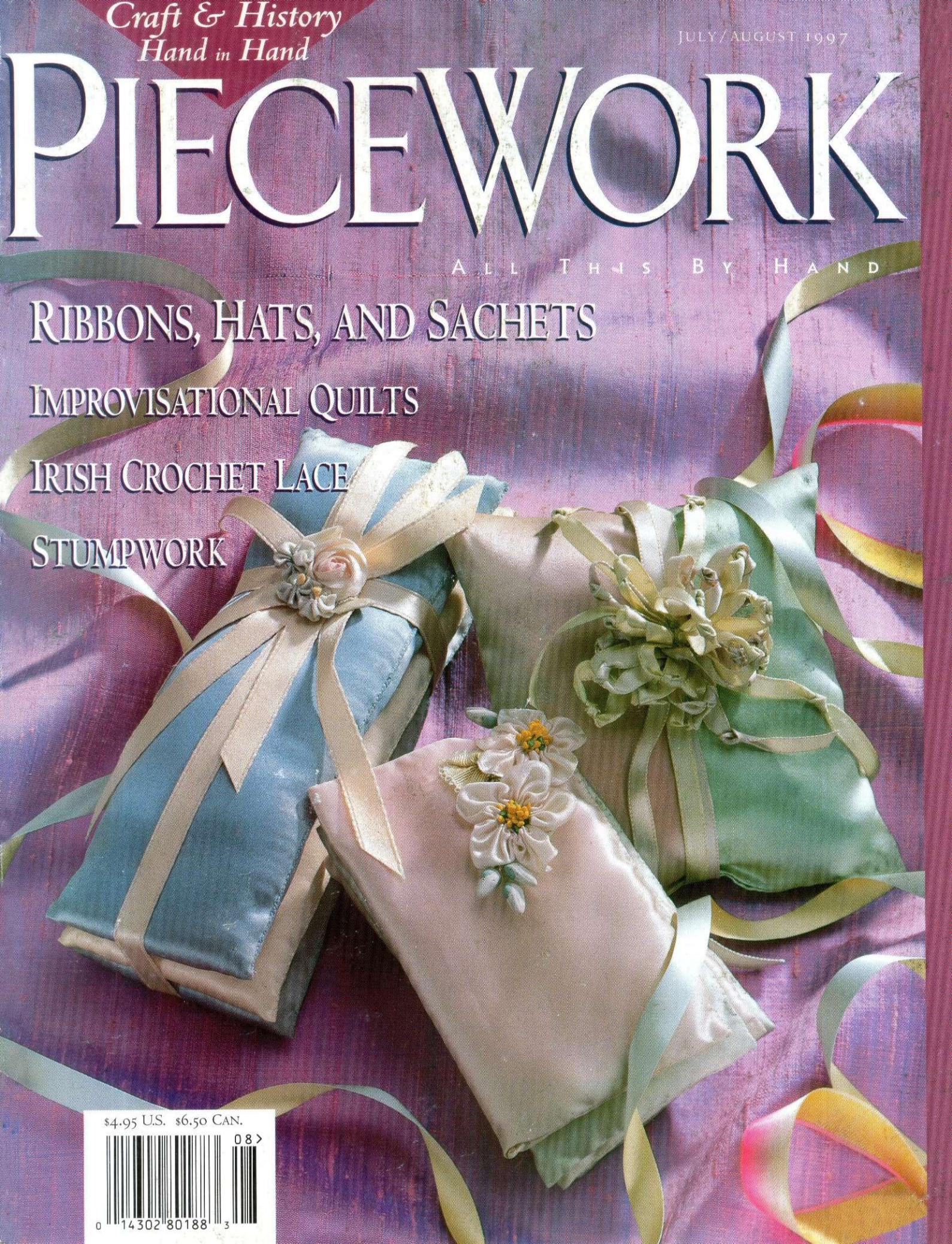
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VOLUME V NUMBER 4

July/August 1997

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Photograph by Joe Coca.

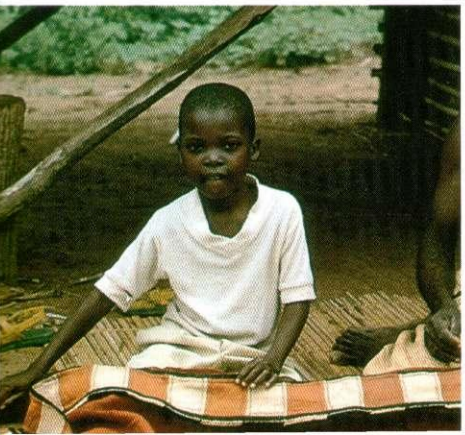
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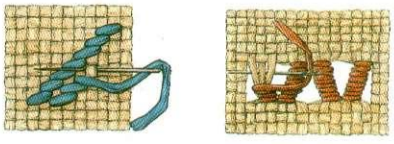
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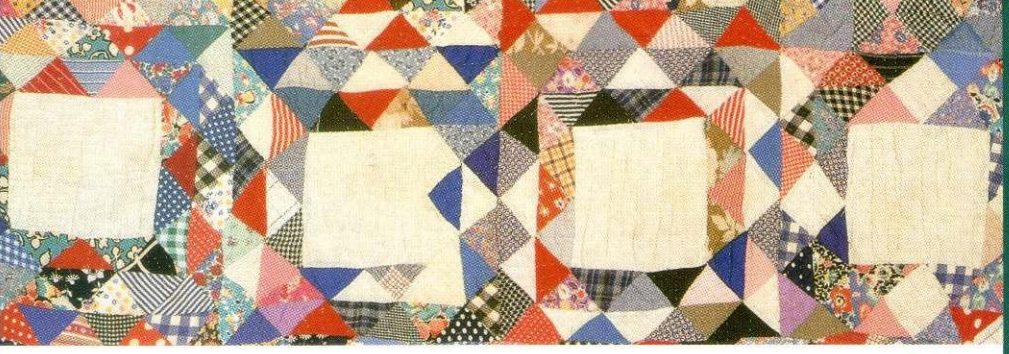
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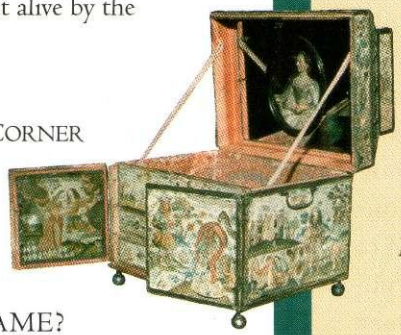


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NOTIONS

From the editor

Skimming the Surfaces

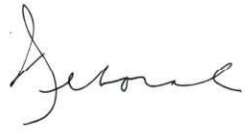
I have a friend who is quite fashionable, always on her own terms. Although she and I have very different personal styles (hers sophisticated; mine haphazard), we share the same passion for color and texture and a deep appreciation for the bold and unexpected. We walk through fabric and clothing shops, eyes darting, touching everything, imagining with escalating excitement how that color would look with that—or that! We make it a point to visit pieces of exquisitely designed jewelry we know to be in certain shop cases. We don't need to own them—we're just glad to see them. We will frequently stare unabashedly, admiringly, at a woman wearing a particularly cheeky hat or stop dead in our tracks to get a look at a passerby's shoes whose design defies the limitations of the form. We collect and exchange eccentrically embroidered patches, decorative papers, one-of-a-kind buttons, quirky beads, and drop-dead-gorgeous fabric swatches, as well as elaborate stories of what we will make as soon as we have some time.

In a long conversation one day, when one of us (or both) was feeling a tad guilty, I suppose, for having gone over budget on some frivolous item that couldn't be lived without, we tried to understand what motivates our seemingly irrational fascination with ornamental details. Besides the simple fun of it, we decided, it is the need to see something wonderful in our immediate environment or on our own person—and, to give whoever is looking at us something wonderful to look at. That's it! To brighten an often difficult and dreary world. As a matter of fact, we concluded, we have a responsibility to beautify the world we inhabit by sporting personal ornament. To perk things up a bit.

Now, we may be rationalizing our behavior somewhat, but consider: the many and long-standing traditions of quilt makers who stitch colorful and captivating bedcoverings, which, quite frankly, only need serve a single, very practical purpose. Why do they do it? Consider too, after the amount of effort required to hand-weave skirts from the fibers of the raffia palm, why the Kuba people of Zaire then gild the lily with embroidery, appliqué, and dye. And was it really necessary to their survival for the women and children of the turn of the century to festoon themselves with yards of colorful silks tied around hair, waist, hat? What is the source of the decorative impulse?

Personal ornament is so ubiquitous in human cultures throughout time, one might begin to suspect that it is somehow essential to our well-being. At the very least, my friend and I would say, the embellishment of an object—often a mundane object—with texture, color, dimension brings that object to life, connects it to its maker or wearer, makes it reach out to touch the others in the world looking on. It works for the altruistic Pearly Kings and Queens of London. They cover themselves with flashy buttons to get attention, to make people sit up, take notice, and make a donation.

The Pearlies, my friend, and I would agree. Decoration connects us to each other.



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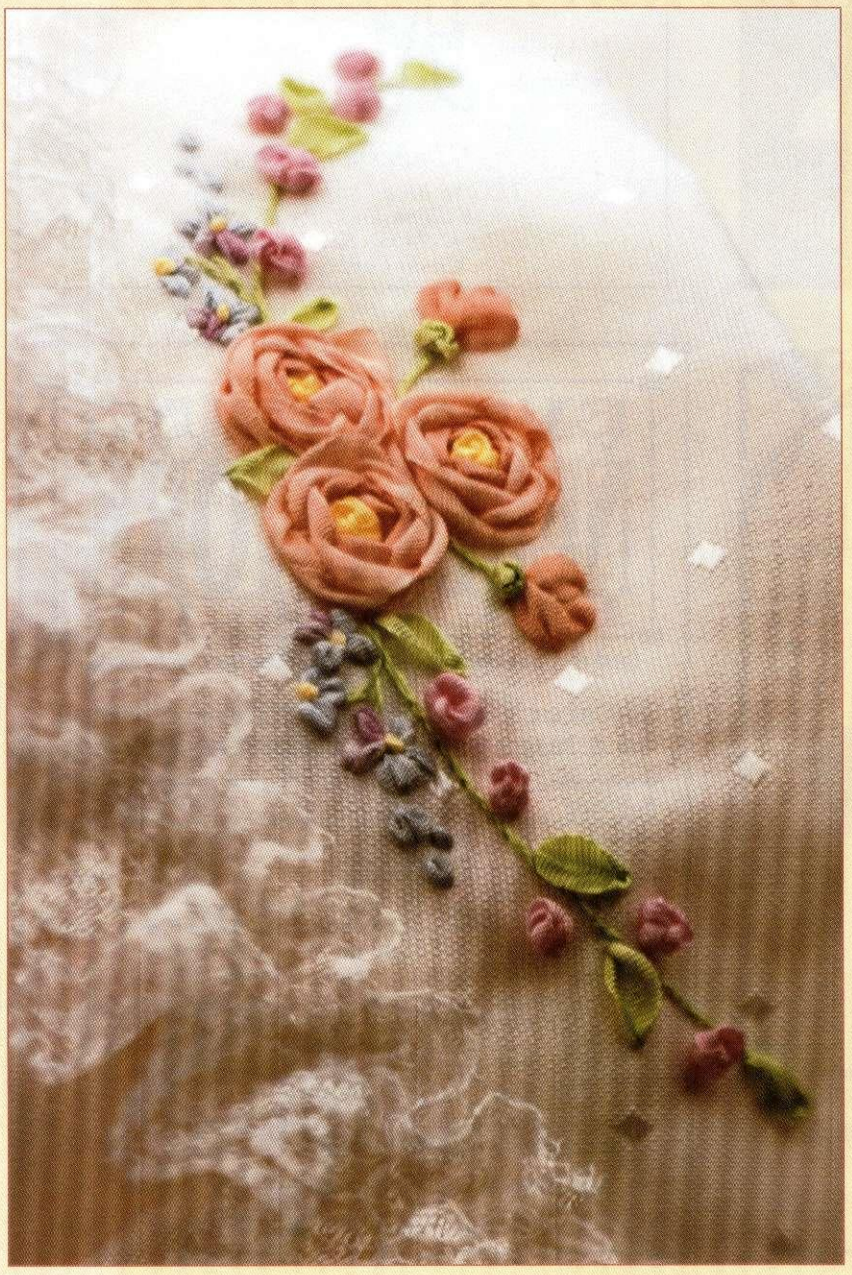
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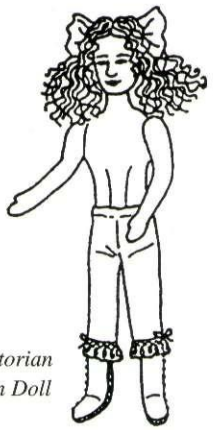
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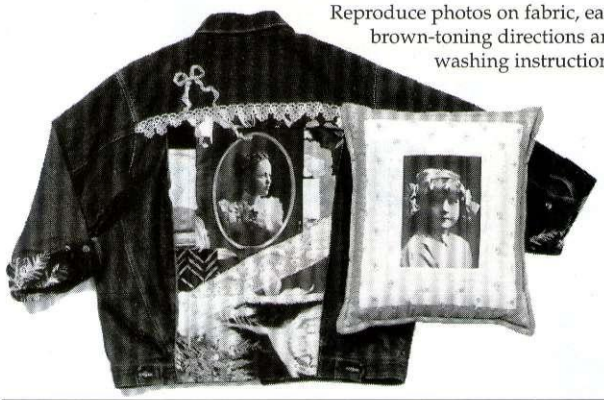
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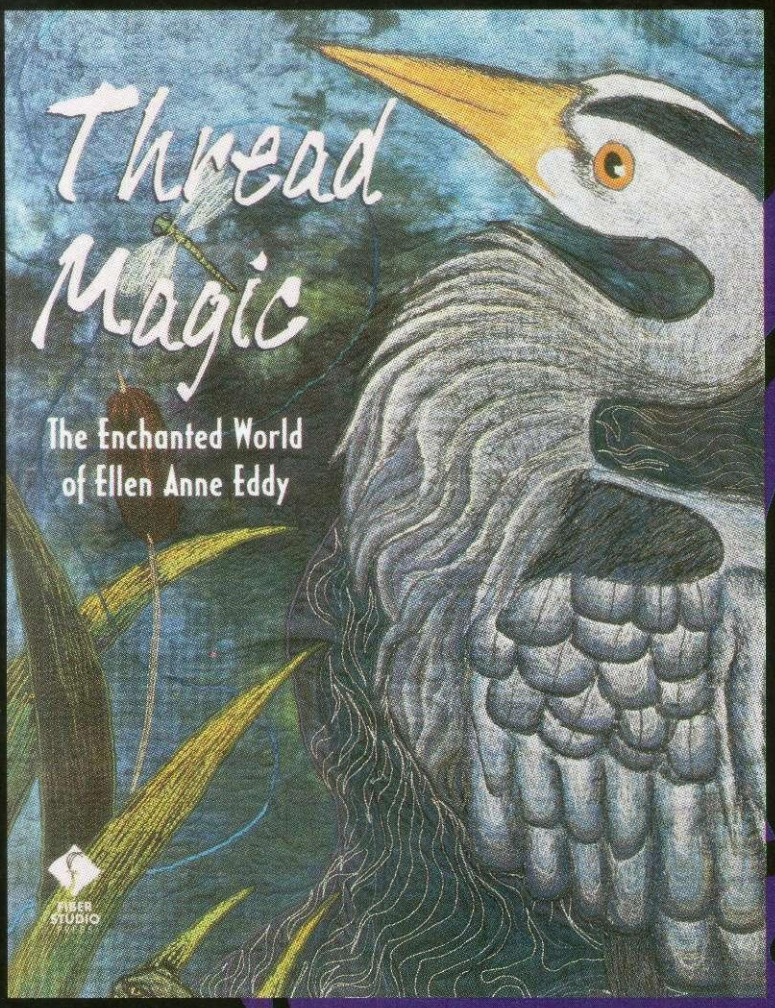
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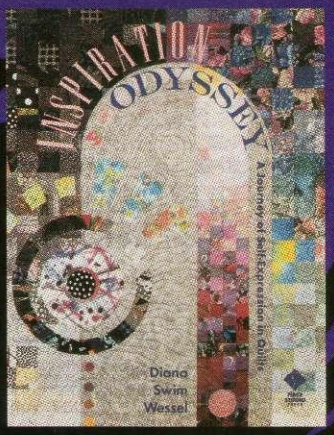
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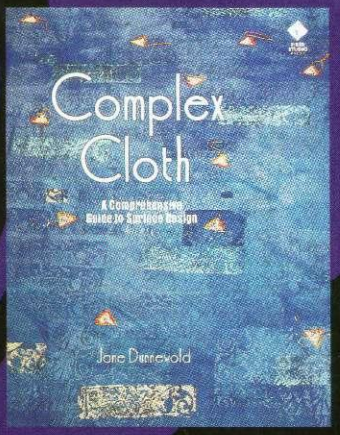
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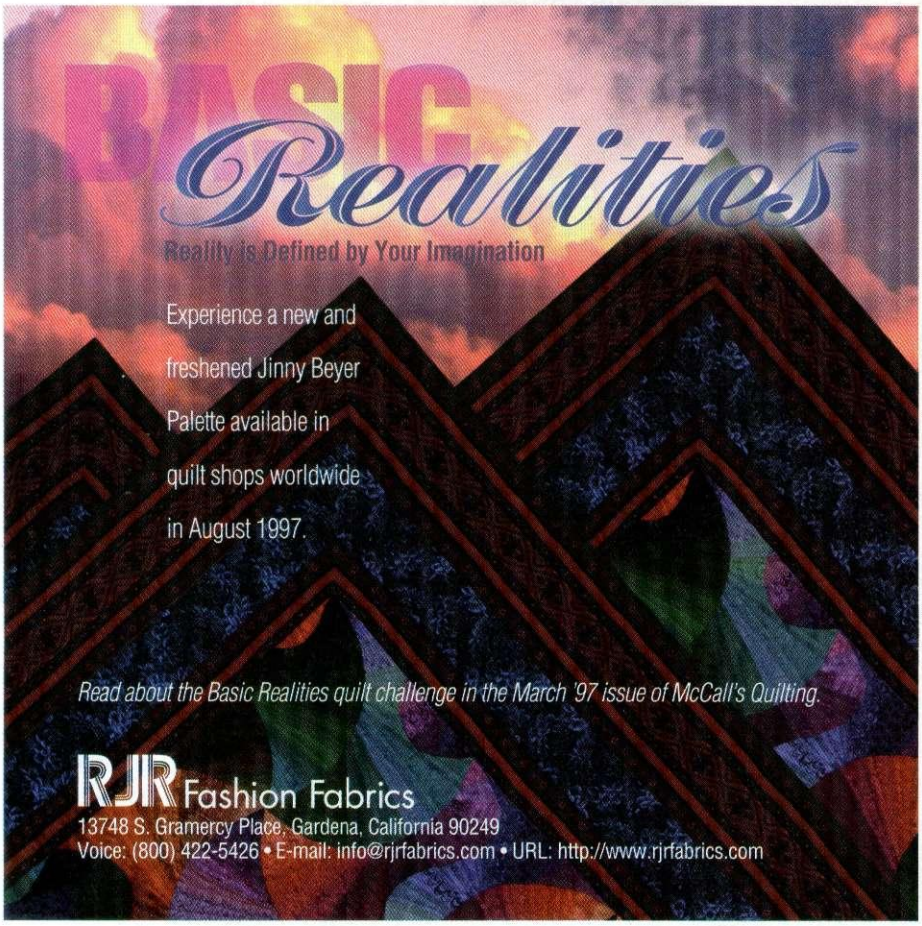
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Philena Moxley's Mark

I was delighted to see the article on my great-grandmother, Philena Moxley (January/February 1997). Although I've read previous publications of her story, this one seemed to be the most complete and accurate account, and quite informative.

Great-grandmother Philena is certainly one ancestor that caught my attention. She was involved in craft and handwork that is near and dear to my heart. I run a small business repairing traditional hand-hooked rugs and, through my research on Philena, I've been inspired to expand my business to include rug designs using her stamping-block patterns.

I make a pencil rubbing of the block, then enlarge it on a photocopier. I combine the patterns into a design and then trace it onto paper. With permanent marker, I trace the full design onto a netting material. I can then trace the design onto any type of backing for rug hooking.

I'm excited to offer great-grandma Philena's Victorian designs again. I'm sure she would be pleased to know that her blocks are back at work creating beauty and pleasure much as she used them more than 100 years ago.

Stephanie Krauss, Montpelier, Vermont

Differing Opinions

As I look through the March/April 1997 issue I see rag/scrap rugs, potholders, and a patchwork dog, which in my opinion are pure SCHLOCK. Hopefully you will do better next month. If not you will at least know why I haven't resubscribed.

Michele Buchanan

Albuquerque, New Mexico

I was not going to resubscribe, but this last issue was so very good, it changed my mind.

Florence Howe

Canaan, Vermont

Rags and Rugs

The March/April 1997 issue brought back memories of my mother's rag rugs, of sitting on the floor working on a rug while listening to "I Love a Mystery." Mother made "prodded" rugs, as her mother and grandmother had before her. We cut apart coarsely woven, cream-colored feed sacks with red and blue stripes. The prod was a straight clothespin with one end cut off and the other sharpened to a point. We cut wool rags in strips about 3 inches [7.6 cm] long and 1½ to 2 inches [3.8 to 5.0 cm] wide, punched a hole in the sack, and pushed a strip through. We punched another hole right next to the first and pushed the other end of the strip through that. We filled the entire surface of the sack this way, and then trimmed the rags to create a shag effect. About 3 inches of the sack edges were turned under and whip-stitched. We never used a pattern and we never used a frame, although I remember working the rug over an empty nail keg.

Evada Brown, Royal Oak, Michigan

On visits with some traditional weavers of northern New Mexico ("Scrap Traditions of New Mexico," March/April 1997), I learned the secret of the "plumpness" of the rag "yarns" and of the clarity of design. Rather than using the rags flat, in the "Anglo" manner, the best traditional weavers in this region turn strips into

In the next
PIECEWORK

Finger-Braided Bracelets

Clare Red and White Embroidery

Faith Ringgold's Story Quilts

Swedish Waves Mitten Pattern

The Tailor of Gloucester

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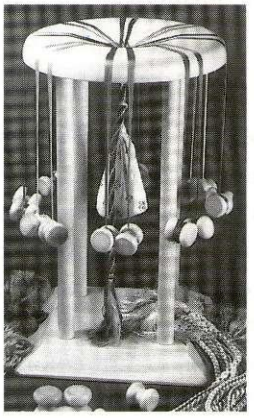
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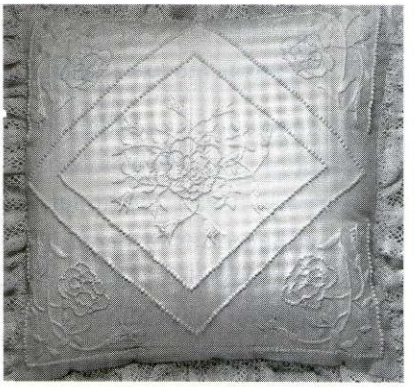
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yarns. The rags are sorted by color and joined into long strips, then handspun on a large, supported thigh spindle (the type known as a Navajo spindle). The rounded strips are not crushed when the weft is pounded into place on the loom. Because of the twisting, the fuzzies resulting from tearing the strips lie in short, diagonal lines and do not alter the clarity of the color or the design. I was amazed at the difference that results from such a simple process.

Priscilla A. Gibson-Roberts
Cedaredge, Colorado

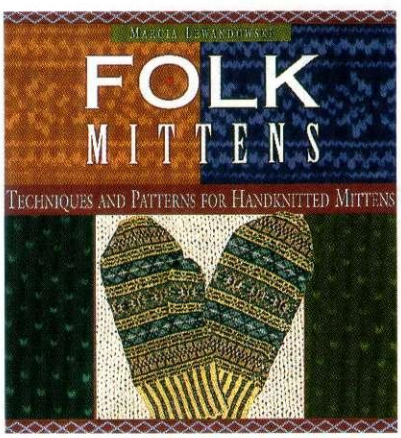
Doubting Thomases

As a graduate student in English, some of my recent work has included studies of nineteenth-century women's writing about needlework. In "A Stitch" (March/April 1997), Linda Ligon notes that Thomas Gray wrote "Song of a Shirt." Thomas Gray was the author of "Elegy in a Country Church-Yard" (1751) and other poems, but not "Song of the Shirt." This enormously popular poem was written by Thomas Hood and published by *Punch* in 1843. Hood was a friend to Mary Lamb, who also wrote passionately, and from experience, about the economic hardships of professional needleworkers. Hood's verse description of the poverty and pain these women endured caused widespread, but regrettably ineffective and short-lived, outcry against exploitation of needlewomen. The poem is reprinted in full in Christina Walkley's *The Ghost in the Looking Glass: The Victorian Seamstress* (London: Peter Owen, 1981).

Jacqueline M. Chambers
Columbia, Missouri

Just wanted you to know that *I* found *twenty-three* palindromes!

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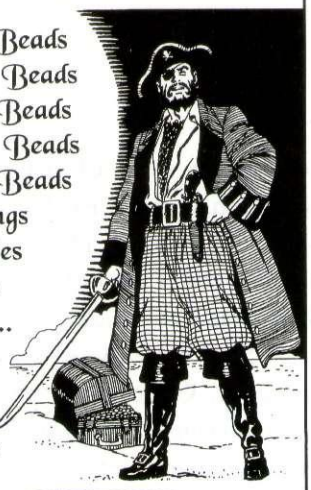
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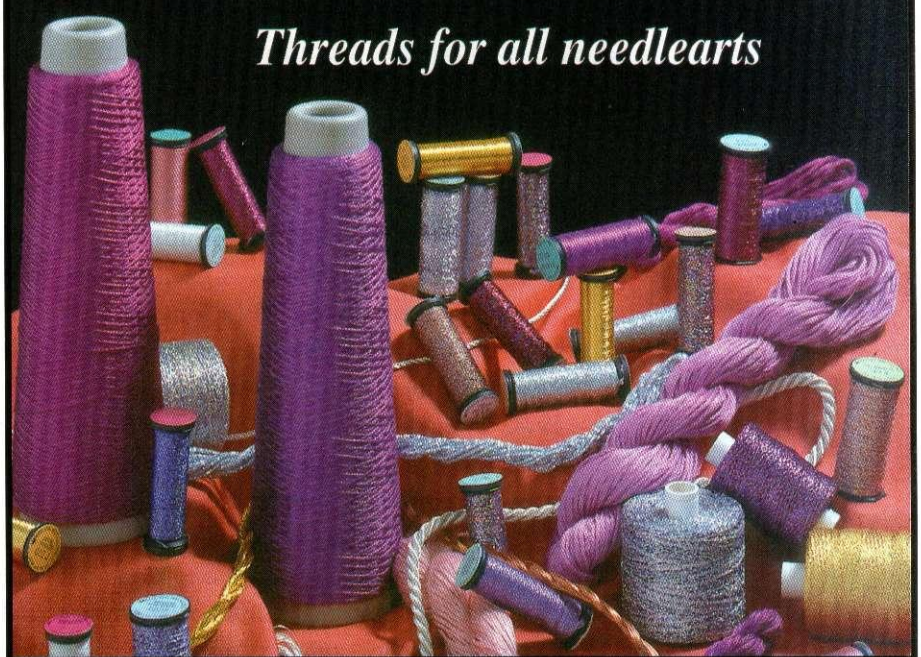
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A PLACE TO COME TO

Lynda McDaniel

The Folk Art Center, Asheville, North Carolina

Through the forests and mountains, coves and valleys of the Blue Ridge Mountains, I set out along the Blue Ridge Parkway for the Folk Art Center in Asheville, North Carolina. Driving through such a setting, it seemed only natural to expect a large log cabin filled with crafts worthy of the Southern Highland Craft Guild, which has made its headquarters there since 1980.

The Folk Art Center, Asheville, North Carolina.

Photograph courtesy of the Folk Art Center.



What I found, however, was 30,500 square feet (2,840 m^2) of light and space, talent and texture, at once both museum and monument to the traditional and contemporary arts of weaving, quilting, pottery, basket making, paper making, glassblowing, jewelry making, woodworking, blacksmithing, and metalsmithing.

I should have known. The Southern Highland Craft Guild has a long creative history of setting milestones in the American craft movement. It was founded in 1930 by a group out of Who's Who in American craft, people who dedicated their lives to promoting indigenous crafts from the nine southern Appalachian states.

Frances Goodrich was among them—a Presbyterian missionary and social worker from Ohio who came to North Carolina in 1895 with heart and mind open to ways of helping the economically impoverished area. She soon discovered that although the people were in need of many temporal things, they had much to share, notably a forty-year-old woven Double Bowknot coverlet presented to her by a neighbor who had heard of Goodrich's interest in old ways. Struck by the weaving's quality and integrity, Goodrich began her life's work of fostering regional handcrafts and in turn saving many crafts from extinction.

Goodrich organized a group of women to card, spin, dye, and weave wool and cotton coverlets for sale by mail order; she paid them on a piecework basis. By 1908, Allanstand Cottage Industries had a permanent showroom in Asheville, and in 1931, upon her retirement, Goodrich donated it to the guild. Today, Allanstand Craft Shop occupies 3,000 square feet (279 m^2) on the first level of the Folk Art Center, and enjoys the distinction of being America's oldest continuously operated craft shop.

The guild also spearheaded the revival of craft fairs in America, hosting its first in 1948 across the Great Smoky Mountains in Gatlinburg, Tennessee. This July and October in downtown Asheville, the Craft Fair of the Southern Highlands celebrates its fiftieth anniversary with exhibits by 150 traditional and contemporary craftspeople, demonstrations, special appearances by demonstrators from the 1948 fair, and regional music and entertainment.

Throughout the year, in the Main Gallery of the center's second-level exhibition spaces, craft exhibitions are installed for two to three months. The Annual Member's Exhibition, for example, showcases virtually all craft media, made by many of the guild's 700 members. At least once a year, selections from the permanent 2,000-piece collection are featured. The



Quilters at the Craft Fair of the Southern Highlands of 1953. The fair will celebrate its fiftieth year this July and October.

Photograph courtesy of the Folk Art Center.

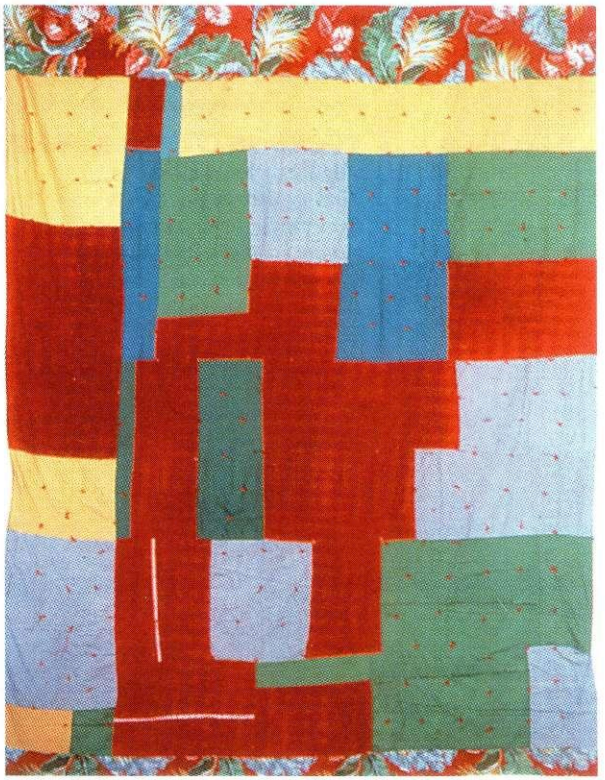
holdings, which date from the turn of the century to the present, include baskets, woodcarvings, pottery, metalwork, and at least 250 textiles, such as quilts, coverlets, even some cow blankets in different colors and sizes. The smaller Focus Gallery spotlights the work of two members with a new show every eight weeks. Classes, members' exhibitions, national juried shows, demonstrations, and lectures also support the guild's commitment to education.

Standing by the front doors, I listened to the comments of just a few of the center's 300,000 visitors each year. "This is wonderful," one said. "I had no idea," said another. "Honey, can we spend a little more time here?" someone asked.

That is the magic of the place. Even without knowing anything about the center's history, or the years of dedicated effort behind it, a visitor can sense that something special is going on here. Regrettably, crafts have been, and sometimes still are, shortchanged in our culture, the term defined too loosely. But not here. So it seems fitting that we are unprepared for the Folk Art Center's grand scale and impressive contents. Wonder, after all, is exactly what this place is about.

The fiftieth annual Craft Fair of the Southern Highlands will be held from 10 a.m. to 6 p.m. at the Asheville Civic Center, July 17–July 20 and October 16–19. The Folk Art Center is located at Milepost 382 on the Blue Ridge Parkway, 10 minutes from downtown Asheville. It is open daily, 9 a.m. to 6 p.m. from April through December; 9 a.m. to 5 p.m. from January through March. For exhibition schedules and more information, contact the Southern Highland Craft Guild, PO Box 9545, Asheville, NC 28815. (704) 298-7928. Allanstand Craft Shop is one of four guild shops; the others are in Asheville and Blowing Rock, North Carolina, and in Gatlinburg, Tennessee. ❖

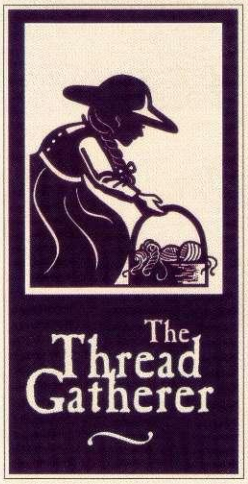
About the Author. *Lynda McDaniel is a freelance writer in Asheville, North Carolina.*



***Strip Variation Quilt*, by Mozell Benson, 1991, from a recent exhibition at the Folk Art Center.**

Photograph courtesy of the Folk Art Center.

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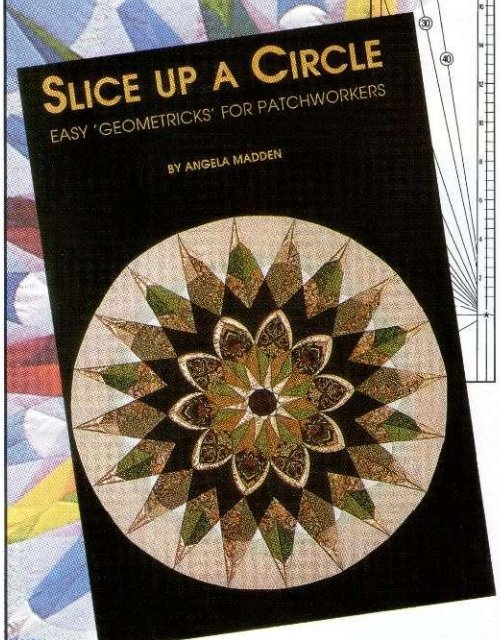
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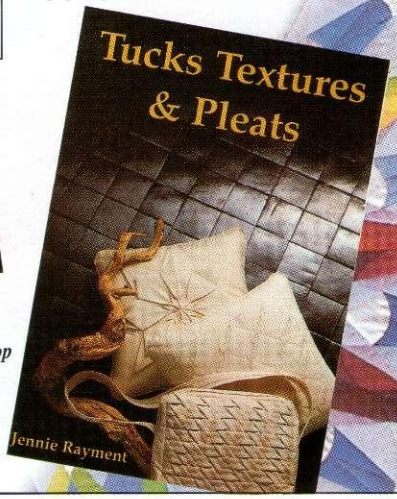
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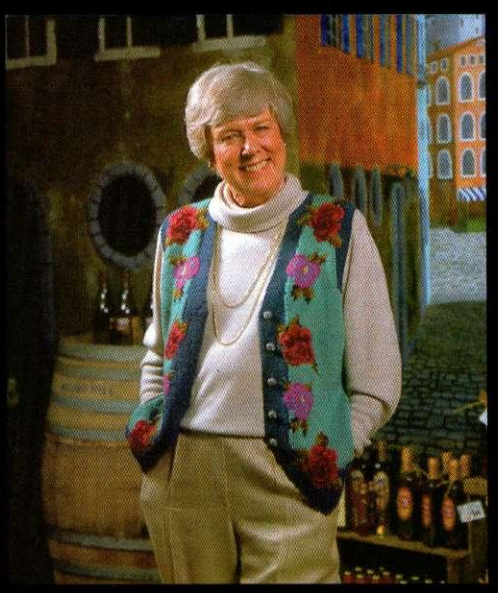
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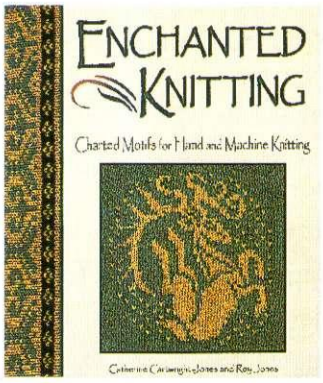


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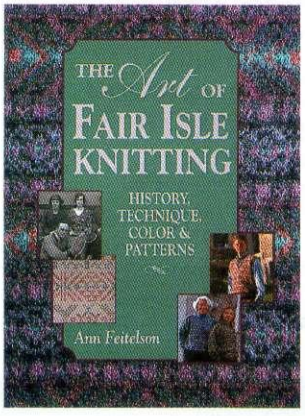
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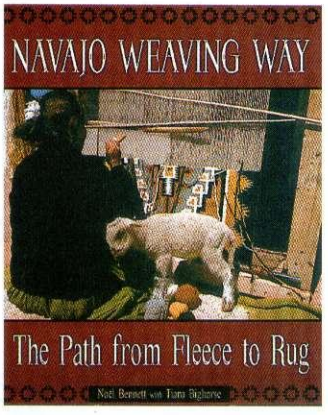


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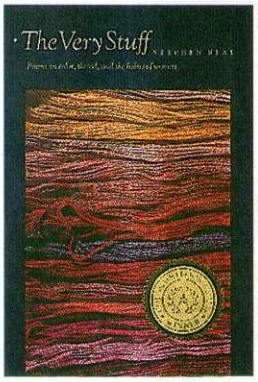
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Stephen Beal

Interweave is pleased as punch! *The Very Stuff* has just been named 1997 Poetry Winner by the Colorado Center for the Book. Judges for the award were Colorado librarians, who commented, "*The Very Stuff* is not just good poetry. It is exceptional poetry. The subject of this collection, color, is almost startling in its seeming simplicity and originality." Among other judges' comments: "I see the world completely differently after reading these poems—the sky, the trees, the postcard I have of a kimono stitched by a Japanese artist. I want to watch every old movie he conjures up with color. . . ." Get a copy of *The Very Stuff* and have some fun with color, thread, and words.

6 × 9, paperbound, 104 pages, color legends. #676—$14.95

New!

Navajo Weaving Way
The Path from Fleece to Rug

Noël Bennett with Tiana Bighorse

The authoritative text on Navajo rug making as taught to Noël Bennett by Tiana Bighorse, this new book preserves the mystery and wisdom of Navajo weaving traditions while honoring the people's culture. *Navajo Weaving Way* is a compilation of three of Bennett's out-of-print books augmented with all-new chapters on spinning, carding, and dyeing. Throughout, in direct quotations and in images by acclaimed photographer John Running, the book reflects the strong presence of Navajo women.

Navajo Weaving Way speaks to the beginning weaver and the more experienced, moving step-by-step through the making of a simple sampler, introducing techniques for a more advanced sampler, and presenting complex joins and designs. Rounding out this compendium are graphs for several full-size rugs, line drawings depicting specific techniques, and instructions for making a Navajo loom.

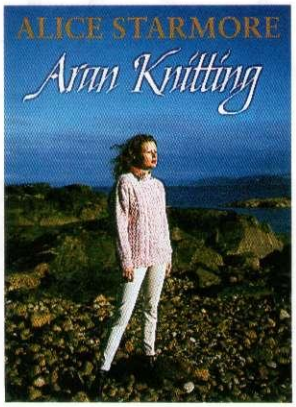
8 × 10, paperbound, 160 pages, b&w photos and line drawings. #695—$19.95

Find these books at your favorite craft source, or call Unicorn Books and Crafts at 800-289-9276, Dept. IWPP.

New!

Aran Knitting

Alice Starmore



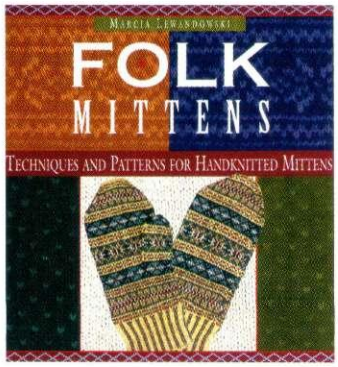
This significant new book presents a complete Alice Starmore workshop in Aran knitting. Step-by-step instructions, photos, and drawings lead readers through 60 charted patterns that progress from the basic concept of using a cable needle to the myriad variations of Aran technique. To develop readers' creativity, Starmore then leads them through the design of a traditional Aran sweater. Full instructions and charted patterns for 14 original Alice Starmore designs include her own interpretations of Celtic knotwork. With the last-minute addition of previously-unpublished historical information just discovered by Starmore, and photos taken on location in the Aran Islands and County Clare, *Aran Knitting* is a real eye-opener on all the facets of this enduring style.

8¾ × 12, hardbound, 176 pages, color photos throughout. #723—$39.95

Available in September!

Folk Mittens

Marcia Lewandowski

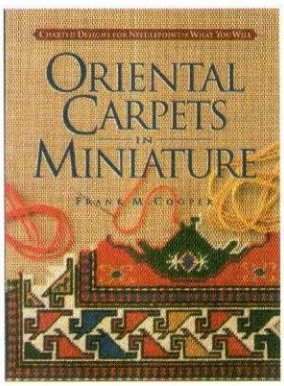


Here's an international mitten mall, just in time for holiday knitting. Choose from Bohus Stickning mittens adapted from the yoke of a Bohus sweater (three purples and off-white), geometrically patterned black and white Greek mittens, and multicolored Andean mittens with animal motifs.

All in all, there are 38 mitten patterns in this companion to the Interweave Press best-seller *Folk Socks*, including mittens from Austria, Kashmir, and colonial New England. All patterns are fully presented in color graphs. Other technical coverage includes gauge, washing and felting, casting on, plait edging, ribbed and unribbed cuffs, and a long section on thumbs, including four types of gores.

Make lots of people happy this winter. Give them mittens from the book. Give them the book itself. Either way, they're *Folk Mittens* winners.

8½ × 9, paperbound, 120 pages, color photos and graphs. #694—$18.95



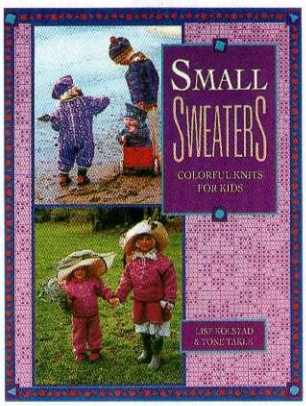
Oriental Carpets in Miniature

Charted Designs for Needlepoint or What You Will

Frank M. Cooper

Twenty-four miniature rugs, photographed in color and charted in black and white, provide needlecrafters with a variety of options beyond the needlepoint in which author Cooper originally created them. The sky's the limit (and the floor is not necessarily the destination), when creative minds start working with these finely-crafted designs.

7 × 9¼, paperbound, 120 pages, color photos, maps, and illustrations; b&w charts. #657—$19.95



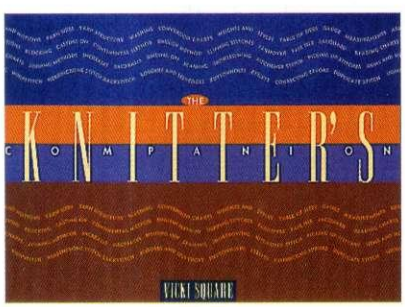
Small Sweaters

Colorful Knits for Kids

Lise Kolstad & Tone Takle

People lucky enough to have children to knit for will delight in *Small Sweaters*. Authored by Lise Kolstad and Tone Takle, the topnotch Norwegian designers who have also written Interweave's *Sweaters* and *More Sweaters*, this new collection offers over 50 garments, including sweaters, coats, hats, leggings, mittens, and socks, in sizes ranging from newborn to 12 years. When it comes to *Small Sweaters*, we think you'll have as much fun knitting the garments as your children will have wearing them.

8½ × 11, paperbound, 144 pages, color photos throughout. #687—$21.95



The Knitter's Companion

Vicki Square

Don't know how to do it? Forget how to do it? Need a new way to do it? Turn to *The Knitter's Companion*, the handy spiral-bound notebook that stays open while you knit. Measuring just 7 × 5 inches, the book fits in your totebag so you're never without clear illustrated diagrams for dozens of knitting techniques, including casting on, binding off, increasing, decreasing, correcting mistakes, making buttonholes, and sewing seams and hems. The book also offers invaluable tables of body measurements, yarn estimates, conversions, and more.

7 × 5, spiralbound, 112 pages, 100 b&w technique illustrations. #671—$17.95

Find these books at your favorite craft source, or call Unicorn Books and Crafts at 800-289-9276, Dept. IWPP.

RIBBONS ALL THE RAGE

by Madelyn Shaw





"SPRING is pre-eminently the season for ribbons," proclaimed *The American Silk Journal* in February 1900. This may have been wishful thinking. The *Journal* was the official trade publication of the American Silk Association and numbered manufacturers and importers of ribbons among its subscribers. Its writers, however, did everything in their power to encourage the use of ribbons in fashionable headgear and other attire. Sales of ribbons to the garment and millinery trades and to individuals who wished to update last season's styles were vital factors in the health and profitability of the ribbon industry.

LES CHAPEAUX

During the first decades of the twentieth century, a woman's hat was the most important finishing touch to her ensemble. Before 1910, fashionable women wore large-brimmed hats trimmed with quantities of feathers, flowers, ribbons, or net perched atop their puffed and rolled hair, which visually balanced the width of their skirts. Trimmings were used lavishly both on the crowns and under the brims of most hats. The straight, less voluminous silhouettes and hairstyles of the teens called for somewhat smaller turbans and toques accented with a single ornament—usually a tall wired bow or long, narrow feathers that jutted up or out from the crown of the hat.

The Millinery Trade Review—one of several millinery journals to arise in New York about 1902—carried a monthly column

by a young man named Ora Cné in which he presented his designs for new trimmings for hats and headdresses. One column contained instructions for eighteen bows, including those he named the Pineapple, the Battle Axe, the Head of Wheat, and the Mosquito. Cné and his column were so influential that by 1914 he was making several lecture circuits a year, charging department stores and wholesale millinery houses $50 a day to teach color harmony, bow making, and sales techniques.

Garments, Too

An Edwardian woman's hat was not the only article adorned by ribbons. Ribbons were used to add visual accents or contrast to garments, too. Satin or velvet ribbons stitched in rows or patterns on skirts, bodices, and sleeves brought texture and luster to matte fabrics such as wool crepes or silk chiffons. Crisp taffeta ribbons inserted between bands of lace or sheer fabrics gave body to soft summer frocks, causing skirts to swirl, not cling.

Manufacturers kept abreast of the latest Parisian modes to help them anticipate demand. The Dolly Varden styles of 1902 and 1912 and the Directoire-revival fashions of 1908–1910, which called for enormous quantities of ribbon and sashes, were particularly lucrative for the ribbon industry.

Fashion also dictated whether in a particular season ribbons would be soft or crisp, plain or fancy. Glacé, tinsel-edged, ombré, brocade, grosgrain, moiré, fancies, luster, ciré, reversibles, panne, chiné, gauze, and changeable were only some of the popular ribbon varieties. Black mourning ribbons were also subject to fashion's whims, and new "fancies" appeared on the market regularly.

Novelties and Accessories

The ribbon departments of department stores sold not only yard goods, but made-up novelties, such as large bows to decorate the neckline of plain dresses, heavy ribbon belts with fancy buckles, shirred ribbon garters, and pleated ribbon



ABOVE: A model from the Maison Rouff in Paris—a ribbon manufacturer's dream come true. Her dress is shirred ribbon over organdy, ribbon roses and streamers adorn her hat, and a ribbon sash encircles her waist. From *The American Silk Journal*, September 1908.

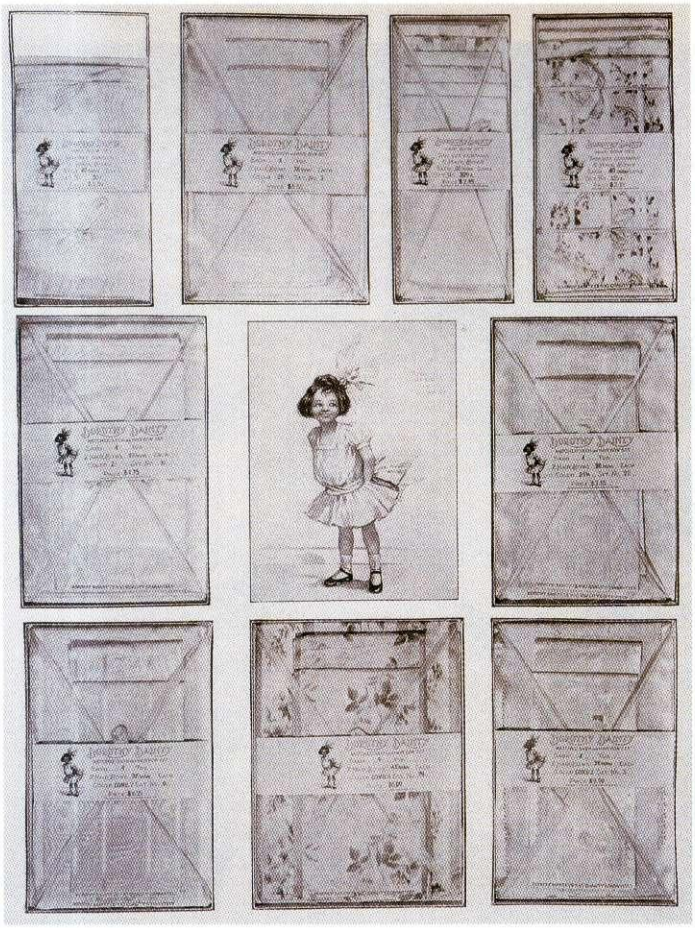
Photograph by Irving Solero. Courtesy of the Special Collections Library, Fashion Institute of Technology.

OPPOSITE TOP: Warp-printed ribbons like this one were worn on hats and garments between 1900 and 1920. From a 1917 sample book.

Photograph by Irving Solero. Courtesy of the Textile Collection of the Museum at Fashion Institute of Technology.

OPPOSITE BOTTOM : A "Dorothy Dainty Debutante," from *The American Silk Journal*, September 1908. Dorothy Dainty ribbon sets were introduced in late 1907 by Smith & Kaufmann.

Photograph by Irving Solero. Courtesy of the Special Collections Library, Fashion Institute of Technology.



Dorothy Dainty herself, surrounded by boxed sets of hair and sash ribbons. From *The American Silk Journal*, February 1908.

Photograph by Irving Solero. Courtesy of the Special Collections Library, Fashion Institute of Technology.

neckbands trimmed with lace frills. Ribbon belt and collar sets were considered particularly "nobby" (chic) in 1903. Ribbon flower ornaments were popular until well into the 1920s. Wreaths or sprays adorned the hair, nosegays decorated lapels or necklines, and clusters of ribbon blooms were often nestled around or under the crowns of picture hats. The DuBarry, an evening coiffure decoration made from a ribbon braid joining two ribbon roses, was very popular with the "younger women" in New York in 1902, according to the August issue of *The American Silk Journal.*

Ribbon departments also sold a wide variety of sashes and girdles. Sashes were wrapped around the waistline, sometimes ending in a large bow, with streamer ends left flowing down the skirt. Girdles were generally made from wide shirred, pleated, or draped ribbon, sewn onto buckram or heavy grosgrain belting, which closed with hooks and eyes.

Holidays were particularly good selling periods for gift novelties that were not intended to be worn, such as ruched ribbon picture frames and decorative bags for traveling or use in the boudoir. The staff of the store's ribbon department might also make up bows or novelties to order from stock ribbon chosen by a customer. Christmas packages required "tying-up ribbons" in holly or teddy bear designs. Florists kept plain silk ribbons on hand for decorating their work, but also purchased special bows from a wholesaler or retail ribbon department.

Ribbons for Children

Children were another important market for the ribbon manufacturer. Babies of both genders wore long white dresses and bonnets trimmed with narrow satin ribbons in pastel colors. Their bedding was festooned with bows and ruffles and ties. Grosgrain ribbons edged little boys' sailor suits and circled the crowns of their hats.

Ribbon was truly essential, however, to the adornment of little girls. Enormous hair bows weighted down small heads, and sashes with equally enormous bows were tied around tiny waists. In 1907, the American ribbon company Smith & Kaufman became the first company to market sets of precut and packaged hair ribbons. Mothers could buy matched sets of two Dorothy Dainty bows and a sash, or an assortment of six ribbons, for $1.90 to $10.75 per package.

The 1920s fashions of bobbed hair, tailored hats, sportswear, and Coco Chanel's little black dress led to a reduction in the use of ribbons. Close-fitting millinery required only a band and perhaps a flat bow or cockade; no longer the 8 to 10 yards (7.3 to 9.1 m) of fancy ribbon on a single hat or in a single bow. Women's new freedom to participate in sports led to the simplification of clothing and trimmings. Ribbon manufacturers turned to new fibers and manufacturing techniques—or went out of business. Only in the past few years have the art and craft of silk ribbonwork again become popular. ❖

About the Author. *Madelyn Shaw is a costume and textile historian with a particular interest in the American fashion industries. She teaches in the Cooper-Hewitt/Parsons School of Design Masters Program in American Decorative Arts at the Smithsonian Institution and works at The Textile Museum in Washington, D.C.*

TREASURES FROM THE ATTIC



A 1920s Hat

I've heard it so many times: "I've always loved ribbon." It's like music to my ears. Ribbon is a thread back to childhood, a time of fancy party dresses, multicolored hair ribbons, and presents made spectacular with big satin bows. Many people remember a family member (mother, aunt, or grandmother) who created this work. Others recall doing it themselves earlier this century. Sometimes the memory is fond; sometimes it's tinged with regret—that the knowledge has slipped away and the treasures are long gone. The lucky ones have saved and cherished their ribbons, buttons, bits of lace, sachets, and lingerie bags, christening gowns and baby bonnets. For those without a family, they've made one up by haunting garage sales, flea markets, and antique shows, collecting their "heirlooms" and bringing them for me to see.

Sometimes, I only hear about a special treasure. It arouses my imagination nonetheless. Who could forget a student's description of "an ivory dress with blue and pink roses, and a sash wrapped around the waist like a piece of music?"

The museum collections I have explored over the past fifteen years were not the source of the bulk of the vintage flower work I have seen. That work has been brought to my classes from private collections. Much of the ribbon work is small and intimate. It can be framed or made into sachets or pillows. Vintage hats adorn "boudoirs." The old ribbon-work pieces, found tucked away, find new homes within the family. There is always someone who wants and will appreciate a cluster of velvet pansies or a spray of silk-petaled rosebuds. They are simply too beautiful to resist. There is a universal love of flowers that cuts across the ages. They are never out of style. They never lose their allure.

—adapted from
The Artful Ribbon, by Candace Kling

Treasures like this circa 1920s hat frequently turn up in attics, the collections of town historical societies, vintage clothing shops, flea markets, and tag sales. PIECEWORK discovered this dress hat in a small museum collection. Curious to know more about it, we asked ribbon artist and designer Candace Kling to decipher the techniques used to make the bold fabric embellishments. Inspired by the hat's design and construction, she also created for us a straw summer bonnet blooming with silk ribbon flowers (pages 22–23). ❖



Our editors discovered this hand-stitched crepe silk dress hat in a museum collection, and although nothing is known about its maker, owner, or history, there is much to learn from the object itself. The three ruched flowers on the crown and the folded leaves on the brim are silk; around the gray velveteen flower centers are clusters of stamens. The brim border and lining are pink and gray taffeta.

Courtesy of the Estes Park Area Historical Museum, Estes Park, Colorado. Gift of Mrs. Lou Canaly. Photographs by Joe Coca.



Silk-Flower Summer Bonnet to Make

DESIGNED BY CANDACE KLING



A RUFFLING TECHNIQUE popular at the turn of the century shapes the petals of the silk flowers that adorn this hat.

MATERIALS

45-inch (114.3-cm) light- to medium-weight fabric, 1/4 yard (22.9 cm) each of 3 colors for the flowers and 1/2 yard (45.7 cm) of 1 color for the leaves. (Candace used douppioni silk fabric.)
1½-inch (3.8-cm) velvet ribbon, 1/2 yard (45.7 cm)
Stamens, about 180
Sewing thread to match your fabric
Crinoline or lightweight buckram, 1/4 yard (22.9 cm)
Long darning needle, size 7
Polyester fiber stuffing, about 1 ounce (28 g)
Straw hat
Sewing thread to match the hat

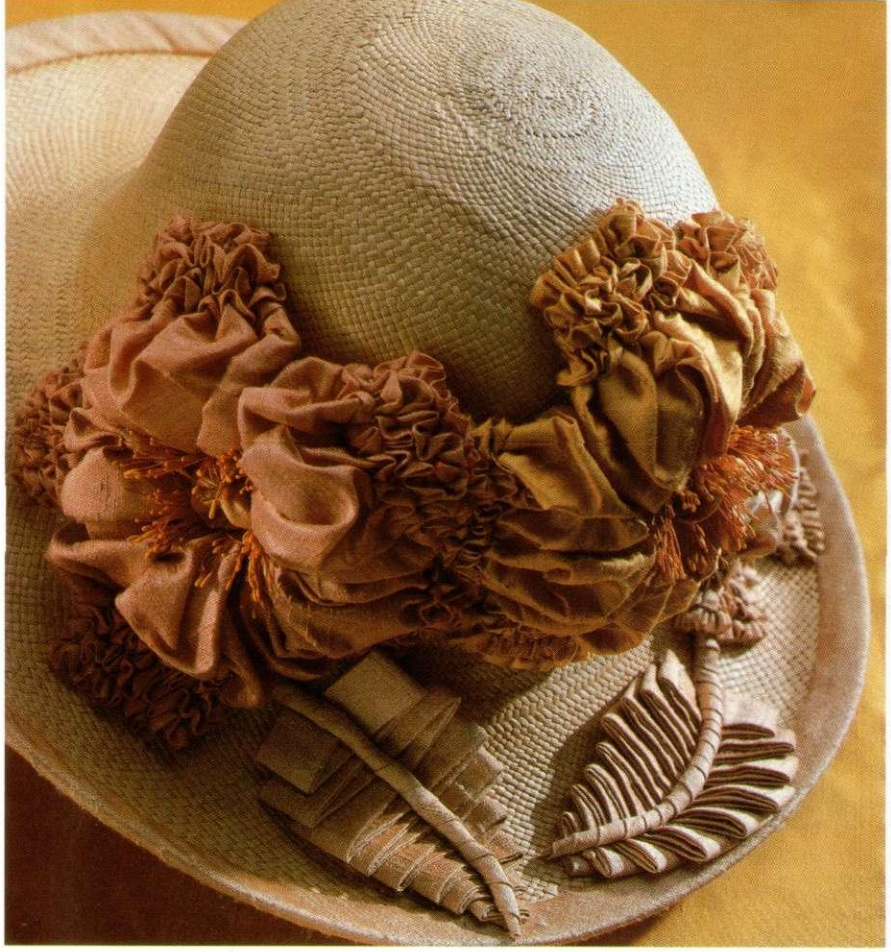
RUFFLE-EDGED FLOWER

Cut 5 rectangles of fabric, each 8½ inches (21.6 cm) wide (across the grain) and 6½ inches (16.5 cm) long (with the grain). Thread your sewing machine with matching thread. Set a long stitch length (about 6 stitches per inch [2.5 cm]) and loosen the upper thread tension slightly. Back-stitch at the beginning of each row of stitching.

With the wrong side of the fabric facing up, fold 1/2 inch (1.3 cm) of one of the long edges to the wrong side. Stitch 1/4 inch (6 mm) from the folded edge (Figure 1). Open the fabric and fold it 1/2 inch (1.3 cm) from the first line of stitching. Stitch 1/4 inch (6 mm) from the folded edge (Figure 2). Repeat until there are 4 stitched folds.

Gather the four bobbin threads and draw them up simultaneously, making ruffles of the stitched tucks (Figure 3). Continue until the ruffled portion of the petal measures 2 inches (5.1 cm) across. Fasten off each row of stitching. Make 5 petals for each flower.

Cut a circle of crinoline 6 inches (15.2 cm) in diameter. Mark the center of the circle and space 5 marks equally around the perimeter. Place the ruffled end of the petal so that the outermost ruffle is even with the edge of the circle and the raw edge turned under. Point the opposite end toward the center. Center the ruffle on one of the perimeter marks. Tack the ruffled fabric to the edge of the circle, making stitches in the folds of the fabric where they will not show. Tack the remaining petals evenly around the circle.



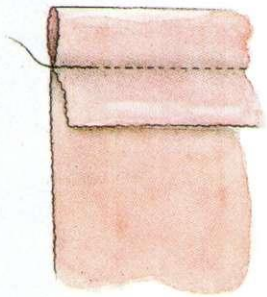


Figure 1

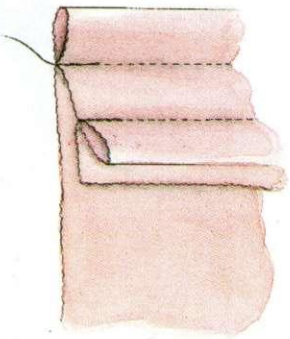


Figure 2

Fold the inside edge of each petal into 4 to 5 large knife pleats. Tack the pleats to the center of the crinoline. Overlap adjacent petals at the sides. Stuff each petal very lightly with polyester stuffing between the unruffled fabric and the crinoline.

Arrange about 60 stamens like the spokes of a wheel and tack them to a circle of crinoline 1/2 inch (1.3 cm) in diameter. Tack the crinoline and stamens to the center of the flower. Tie a knot at one end of the velvet ribbon, pushing the knot toward the end as you pull it tight. Cut the ribbon tails close to the knot. Tack the knot to the center of the flower with raw edges under, so that the knot covers the stamens where they are tacked to the crinoline. Trim the excess crinoline from behind the flower.

Folded Leaves

Cut a strip of fabric 2½ × 36 inches (6.4 × 91.4 cm). Fold the fabric in half lengthwise and press. Open the fabric, fold both long edges to the inside, fold the strip again on the first fold line, and press. Using the leaf template as a guide, fold the fabric strip back and forth with the folded-under edges facing the tip of the leaf. Pin, then stitch the layers of fabric together through the middle of the leaf.

Cut a bias strip of fabric 1½ × 18 inches (3.8 × 45.7 cm). Fold the strip in half lengthwise and press. Beginning at one end of the strip, fold a small wedge at the end of the strip (Figure 4). Make 2 more tight folds, then roll the strip into a tight spiral tube with the folded edge of the strip facing toward the tip. Tack the spiral stem over the center of the leaf so that the tip of the stem protrudes 1/4 inch (6 mm) past the tip of the leaf, covering the beginning and end of the leaf.

Arrange the flowers and leaves on the hat. Tack them in place. ❖

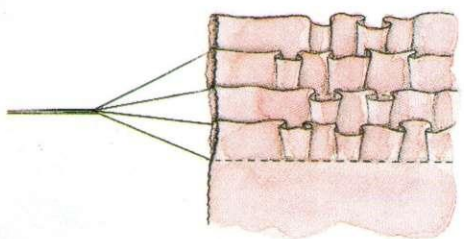


Figure 3

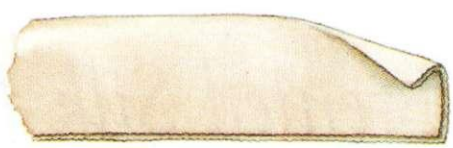
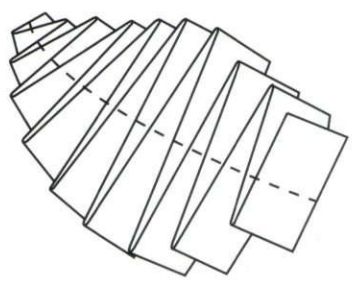


Figure 4



Leaf Template. Enlarge to 200%.
(May be photocopied for personal use.)

About the Author. *Candace Kling is a designer, teacher, textile historian, and artist with a passion for ribbonwork and fabric embellishments. She is the author of* The Artful Ribbon *(Lafayette, California: C&T, 1996)* *(see page 69).*



Scented Silk Ribbon Sachets to Make

DESIGNED BY CANDACE KLING

WRAPPED AND BERIBBONED like gifts, perfumed silk ribbon sachets delight all the senses. Vintage sachets from the 1920s, shown at top, were models for Candace Kling's new sachets, bottom. Candace used polyester satin ribbon for the sachets and dyed silk ribbon for the embellishments.

THREE-TIERED SACHET

Cut the 2-inch (5.1-cm) pale lemon ribbon in half crosswise. Fold one piece of ribbon in half crosswise, right sides together. Machine-stitch the raw edges together with a 1/4-inch (6-mm) seam. Turn the ribbon right side out and press the folded seam flat. Whip-stitch the selvedges together along one side. Lightly fill the sachet and whip-stitch the open side. Make two more sachets.

Wrap the sachets together crosswise and lengthwise with 2 pieces of 1/4-inch (6-mm) ribbon. Tack the ends together at center top.

Make 2 five-petaled flowers, 3 four-petaled flowers, and 4 leaves. Assemble the flowers and leaves in a cluster on a piece of crinoline and stitch them in place, hiding the stitches in the folds of the ribbon. Clip the excess crinoline close to the stitches. Tack 6 to 8 tails, trimmed on the diagonal, made from 1/4-inch (6-mm) ribbon over the raw ends of the wrapping ribbons. Tack the flower cluster over the raw ends of the tails.

MATERIALS

THREE-TIERED SACHET: 1/4-inch (6-mm) satin ribbon, 1⅓ yards (1.2 m) pale peach; 3/8-inch (10-mm) satin ribbon, 12 inches (30.5 cm) peach; 5/8-inch (16-mm) rayon hem tape, 10 inches (25.4 cm) green; 2-inch (5.1-cm) satin ribbon, 20 inches (50.8 cm) pale lemon and 10 inches (25.4 cm) ivory; stamens, about 40 orange; #10 seed beads, 3 yellow

SQUARE SACHET: 1/4-inch (6-mm) satin ribbon, 2 yards (1.8 m) each yellow and lemon; 2-inch (5.1-cm) satin ribbon, 8 inches (20.3 cm) each pink and peach

Crinoline or lightweight buckram, 1 piece about 8 inches (20 cm) square

Polyester batting or fiber stuffing, about 4 ounces (114 g)

Potpourri

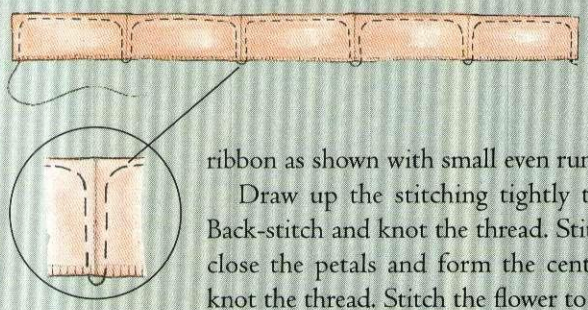
Sewing thread to match the sachet ribbons

Heavy-duty sewing thread in a neutral color

Long darning needle, size 7

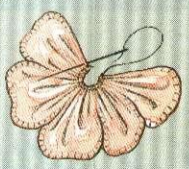
Five-Petaled Flower

Cut a piece of 3/8-inch (10-mm) ribbon 4¾ inches (12.1 cm) long. Leaving 1/8 inch (3 mm) allowance at each end, fold the ribbon into five equal sections. Crease the folds.



Thread a needle with a 30-inch (76-cm) length of heavy thread and knot the beginning tail. Back stitch over the selvedge to secure the knot and stitch the ribbon as shown with small even running stitches.

Draw up the stitching tightly to form the petals of the flower. Back-stitch and knot the thread. Stitch through the beginning knot to close the petals and form the center of the flower. Back-stitch and knot the thread. Stitch the flower to a small circular piece of crinoline.



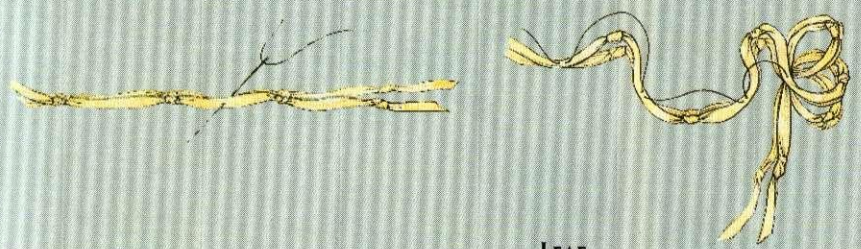
Thread the needle with doubled thread and knot the ends together. Wrap a bundle of about 20 stamens at center and draw the needle between the threads at the knotted end. Draw the bundle through the center of the flower and crinoline, leaving about 1/4 inch (6 mm) protruding in front.

Four-Petaled Flower

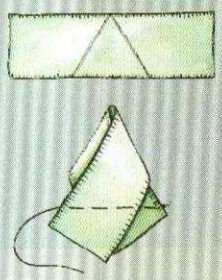
Cut a length of 1/4-inch (6-mm) ribbon 3 inches (7.6 cm) long. Leaving a 1/8-inch allowance at each end, fold the ribbon into four equal sections. Make up as for the five-petaled flower. Stitch a seed bead over the center of the flower instead of stamens.

Knotted Pom-pom

Trim the ends of the ribbon on the diagonal. Leaving a 1-inch (2.5 cm) tail at each end, make overhand knots 3 inches (7.6 cm) apart in each strand. Thread a needle with 30 inches (76 cm) of heavy thread and knot the end. Holding the ribbons together, pull the thread through them between the second and third knots. Back-stitch to secure the knot. Make a series of small stitches through both ribbons between pairs of knots until you reach the next-to-last knots. Pull the thread tightly, back-stitch once, and knot the thread.



Leaf



Cut a piece of 5/8-inch (16-mm) ribbon 2¼ inches (5.7 cm) long. At the midpoint, fold one side to the front at a 60-degree angle, then fold the other side to match. Stitch across both ribbon ends 1/4 inch (6 mm) below the selvedge on the back. Draw up the stitching and knot the thread.

Square Sachet

With right sides together, machine-stitch the pieces of 2-inch (5.1-cm) ribbon together along one side, 1/8 inch (3 mm) from the selvedges. Press the seam open. Fold the ribbons crosswise, right sides together. Stitch the raw edges with a 1/4-inch (6-mm) seam. Turn the ribbons right side out and whip-stitch them together along one side. Lightly fill the sachet and whip-stitch the open side.

Wrap the sachet with lengths of yellow and lemon ribbon lying side by side over the central seam. Tack the ribbon ends together at center front. Make 4 extra knotted tails about 4 inches (10 cm) long from the yellow and lemon ribbons and set them aside.

Make a knotted pom-pom from the remaining yellow and lemon ribbons. Tack the finished pom-pom and extra tails, trimmed on the diagonal, to a piece of crinoline. Trim the crinoline close to the stitches. Tack the pom-pom over the ends of the wrapping ribbons. ❖

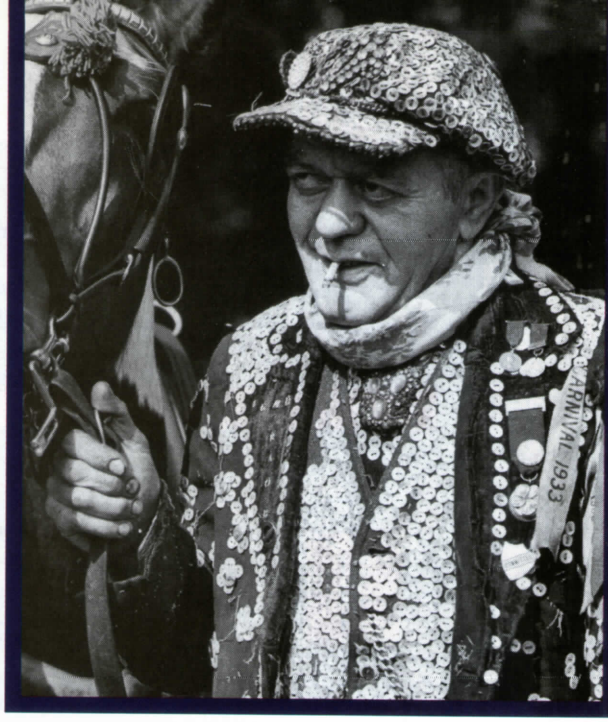
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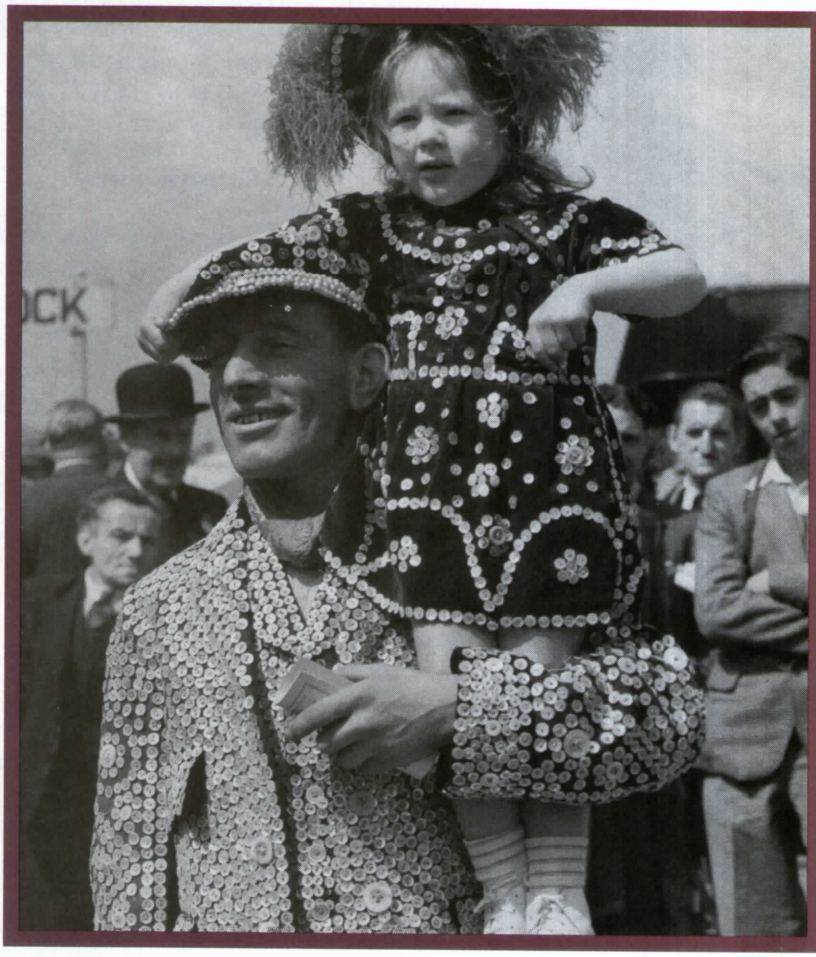
Things Japanese, 9805 NE 116th St., Kirkland, WA 98034. (206) 821-2287.





The Pearly Kings and Queens of London





BY DEBORAH PULLIAM

LONDON'S COLORFUL PEARLIES have been in existence more than 100 years. Their tradition of decorating clothing with pearl buttons began in London in 1880. The trend spread so quickly that the word "pearly," defined as "clothing covered with pearls," was included in the 1886 edition of the *Oxford English Dictionary.* Pearl buttons were so fashionable as fasteners and decoration for Victorian clothing (in the fashionable West End as well as the working-class East End) that in 1890, London alone had 200 factories producing pearl buttons from local shellfish.

The very first Pearly was a street sweeper in Somerstown, an area of London just north of Bloomsbury, around St. Pancras railroad station. A diminutive man, shorter than his broom, Henry Croft covered his entire coat with pearl buttons, apparently inspired by a music hall performer who had covered his with brass buttons.

Croft's many friends around St. Pancras greatly admired his new look and began to imitate it. He was elected the first Pearly king of Somerstown, and on one of his coats the inscription "World King of the Pearlies" was spelled out in pearl buttons.

The Costers

The Pearlies were born out of London's long but now disappearing tradition of costers—street vendors of produce. The word "coster" is derived from "costard monger," which means literally "apple seller," named for a variety of large baking apple. The middle and upper classes usually bought their produce in shops, but the very poor were not allowed in. By the mid-nineteenth century, London had an estimated 30,000 costers crying their wares in the poor areas of town. The Irish potato famine (1845–1849) brought in many more costers—Irish immigrants in search of a livelihood—and turf wars began to erupt in this highly competitive world.

Because the costers deeply distrusted government and couldn't look to the authorities for help, they began to meet in secret to elect leaders, or kings. These men were chosen for the same qualities that characterized the ideal coster: physical strength, quick wit, loyalty to family and friends, and strong personality. The kings were perceived as nearly invincible by their "people," as they stood up for them when no one else would. The kings were responsible for saving other costers from the cruelties of the workhouse, or worse, the indignity of being buried "by the parish." No matter how poor a coster might have been in life, his mates would ensure that he had a fine funeral.



To raise money for the funeral and to help the dead man's family, the costers provided musical concerts and vaudeville-style entertainment in pubs. The costers felt that it is proper to offer entertainment when asking for donations. It was a point of honor for all enemies to attend and make an extra-large contribution, as the costers believed that death ends all feuds.

The costers' tradition of raising money to help one another carried into public life. During the 1850s, Florence Nightingale (1820–1910) had turned nursing into a respectable profession for women (until then, nurses had been mostly beggars and prostitutes), and hospitals were built by churches and charities to serve the poor. To support these efforts to provide health care for the poor, which until then had been virtually nonexistent, the costers helped to raise money for the hospitals' operation—which gave them yet another occasion to dress up and play music while "taking the basin round."

Inspired by Henry Croft's example, the coster kings soon became known as the Pearly kings. Clothes covered with pearl buttons made the flamboyant characters even more noticeable in the street when they sang, danced, and asked for contributions. At the height of their popularity, there was a Pearly king (with his Pearly queen wife, of

Clockwise from upper left:

A Pearly family, setting out.

The Pearlies love adding pins, ribbons, medals, brooches, and other decorative details to their costume. This man is wearing a ribbon that commemorates a 1933 carnival.

The status of this Pearly king is spelled out in buttons on the edges of his jacket: "Original Costerking of Finsbury." Finsbury is an area of London. His outfit is decorated in smother style—literally smothered with buttons.

Ostrich-feather hats, fashionable during the Victorian era, became a permanent element of the Pearly queens' costume, still worn today.

From the Hulton Deutsch Collection. Courtesy of Corbis.

course) for every one of London's 281 boroughs. These were true dynasties, as the children were raised to participate in Pearly activities and dress and take over for their parents.



Pearly Costume

Henry Croft's original suit (pants, coat, and vest) was decorated in the "smother" style—it was truly smothered in buttons; scarcely a bit of brown wool showed. Not surprisingly, it weighed nearly 70 pounds (31.8 kg) and was quite stiff. Croft managed to collect some £5,000 (equivalent to well over $250,000 by today's standards) in his lifetime, primarily for orphans and orphanages—a phenomenal amount, especially considering that it was collected in small change.

Most of the other Pearlies used their buttons, which they called "flashies," to border the pockets and lapels of their jackets and waistcoats. Pearl buttons were also used on pant legs, women's bodices and skirts, and caps and hats, often in large bold patterns that identified the status of the Pearly kings and queens in the community.

Although no Pearly ever copied the patterns of another exactly, some designs were very popular: for good luck (horseshoes, crosses, the four suits of cards); fertility (stars, moons, suns, flowers); magic (lozenge or eye of God, flying birds, crosses, anchors, hearts); circles (representing the sun, a wheel of fortune, coins, Big Ben's face). "Red bugs" were tiny beadlike buttons, often used on a man's cap, that matched the red kerchief, known as a Kingsman, that he wore tied at the neck.

The women's dress in particular became codified about the turn of the century, with the then-fashionable huge cartwheel hats with ostrich feathers (the more, the better), tight-waisted jackets, and long skirts, which the Pearlies still wear today. Men's clothing was less stylized but usually included a three-piece suit (usually third- or fourthhand) and a cloth cap with a stiff brim.

The clothing, obviously a source of great pride, was expensive to make and maintain. The brittle and well-worn buttons, meticulously sewn with tripled waxed buttonhole thread, inevitably chipped and broke (and were often pulled off by bystanders, who felt they brought good luck). Eventually, the garment itself might need replacing, although costumes were carefully handed down from generation to generation whenever possible. The cost of real pearl buttons, never cheap, skyrocketed after World War I, but the Pearlies hated using imitation buttons, which lacked the "flash" of real pearls.



Pearlies Today

The two world wars led to a decline in the number of Pearlies. Many of the neighborhoods, which had been important territories, had been destroyed by bombs or gentrification; many families moved out to the suburbs.

Today, there are still about 100 Pearly men, women, and children, according to Pam Harman, secretary of The Original Pearly Kings and Queens Association and the daughter and sister of Pearlies. Although Pearlies never believed in organized religion (or anything else that smacked of authority), they had a special affinity for the traditional harvest festival of the Church of England. To this day, their greatest excuse for showing off their finery en masse is the annual harvest festival service held at "their" church, St. Martin-in-the-Fields in Trafalgar Square. The group meets monthly to organize fund-raising events.

"The tradition hasn't changed, although we do wear our skirts a bit shorter!" Harman says. Her granddaughter will soon be taking over her great-grandfather's title.

In addition to the October service at St. Martin-in-the-Fields, the group also holds memorial services, like the one held in May 1997 for Henry Croft (circa 1860–1930) and other "past Pearlies." They also travel around the world, acting as official and unofficial ambassadors for London. Whatever they collect goes into the fund, to be distributed at the end of each year. Just as when the costers and Henry Croft first began sewing on pearl buttons, the Pearlies' work today is all volunteer and all for charity. ❖

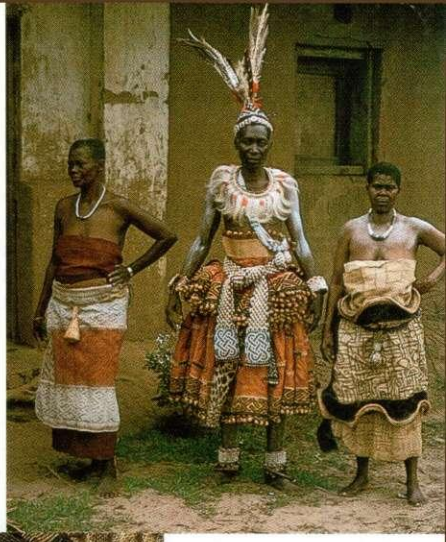
About the Author. *Deborah Pulliam of Castine, Maine, is a freelance historian and writer with a special interest in early textiles and clothing.*



In 1951, the Pearlies helped raise money to fix and reinstall Bow Bells, the bells of St. Mary LeBow, which were damaged during World War II (only a person born within the sound of Bow Bells is a true cockney). After the rededication service, the Pearlies headed down to Mansion House, by horse-drawn wagon, to have tea with the Lord Mayor.

From the Hulton Deutsch Collection. Courtesy of Corbis.

THE PATTERNED KUBA CLOTH of Zaire





Above: Both men and women make and wear the traditional skirts. Bope Mingashanga and his wives, Mushenge village, 1989.

Photograph by Elisabeth L. Cameron.

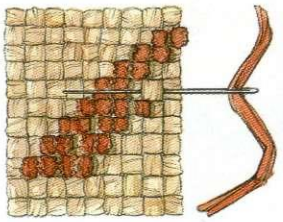
At left: Pieced panels of woven raffia, embellished with cut-pile and flat embroidery.

From the collection of the Douglas Dawson Gallery, Chicago. Photograph by Joe Coca.

BY ELISABETH L. CAMERON AND ANN SVENSON PERLMAN

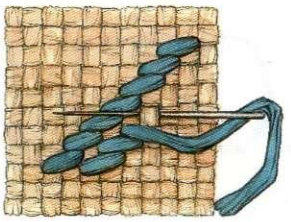
THE KUBA PEOPLE of Zaire, Africa, formerly the Belgian Congo, live in the fertile lands between the Kasai and Sankuru Rivers. The Kuba kingdom consists of a confederation of different peoples—some scholars count as many as twenty-five—each with a history, language, and identity of its own. The Kuba have a sophisticated vocabulary of elaborate decorative

CUT-PILE EMBROIDERY



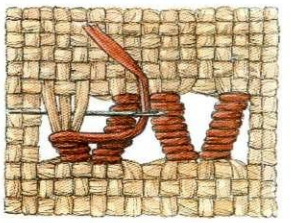
◀ Stitches are secured between intersecting warp and weft strands. The threads are then clipped to produce a short dense pile. The stitch is not visible on the reverse side of the fabric.

FLAT EMBROIDERY



◀ Flat embroidery is made with a stem or blanket stitch. In stem stitch, the thread passes between intersecting fabric threads between stitches instead of across the back of the fabric.

OPENWORK EMBROIDERY





Kuba man and his son piecing a patchwork man's skirt. Makeshi village, 1989.
Photograph by Elisabeth L. Cameron.

patterns, found in architecture, basketry, carvings, as well as in their embroidered and appliquéd raffia textiles. The raffia cloths are simultaneously bold and intricate, dramatic and subdued, irregular and ordered, asymmetrical and balanced. All are visually engaging and full of surprises.

Many different peoples throughout Central Africa have produced raffia textiles. When the Portuguese arrived at the mouth of the Zaire River in the late fifteenth century, they reported that the peoples there made raffia textiles similar in quality to European brocades and linens. Today, the Kuba are among the few that still maintain an active raffia textile tradition.

The Kuba tell a story about Shaam aMbul aNgoong, a sixteenth-century Kuba king, who traveled widely to the west, to the same area that the Portuguese visited, and brought back the raffia weaving technique to his people. Later, a woman, trying to capture his attention, secretly embroidered patterns onto a raffia skirt. When she wore it at a royal dance, the king was captivated by her. According to the story, all women since have decorated their textiles.

Before the arrival of European trade cloth, raffia textiles were worn daily. Today, the Kuba wear clothing made from imported cotton fabrics, but continue to wear raffia cloth skirts for ceremonial events and festive occasions. When important people in the community die, their bodies are wrapped in raffia cloth for burial. Since the beginning of the twentieth century, there has also been an active tourist and collector's market for Kuba raffia textiles. The textiles from the various Kuba groups differ slightly and can be distinguished by an expert. They may vary in the number of fibers per inch, the shade and texture of the base cloth, the embellishment and finish of the cloth, and the craftsmanship.

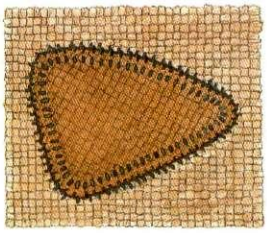
Making the Cloth

Kuba cloth is woven from fiber from the raffia palm. Tasks such as gathering the fiber, preparing it, weaving it (usually in plain weave), dyeing the embroidery fibers, and embellishing the cloth are assigned according to gender. The male weaver and his apprentices collect the fibers, stripping them off the palm leaf by hand. They weave the still-green fibers on a single-heddle loom, which leans toward the weaver at a forty-five-degree angle to the ground. The finished textile, a square piece of fabric with raw edges on all four sides, can be no longer or wider than an individual leaf—usually about 1 yard (1 m) square. Individual weft fibers are laid in alternating sheds with several inches of excess fiber extending on each side. An excellent weaver can produce from ten to fifteen squares a day.

When a woven square is complete, a woman usually softens it by wadding the cloth into a small ball, placing it in a mortar, adding hot water, and pounding it until the cloth is soft and pliable. She usually works at dawn so as not to interfere with the rest of her daily tasks. The

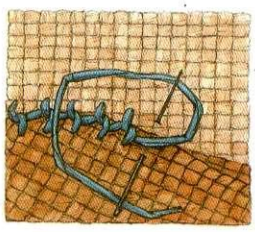
APPLIQUÉ

◀ Threads are withdrawn from the fabric, and the remaining threads are wrapped or stitched.



◀ A patch is applied to the ground fabric, raw edges turned under, and secured with blanket stitch. The turned-under raw edge of the ground fabric is stitched to the patch on the reverse side.

BLANKET STITCH



◀ Blanket stitch is used for appliqué and embroidery and to join patchwork squares.

cloth is then put out to dry. The women will use appliqué techniques to cover any holes created in the cloth during the pounding. The dried cloths are distributed among the men and the women. Any cloths that will be dyed are dyed now.

DYEING

The dyeing of raffia fibers and woven panels is a large part of the Kuba textile tradition. Dyes for the cloth and thread include orange, yellow, red, brown, black, and purple. They come from natural and synthetic sources (such as mimeograph ink, ball-point pen ink, and pounded carbon paper).

Dyeing is also a technique of patterning. The panels are usually stitched together first and patterned as a whole with a variety of traditional tie-dye resist methods, so that natural-raffia-colored patterns are set on a colored ground.

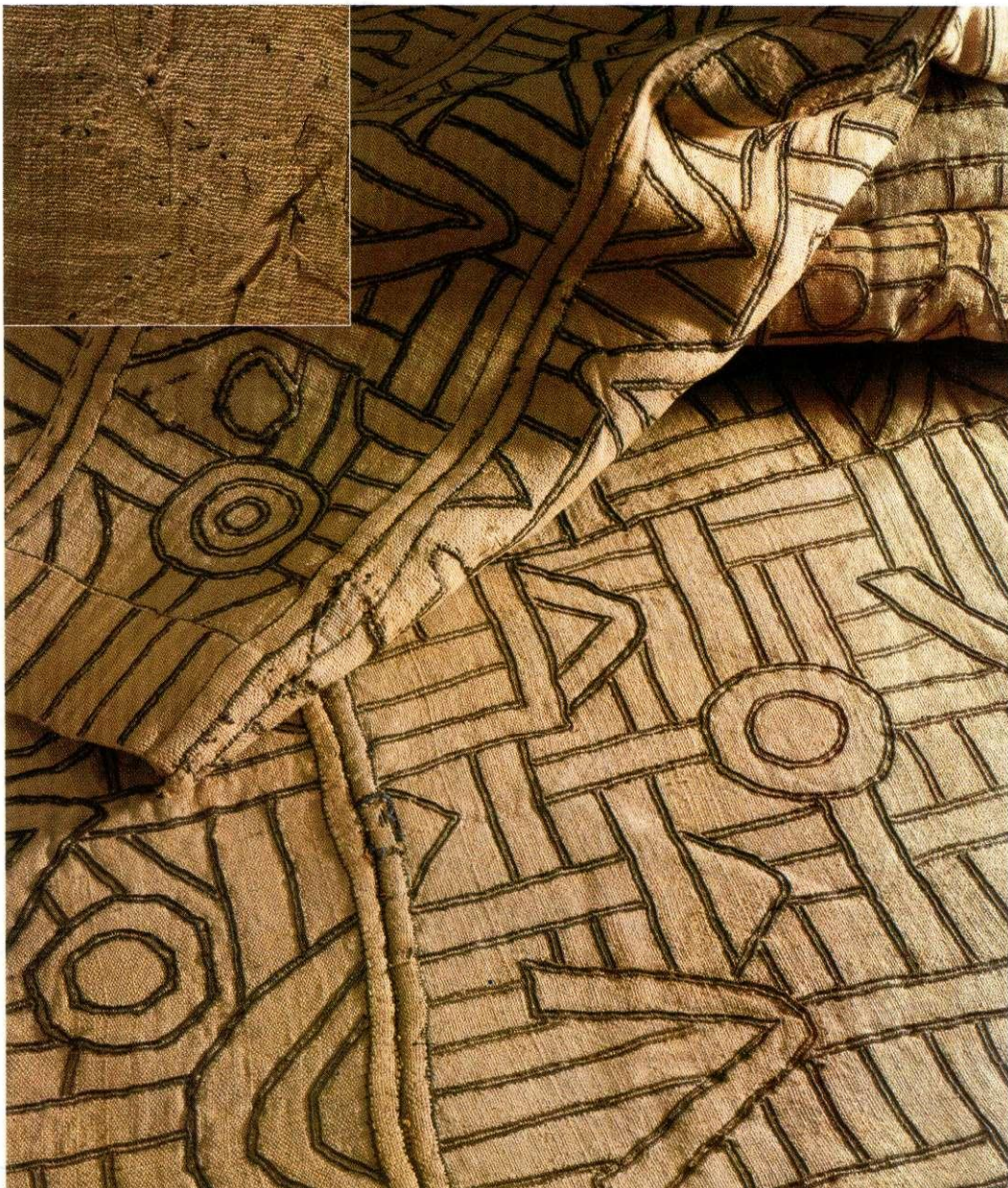
PATTERNING

The patterning of the cloth is very important. Common to all the Kuba arts, including the embroidered cloth, is a standardized design system called *buina.* Each design in the system is recognized and named. Some names, such as "chameleon" or "dust," for example, are given according to the appearance of the design, as a way to remember it. The exact number of designs continually varies as new patterns are created and old ones forgotten. Creativity is often honored by naming the design after its creator. An artist may carefully follow the established design but use the ground between design elements to explore his or her own creativity.

Although the design system may have originated with weavers, the Kuba generally do not create patterns with the weave structure (although a few

Cloth embellished with flat embroidery. Inset: The stitches are not visible on the reverse side of the fabric.

From the collection of the Douglas Dawson Gallery, Chicago. Photograph by Joe Coca.





Detail of a woman's skirt made of bark cloth.
Photograph by Elisabeth L. Cameron.

examples exist). Instead, they employ four basic techniques of patterning woven cloth: dyeing, embroidery, appliqué, and patchwork. The artist does not draw the pattern onto the fabric but simply creates the design while working from one edge of the cloth to the other. All the techniques are executed with great skill; beautiful stitches and meticulous workmanship are highly regarded among the Kuba.

Embroidery

There are three types of embroidery among Kuba textiles: cut-pile embroidery, flat embroidery, and openwork embroidery.

To create a cut-pile embroidery, raffia fiber is stitched with a needle under one warp or weft of the base cloth and then trimmed close to the top surface of the fabric with a small knife. The cut stitches create individual tufts on the surface of the fabric. No knot is used; the stitches are held in place by the cross of warp and weft in the base cloth. From the back, the embroidered fibers are nearly hidden, and only a shadow of the pattern is visible. Cloths in which the entire surface is patterned in cut-pile embroidery—generally made for the tourist trade—look like velvet or velour, and have been referred to as "Kasai Velvets" or "Kuba Velours." Modern versions may incorporate messages of a personal or political nature spelled out with the tufting.

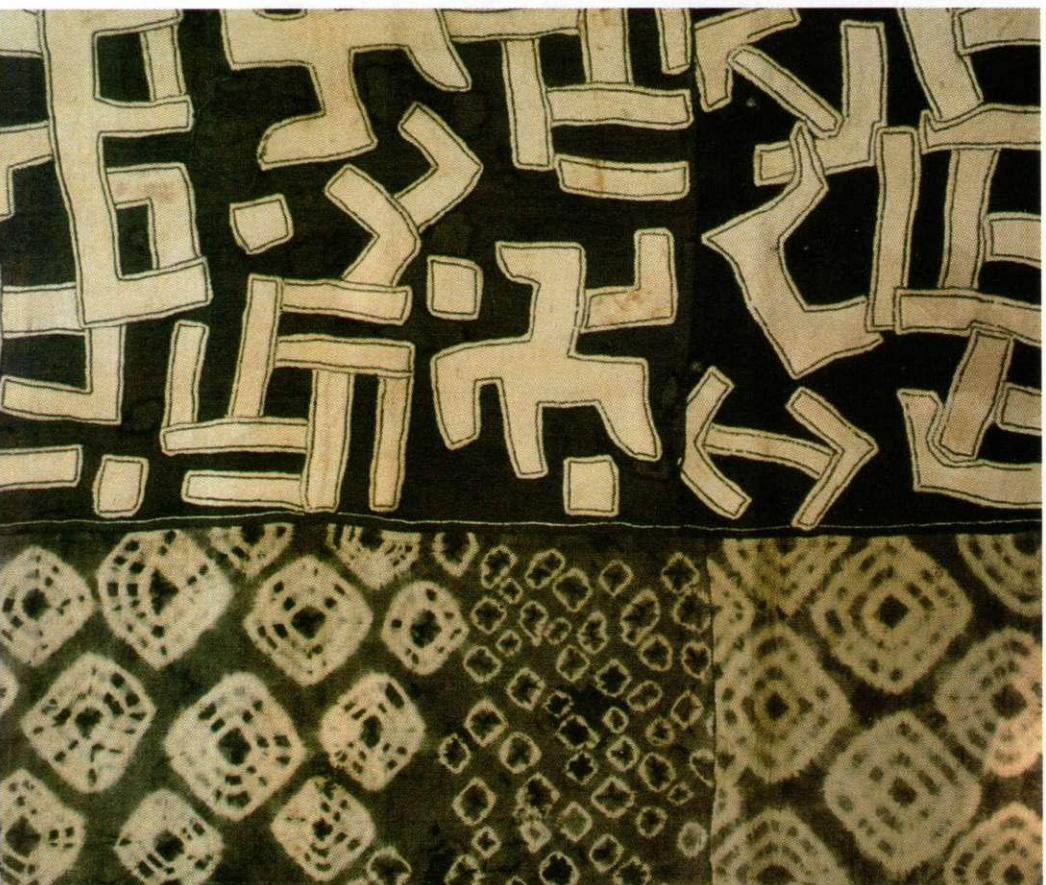
Flat embroideries, embellished with parallel rows of stem or blanket stitch, are patterned similarly to the pile cloths. This technique is used to pattern cloths for the Kuba's own use as well as for the tourist market.

Openwork decorates cloths made exclusively for indigenous use. Pattern is created by selectively removing warp or weft fibers of the ground cloth to create holes or open spaces, which are often narrow and rectangular. The artist then embroiders around and through these openings to embellish and distort the weave, leaving a zigzag pattern within the holes. Buttonhole stitch may also be used, creating small circular, or "wagon wheel," patterns.

Appliqué

Appliqué is used to embellish women's skirts. Small raffia pattern elements are stitched to larger raffia ground cloths. The raw edges of the appliqué pieces are turned under, and the pieces are secured to the ground cloth with single or double rows of blanket stitch. Often, a few pieces of commercially woven or printed fabric may also be appliquéd to the raffia ground.

In an interesting variation, some men's skirts are embellished with a technique similar to reverse or cut-away appliqué. Areas of the ground cloth are cut away, creating a bold pattern of holes. They are patched with slightly larger pieces of raffia in a contrasting color. The raw edges of the patch and ground fabric are turned under. The patch is placed either on top of or underneath the hole, raw edges together, and secured with blanket stitch. The turned-under raw edge of the ground fabric is



Detail of appliquéd (top) and tie-dyed fabric (bottom).
Photograph by Elisabeth L. Cameron.

stitched to the patch on the reverse side. Each side of the cloth shows the patched pattern elements, the ground cloth, and the blanket stitch.

Patchwork

The patchwork technique is found only on men's skirts. Elaborate checkered cloths of alternating squares of dyed and undyed raffia or light and dark shades are joined together with an interlocking hem (similar to a flat-fell seam) and blanket stitch.

Another variation on Kuba patchwork textiles are cloths made by seaming together small triangles of pounded bark in alternating shades. Generally, bark-cloth patchwork appears on the central field of a cloth that will have a border fabric of embroidered raffia. Bark-cloth overskirts, worn by either men or women, are considered an archaic textile; few are still being made as they are difficult to construct and uncomfortable to wear.

Finishing

Kuba cloths are often embellished with a variety of combined techniques. Patchwork borders may surround central panels of openwork embroidery. Flat embroidery stitches may outline patterns filled with cut-pile embroidery. A tie-dyed panel may be joined to an appliqué panel.

Meticulous finishing adds additional decoration, made with stem stitch, variations of blanket stitch, fringe (thick or thin, twisted or tied), raffia pom-poms or cowrie shells around the selvedges, and edgings of red wool or other commercial fabric. Some women's skirts have a tightly bound edge that forms ripples around the perimeter.

The Skirts

Men's and women's skirts are made by joining the embellished panels of woven cloth. Men and women construct their own skirts. Men's skirts can be longer than 30 feet (9.1 m); women's skirts are generally 25 feet (7.6 m) long. The skirts are worn differently. A man's skirt (*mapele*) is wound once behind him, then the remaining fabric is pulled through a belt at his waist so that pleats fall in front of him over the belt to create a dense ruffle.



Detail of patchwork cloth.
Photograph by Elisabeth L. Cameron.

A woman's skirt (*ncak*) is wrapped several times around the woman's body, layer over layer, creating a voluminous effect. She may also wear a short overskirt, called *ncak a buin* or design skirt, which is often decorated with geometric patterns and is a sign of wealth and status.

Several women work together to make their long skirts. Usually one woman designs the entire skirt, deciding on the general patterns and colors to be used and coordinating the production. She assigns panels to women in her clan according to their skill with the needle. When the individual panels are finished, they are returned to her for assembly.

An Ongoing Tradition

Although many of the raffia textile traditions of Central Africa have fallen by the wayside, raffia cloth skirts are still created and worn by the Kuba. Many Kuba peoples believe that their easy passage to the afterworld is dependent on being buried in traditional dress. The skirts and the small plush squares are also sources of income for many families. As long as these two motivating factors remain, the making of Kuba textiles will continue to be a thriving tradition. ❖

About the Authors. *Elisabeth L. Cameron is visiting assistant professor in the art history department of the University of California, Los Angeles (UCLA), and visiting curator at UCLA Fowler Museum of Cultural History. Ann Svenson Perlman is a textile conservator in private practice, working in Hawaii and California. The illustrations of Kuba cloth techniques were developed with the assistance of Leisa ReFalo of Colorado Springs, Colorado.*

Models in the Mind

AFRICAN Influences *on* AMERICAN Quilts



Strip, pieced by Rosie Lee Tompkins, 1983. Quilted by Willia Ette Graham, 1985.

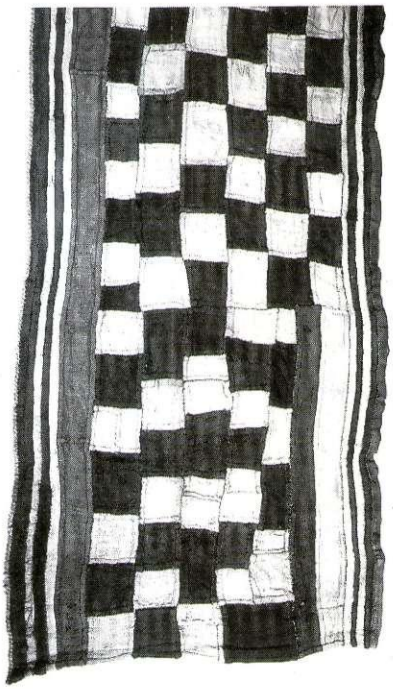
Photograph by Sharon Risedorph. Courtesy of Eli Leon.

ENSLAVED AFRICANS were the largest group of non-English-speaking migrants to enter the North American colonies before the American Revolution. They were continuously brought to America until the mid-nineteenth century—chiefly from the former Kongo territories, Angola, and West Africa, areas that had highly developed textile traditions, including patchwork and quilting. These displanted people were almost never in a position to set up their traditional textile production in the New World, but they were able to bring their knowledge, skills, and aesthetic standards, carried as models in the mind.

As no records were kept during the years of slavery of the origins of quilt patterns or the distribution or popularity of quilt making, this activity among enslaved African-Americans might easily have become historically invisible. In the 1930s, however, a federal Works Progress Administration (WPA) project underwrote the interviewing of thousands of former slaves. Published in a forty-two–volume work called *The American Slave: A Composite Autobiography,* these testimonies, collectively, depict the context in which late antebellum African-American quilt making took place.

Kuba ceremonial skirt of bark cloth and raffia. Detail.

Photograph courtesy of the Department of Anthropology, Smithsonian Institution.



A Whole Lot of Quilting Going On

Although the WPA interviewers made no inquiries specifically about quilt making, the many casual references to quilts by the former slaves give us a sense of the need for and importance of these bedcoverings in the late pre-Civil War black South:

> *Grandma used to piece up a heap of quilts out of our old clothes and any kind of scraps she could get a hold of.* (Martha Colquitt, Athens, Georgia)

> *We had big times at the quiltings and big eatin' afterwards. They would make two quilts a night and they were nice quilts too with hems and everything. The Nine-Patch pattern was a beauty, with little squares no bigger than your thumb nail.* (Lizzie Fant Brown, Mississippi)

> *As hit took a heap o' kiver [cover] dere was a lot ob quiltin' goin' on.* (Manda Edmondson, Mississippi)

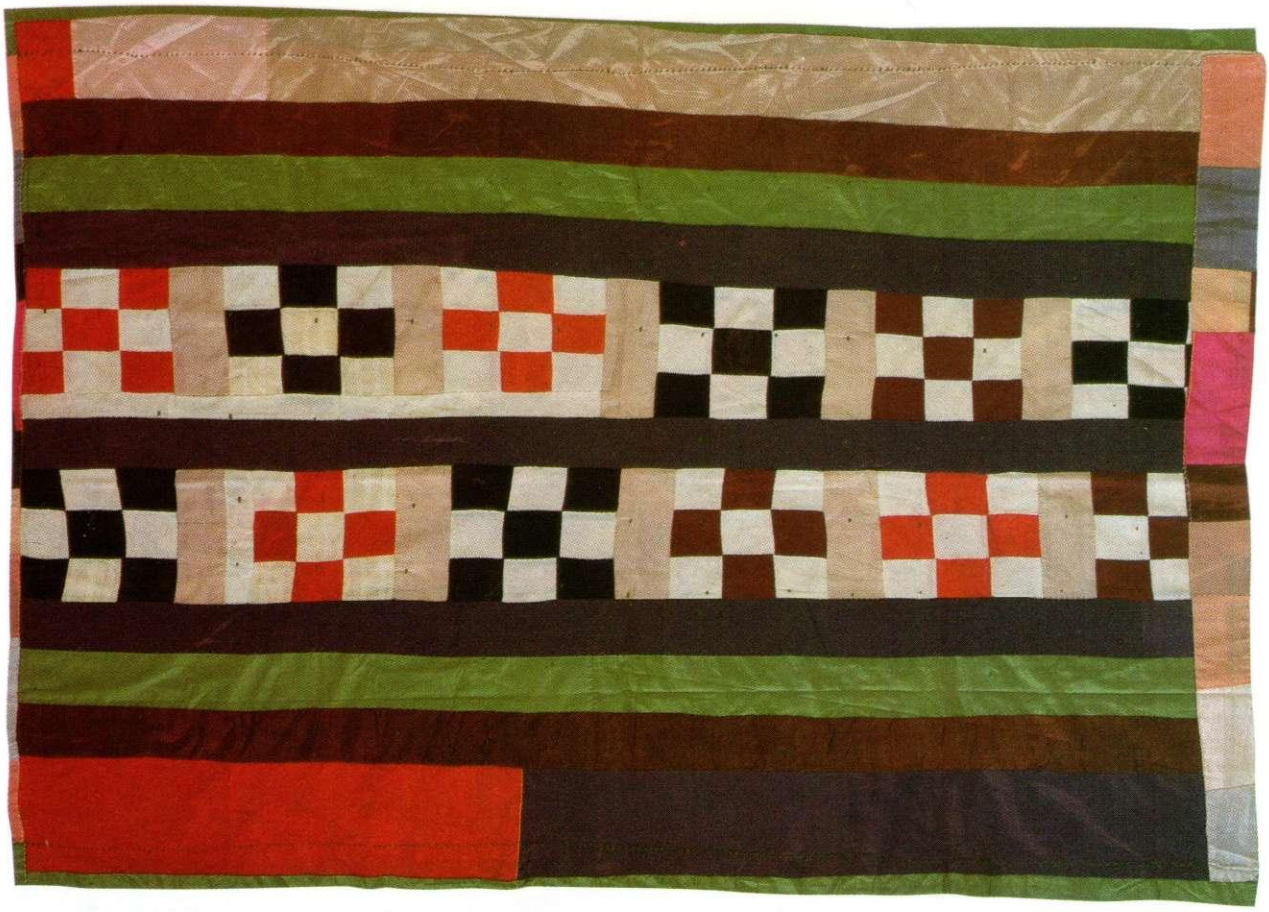
Many of the former slaves interviewed by the WPA had African-born parents. Newly enslaved Africans in America, integrated into extended families whose members already knew how to make quilted bedcoverings, would have learned the new craft from their contemporaries, naturally bringing to it their aesthetic preferences, and thereby, perhaps, fortifying their New World families with relatively unadulterated infusions of African culture.

African-Americans maintained traditional African values in many areas of their lives. Slaves may have found, in quilting, a means for expression of African skills. Deep-rooted cultural and aesthetic values of enduring importance might have been retained and transformed in the African-American quilt.



***Framed Improvisational Block*, pieced by Rosie Lee Tompkins, 1985. Quilted by Willia Ette Graham, 1985.**

Photograph by Sharon Risedorph. Courtesy of Eli Leon.



***Nine Patch Strip*, by Maudra Walker. Date unknown.**
Photograph by Sharon Risedorph. Courtesy of Eli Leon.

African and American Patchwork

Strip-woven African cloth bears a structural resemblance to similarly assembled African-American strip quilts. Patchwork, however, may have taken a more direct route from Africa to America. African patchwork still done as part of enduring traditions, notably in ritual costumes and particularly in the ceremonial skirts of the Kuba of Zaire, exhibits elements of design and organization found in American quilts, particularly those of Afro-traditional quilt makers. ("Afro-traditional" refers to those African-American quilts that depart from Euro-American standards but conform to those of a broad spectrum of African cultures.)

Strip Construction and Block-Style Quilt Making

The Kuba assemble strips of alternating dark and light rectilinear patches ranging from more or less uniform to quite variable in shape. Sometimes they organize these strips or other arrangements of patterned patchwork into blocks (the square or rectangular block of pieced fabric is the unit of design for many American patchwork quilts). Such patterns might vary from regular to highly irregular. This range of options also appears in American quilts; African-American patchwork, in particular, embraces both the more and the less regular forms.

Kuba raffia embroideries also evidence an improvisational license. Motifs may include irregularly framed squares, for example, which may be arranged in strips, vary in size and number, elongate into rectangles, or split along the diagonal.

Strips of irregular rectangles, reminiscent of a nineteenth-century patchwork Kuba skirt (shown on page 34), are basic to the work of contemporary African-American quilt maker Rosie Lee Tompkins. In her strip quilt, shown on page 34, rows of alternating red and black rectangles run the full length of the quilt—with improvisational exceptions. But Tompkins sometimes organizes short strips into patterned blocks, as in her quilt shown on page 35, in which multifaceted improvisational variations abound, as they do in Kuba embroideries.

"Somethin' Different from Somebody Else"

Improvisation is pervasive throughout the arts and culture of black Africa and is also a prominent attribute of African-American quilts. Improvisational forms are not necessarily sought out by African-American quilt makers; they may occur as the expression of underlying values that favor variation, the unexpected, the unique, the personal.

"Mistakes" may be acceptable or not seen as mistakes at all, but welcomed as a part of the creative process. Quilt maker Wanda Jones says that when she was learning to quilt as a girl in Arkansas and would make a mistake, her mother, Odessa Doby, would say, "You just added somethin' of your own to it."

When Angelia Tobias was asked how she felt when she was piecing a quilt top and a piece went in differently than she had intended, she said:

I like to leave it in there. It's somethin' different. Maybe you have the same colors all over and then that opposite side may make it different. I usually just leave it like that. . . .

Arbie Williams answered the same question:

*Sometimes I really would like it, the way it come out. Sometime your ideals runs and then if you do it backward, well sometime it fit in better than the way you had your ideals to go. So you just leave it like that . . . **so** that's what you **piece** for, somethin' different from somebody else.*

Improvisational African-American quilts are often erroneously classified as crazy quilts. That Rosie Lee Tompkins's flexible patterns, for example, are outside the confines of the standard American quilt tradition does not mean that her patterns are not ordered. She considers her successions of quilt blocks to be made on the same order, with each block being a little different from the last.

The final appearance of the traditional Euro-American quilt is largely predetermined by the choice of pattern and fabric. The quilt maker has only to cut and sew the pieces correctly to make standard blocks and relatively predictable quilts. The Afro-traditional quilter may or may not measure her pieces precisely.

The quilt maker Sherry Byrd says:

I don't like to use patterns. I think moreso they're a waste of my time because it's other people's ideas and not that I don't use other people's ideas, but, you know, I don't like to do the same things over and over, and so I just kind of build my own quilts as I sit at the machine.

Rosie Lee Tompkins doesn't do any measuring when cutting out pieces for a quilt. Nor does Angelia Tobias. "I just cut 'em. Just long as they look right, I'll fit 'em. I just see that it'll fit in a certain design and just make it to fit. . . ."

If the quilter uses unmeasured pieces, she must make adjustments as she puts them together. As she deals with irregularities in size and shape, she has opportunities to make aesthetic decisions, to explore and excel in improvisational possibilities not open to the quilter whose emphasis is on precision piecing and exact pattern replication. Sherry Byrd sometimes measures but feels that measuring has its price: "I really don't like to sit down and do all that measurin'. It just takes the heart out of things."



***Roman Stripe*, pieced by Rose R. McDowell, 1990. Quilted by Willia Ette Graham and Johnnie A. Wade, 1990.**

Photograph by Sharon Risedorph. Courtesy of Eli Leon.

The art historian and anthropologist Monni Adams has observed: "Kuba women use neither sample patterns nor sketches on the cloth; they are working from models in their minds." Carried in memory—transmitted from generation to generation without printed instructions—patchwork aesthetics and technology thus had the potential, even under the extreme adversity of the African-American experience, to survive the Atlantic crossing and thrive on this continent. Tompkins, for example, had no knowledge of African patchwork, but her mother pieced strips of irregular rectangles into blocks for the quilts that Tompkins helped make when she was growing up in rural eastern Arkansas. The improvisational forms that permeate African-American culture—from music and dance to all aspects of design—were also a likely source of influence.

The Nine-Patch

The Nine-Patch, perhaps the most common American patchwork pattern, also figures prominently in African surface design, and is found in the embroidery and engravings of the Kuba, for whom nine is a sacred number.

In Afro-traditional patchwork, Nine-Patch blocks may be featured in a prominent medallion, assembled into strip modules, as in the quilt by Maudra Walker, page 36, or presented in an overall repeated-block format. In a medallion quilt by Bessie Moore (*Models in the Mind,* page 25), the central Nine-Patch is set into the quilt in the style of African medallion textiles, in which special strips are used to create the central decorative focus. This correspondence between African and African-American formats is of particular interest because, in contrast, English and American medallion-style quilts generally employ a Log Cabin-like arrangement of progressive borders around the central medallion.

The Roman Stripe

The Roman Stripe, in which strips of fabric are assembled into blocks that are rotated ninety degrees as they are set together, is another familiar American patchwork pattern that is also used in block format in Kuba patchwork. It is popular in Afro-traditional quilts. In her quilt, shown on page 37, Rose R. McDowell devised a variation in which the blocks are rotated within—but not between—strips, experimenting with a rendition of the design in which small squares are set at the ends of some of the stripes.

The Kuba also used the Half Square, Hourglass, and Log Cabin patterns as repeating patchwork blocks. In the absence of evidence to the contrary, students of African-American quilt making often assumed that American block patterns, including basics like the Nine-Patch and the Log Cabin, were chiefly European-derived. Now that a small sample of antique African patchwork and a body of contemporary African-American quilts conforming to African standards have surfaced, assumptions of European derivation are up for reevaluation.

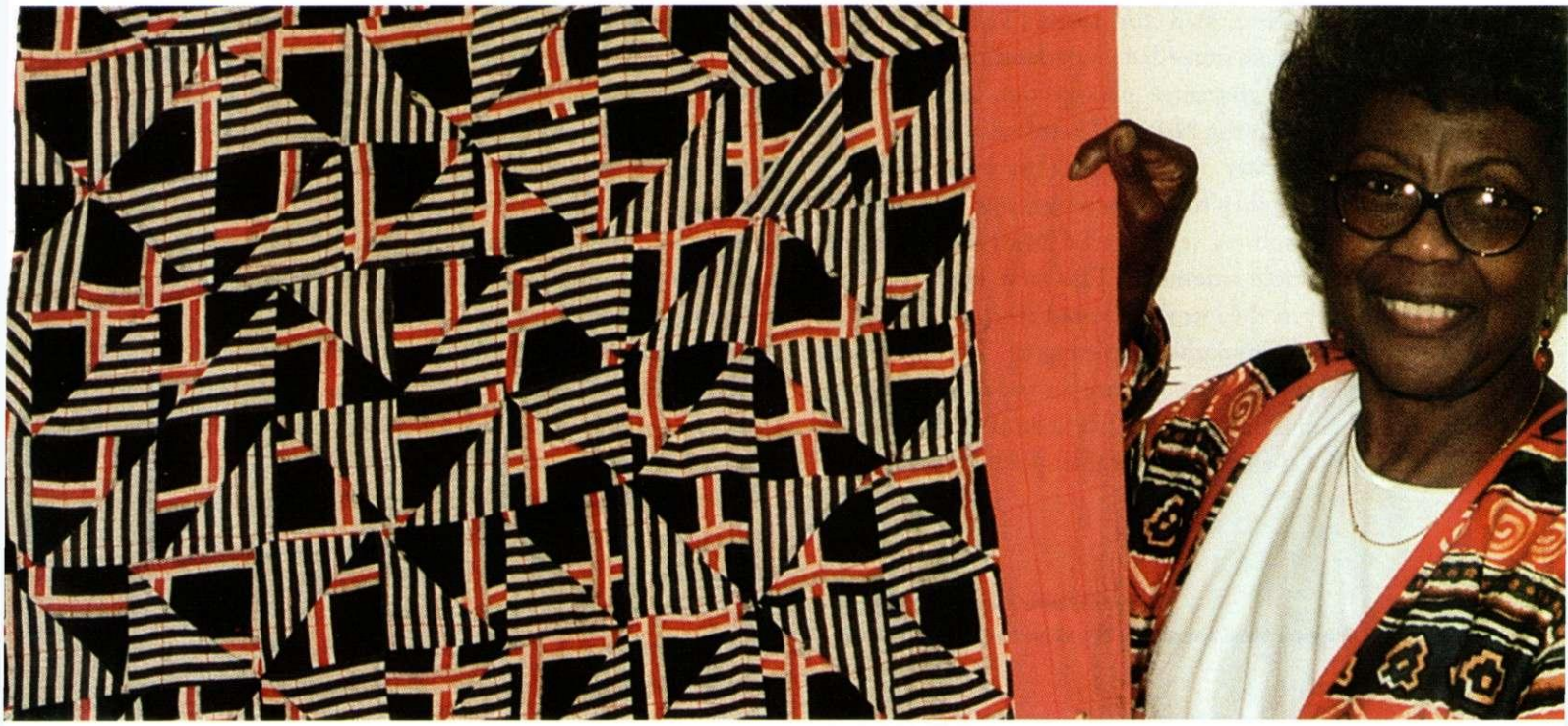
The proliferation of patchwork patterns in America emerged in a world peopled by blacks and whites together. The origin of the repeated-block style is one of the great mysteries in American quilt making. Considering the similarities between African design and American patchwork, African textile traditions must be looked to as possible sources of these patterns as well as of this distinctly American quilt-making style. ❖

Adapted from the published writings and symposium papers of Eli Leon with his permission. Leon is a scholar of African-American quilts and the author of many exhibition catalogs and articles, including Who'd a Thought It: Improvisation in African-American Quiltmaking *(San Francisco: San Francisco Craft and Folk Art Museum, 1988) and* Models in the Mind: African Prototypes in American Patchwork *(North Carolina: The Diggs Gallery and Winston-Salem State University, 1992).*

The quilts of Rosie Lee Tompkins are on exhibit from June 4 through August 10 at the Berkeley Art Museum of the University of California. A catalog, with introductory essays by Larry Rinder and Eli Leon, is available. For more information, contact Stephanie Cannizzo, (510) 643-8584.

Southern Quilt Traditions *in New York City*

BY SEÀN GALVIN



Virginia Hall with a quilt made for her by her mother, Willard Lee DeBreaux (1894–1967) of Northampton County, North Carolina. Virginia has made quilts for her child, three grandchildren, and four great-grandchildren. Circa 1958. Cotton, no batting. Backing and edging dyed red with RIT dye. Top is pieced by hand and quilted by machine. 80 x 57 inches (203.2 x 144.8 cm).

Photograph by Seàn Galvin.

FANNIE ROBERTS CHANEY is happy only when she is quilting. Virginia Hall is worried that she will never live long enough to realize all the quilts she would like to create. Neighbors Eunice Morgan and Vivian Evans meet regularly to talk as they work together on their latest quilt creations. On any given day, Mollie Rieves, Mary Ruffin, Georgia Clark, Trannie Mae Cooper, and a host of other talented New York women can be found piecing tops, discussing patterns, and quilting at home, alone, or working in small groups of friends. Virginia Hall recently formed the Southern African-American Quilters, a group of mostly retired women quilters who meet twice a month at the public library in Brooklyn, New York, to work together, gossip, and exchange ideas.

These women, born of southern families, represent the ideas, techniques, and styles that characterize generations of traditional southern African-American quilters. They make quilts like the ones their mothers and grandmothers made. As children watching and participating, as young adults fashioning their own creations, and now as retirees teaching new quilters, these women have spent their lifetimes improvising on patterns that they saw their mothers create. They have witnessed eight decades of changes in fashion, and yet they persevere in their belief that traditional patterns and practices are the most enduring. Virginia Hall, born in Northampton County, North Carolina, says:

> *Oh, yes, I still quilt . . . for one thing it's a quietning to the mind, it's a therapy, it's a joy. There's a lot of peace in quiltmaking. You can sit down and make the many patterns that form in your mind. . . . It's something that comes from in your own head, your own hands. . . . You could buy stuff that somebody else did . . . but when you sit down and do it yourself, there's a whole different meaning to it.*

Moving from the South

The South that these women grew up in during the 1920s and 1930s was bounded—by fields, roads, farms, church, home. This space, and the people who inhabited it with them, became their community. They shared lives, food, religion, anecdotes, remedies, and children. As women living on other people's farms or sharecropping, fellowship was determined for them. They had little choice regarding their immediate surroundings. Marriage did not necessarily guarantee passage out, and the only work available was in the North. Therefore, these women took the path of greater opportunity. They went North.

The North that they found, however, was also bounded—by elevated subway tracks, steel bridges, apartment blocks, and concrete sidewalks. This new space became their community as they worked, raised their children, and grew away from their southern upbringing. Through their quilt making, these women choose to fashion their own "traditional" community, not unlike that of their parents, with the spirit of their mothers as their guiding force.

Mom's Flower Rows, by Virginia Hall.
Polyester blend and cotton. 93 x 85 inches (236.2 x 215.9 cm).
Photograph by Karen Bell.



Joy in the House

For Virginia Hall, ever since childhood, quilting has always been centered around stories: the people she meets to quilt with have stories they exchange while quilting, and each quilt becomes the inheritor of those stories.

> *[My mother] used to have quilting bees, where she would have people come over. Oh, my mother would cook up food—fry up chicken and make a cake; and I enjoyed those days a lot because they were a lot of fun. My mother would be telling her jokes—some of them I didn't understand—but the ladies did, and they would just be laughing, and I would be laughing right with them. I didn't know what they were laughing about, but they were so tickled, it made me laugh. You know, it was . . . like a joy in the house!*

As a child, Vivian Evans, of Detroit, Michigan, was "encouraged" to quilt to occupy herself when visiting her family in Mississippi during the summers:

> *[My grandmother] told me that I was gonna make a quilt, but I had to sit there and piece it, I had to make the quilt myself and decide on a design. . . . But before I started, there were several old ladies and her sisters that she wanted me to visit and ask if they had any scraps. Everybody sewed. I would get these scraps, plus I would talk to them and they would tell me stories—ghost stories and things they remembered from the Civil War. My grandmother's older sister, Aunt Josie, had been a slave and she remembered slavery. And so she would tell me these stories from when she was a girl, and her parents, and who they were and when they had been legally married.*

Quilt Patterns

Southerners shared similar house types, religious practices, foods, and rituals or customs, which stimulated the creation of community. Likewise they shared quilt patterns. The Nine-Patch is considered by some to be a quintessential southern quilt design. Georgia Clark, a native of Holland, Virginia, describes her Nine-Patch:

> *The nine-block square is a pattern that my mother taught me to make, and it's in the southern style. Any color one can think of is in the quilt, because it's from garments that I made, and I didn't want the scraps to go to waste. It was put together with the filling inside, and it has a matching color for the back lining. I then quilted it by hand, without a frame, which was not easy.*

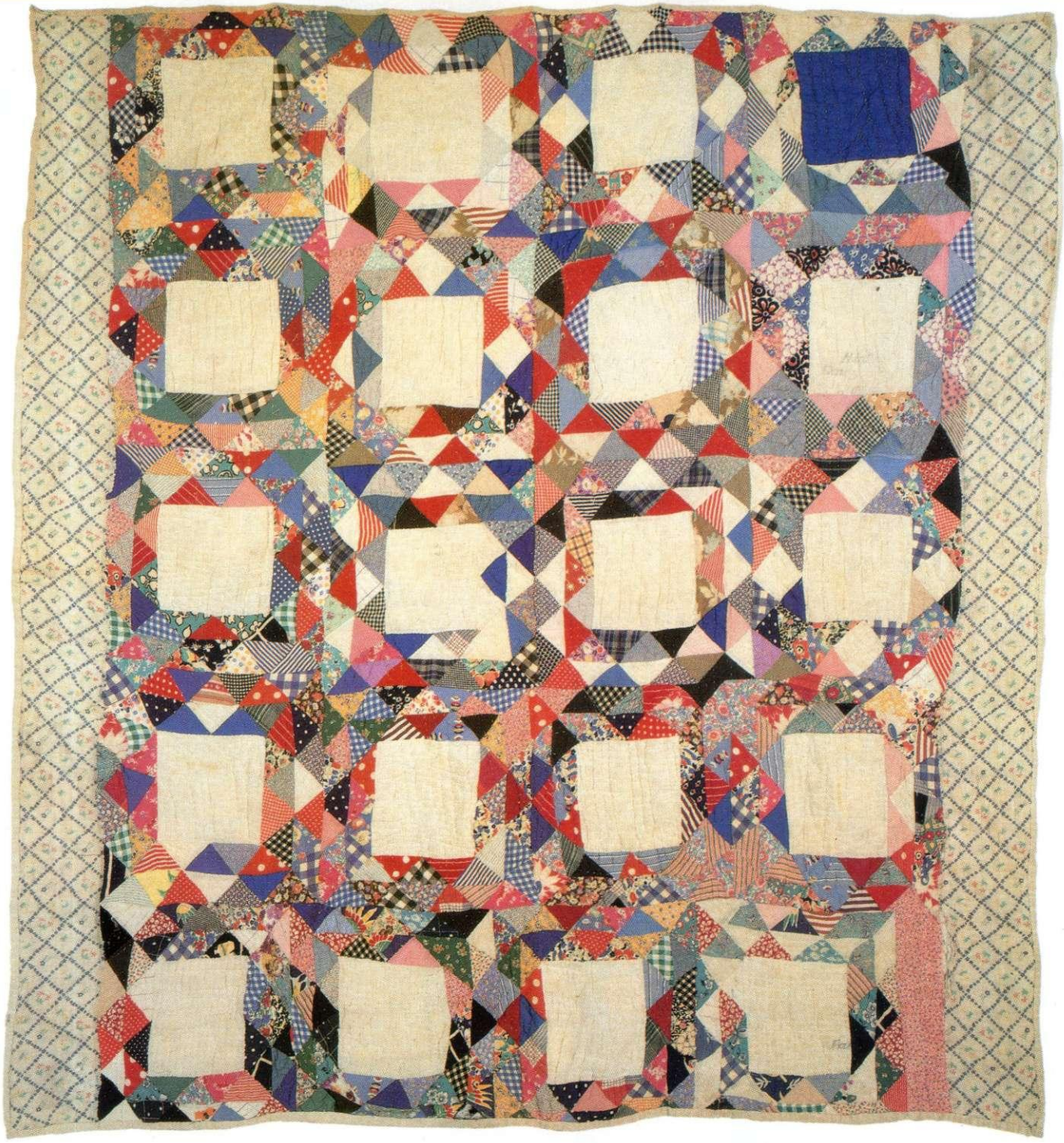
Strip quilts, part of the salvage craft so familiar to southern households, are also part of these artists' repertoires. Vivian Evans remembers:

> *Most of the ladies just did strips. It's sort of a Mississippi style. My grandmother just cut strips of color and would lay them different ways and just sew them together.*



Georgia Clark at Virginia Hall's home, November 1994. *Photograph by Seán Galvin.*

***Nine-Patch*, by Georgia Clark. Cotton. 77 x 66 inches (195.6 x 167.6 cm).** *Photograph by Karen Bell.*



Eunice Morgan, from Alberta, Virginia, maintains that the rationale behind a strip quilt was perhaps more utilitarian than artistic:

> *[Mother] had all kinds of different patterns. She had some she called a "Wild Goose Chase;" then she had a "Grandma's Quilt." Grandma's Quilt was where you put anything in it. A Wild Goose Chase is made of all different scrap material. You put the light together and the dark together. Usually it was all from material she had saved from making our clothing. That's how she got the scraps for it. If they were small scraps, they make small strip quilts. If they were large ones, they make different things. And that's the way they did. They saved them for years.*

"That's What Makes a Quilt"

These women came from a strong needlework tradition—that means handwork. They all resist the idea of sewing machines as labor-saving devices. Even today, they might piece the tops with a machine, but only for speed.

Just as their mothers did, these women roll the sides of the quilt to the middle and work out to the edges from both sides in a range that includes the reach of their arms, and then move to the next section. The quilted pattern forms little arcs or shells. Occasionally, the intricacies of the pieced top are part of the overall quilting design.

Some of the women read magazines to find out what the latest trends are. Although they may look at the quilt show on television and buy a quilt pattern book, when it comes down to choice of quilt, materials, or design, they each feel, as Virginia Hall says, "I prefer originality."

A quilt design may take its shape from a variety of sources and impulses: the necessity to use the scraps of fabrics and colors at hand; the desire to replicate a known design, perhaps for a gift; or serendipity. Trannie Mae Cooper, from Timmonsville, South Carolina, says:

> *I never saw this quilt before I made it. I made that quilt, and we were looking in the [quilting] book one day and, lo and behold, we said "Ahhhhh—look!" there that quilt was. . . . It goes different ways. I put a border around the middle of it, and then I did squares on the outside. So, we really don't try to copy anything. When I first did this, I thought about Joseph's coat. You know, the coat from the Bible? The coat of many colors? That's what I thought about.*

Fannie Roberts Chaney, who was born in Meridian, Mississippi, says:

> *I'd use whatever color I had, just like I do now; whatever colors that I got, I just mix 'em up. . . . I just cut a lot of blocks, and start sewing, just sew 'em together. That's what I do. Now, that right there—I didn't have enough of the beige, so I put pink in there. When I had put this all together, I didn't have enough to put together, so I just mixed it up like that. . . . Yes, that's exactly the way [mother and grandmother would] do it. If you ain't got enough of one thing, they'd just get something as near to it as they could and fix it up. It's no mistake because I didn't have enough of this to put in there. . . . I just put in there what I had! I mean, it's just a quilt. Now, if I had started it like this, and put this in there, what's the difference?*
>
> *You know, when you sittin' up there, sewin', you don't be worried about what you puttin' in there. Just so it's clean and decent, and there's brand new scraps in there, and you can get them to fit—just fit 'em. When you mix it all up with different colors, that's what makes a quilt.*

Are there patterns in the lives these women have lived or in the art they have produced that are replicated in other parts of the country? Is there some aspect of life that makes southern people produce a particular artifact? There is no easy answer. Each of these women has led a life that was strengthened and molded by her childhood experiences in the South. Each one's artistic endeavors has clearly been influenced by that heritage and its traditions.

Quilting has fulfilled some need in each of their lives: whether through the physical therapy of working with their hands; the spiritual therapy of invoking their mothers or children through the cloth; or the nurturing therapy of selflessly teaching their art to others. True to the traditions of African-Americans, the quilt techniques of these women have been passed down orally through the generations. Continuing that tradition, these talented, resourceful women continue to share their wealth with other women and children, southerners and nonsoutherners alike. ❖

Waves and Sea, by Vivian Evans. Cotton. 72¼ x 68½ inches (189.2 x 174 cm).
Photograph by Karen Bell.

About the author. *Seàn Galvin completed his doctorate in Folklore at Indiana University, Bloomington, in 1989 and joined the Advisory Board of The Textile Project. He published* What's This Got to Do with Quilting? *with Linda Cross and his wife, Pamela Richardson.* *The author thanks the quilters, and especially photographer Karen Bell, for their ongoing support of the project.*

The Textile Project

The women featured in this article were participants in The Textile Project (1989–1995), a fieldwork- and presentation-based grant conceived by Elder Craftsmen, Inc. Elder Craftsmen is a nonprofit organization whose mission is to help men and women age fifty-five and older to be creative, productive, and independent, and to seek broader recognition of the skills and capabilities of older people. Professional folklorists conducted the fieldwork interviews, provided support material for grant applications, and documented the project in the booklet *What's This Got to Do with Quilting?: Nine Stories of Southern Women Quilters Living in New York City* (Lane Press, 1995), from which parts of this article were excerpted. Limited copies are available by sending $1.25 SASE to Elder Craftsmen, 921 Madison Ave., New York, NY 10021. (212) 861-5260.

Since 1996, under the auspices of Elder Craftsmen, with funding from the New York State Council on the Arts (NYSCA), The Textile Project has been documenting and presenting Eastern European artists who are actively engaged in textile traditions in the metropolitan New York City area. Any active tradition bearers or interested readers may write to the author c/o Elder Craftsmen.

The Irish Crochet Lace *of* Clones

BY GALER BRITTON BARNES

CLONES (pronounced KLOH-ness) lies in the County of Monaghan in the Republic of Ireland, on the border of the British commonwealth of Northern Ireland. After the lower counties won their independence from British rule in 1922, Clones and the other border towns were shunned by the residents of the six northern counties and, as a result, suffered economically. Once a thriving market town and the largest producer of Irish crochet in Ireland, Clones has struggled to survive ever since.

Some days, Clones appears to be a sleepy farm community; other days, a bustling market town; still other days, a historic movie set, as it has been relatively untouched by modern commercial growth. Rich farmland is surrounded by beautiful lakes, rivers and streams, rolling green hills, tiny villages and, everywhere, marks of the rich and ancient past, from Celtic sites and medieval castles to mysterious passage tomb mounds and grand houses of the Georgian period.

A Craft's Beginnings

In 1845, a blight destroyed the potato crop, Ireland's staple food of the majority of the people. The ruined crop and England's mismanagement of the economic situation led to widespread starvation and upheaval. Ireland's people struggled to stay alive, and many emigrated to the United States. A number of wealthy Irish and English patrons sought to ease the suffering by creating teaching facilities where workers could learn new crafts, for which the patrons would find markets in Europe and America. The plan succeeded, and the craftsmen themselves eventually formed guilds.

The Arts and Crafts Movement came to Ireland in the last decades of the nineteenth century. Based on the philosophy of the English essayist and critic John Ruskin (1819–1900) and his protégé, William Morris, the movement proposed a withdrawal from the Industrial Age back to a time in which handwork and quality were valued and in demand. Several Irish guilds flourished at this time in arts and crafts such as stained glass, bookbinding, weaving, embroidery, and lace making. During this period, decorative craft, especially women's craft, was given equal status to fine art; women were encouraged to join or form guilds to collectively market their work.

Several well-to-do Irish and English women made it their mission to encourage the needle arts. Among these was Ishbel Maria Marjoribanks, wife of John Campbell Gordon, Lord Aberdeen, who was made Lord Lieutenant of Ireland in 1886. During his first term of office, Lady Aberdeen founded the Irish Industries Association and devoted most of her time to encouraging the arts. She organized exhibitions of lace and opened a store in Dublin called The Irish Lace Depot. Lady Aberdeen once gave a garden party at the viceregal lodge to which guests were asked to wear garments of genuine Irish origin. She published and sent with the invitation an illustrated booklet containing suggestions; Lady Aberdeen wore a dress with a train decorated in Celtic patterns.

Young girls learned to make needle lace in centers often operated under the supervision of patrons. One such patron was Cassandra Hand, the wife of the rector of the Church of Ireland in Clones. She brought teachers from Kildare to teach local women the intricacies of Venetian Point needle lace, then in vogue throughout Europe and America. Soon, the lace makers realized that they could work more quickly if they made crocheted lace in the style of Venetian needle lace. By the end of the nineteenth century, a huge industry had developed to produce fine Irish crocheted lace.

Late in the last century, as many as 1,500 women and girls "worked at the crochet" in the approximately 20-mile (32.2 km) area of southern County Fermanagh and northern County Monaghan, which has Clones at its center. By 1910, Clones produced the most crochet lace of any region in Ireland. Limerick, Carrickmacross, Youghal, Kenmare, and other smaller lace centers producing various styles of lace were also successful during this time, as lace was *the* required fashion accessory. The craze for lace reached a peak in the last half of the nineteenth century and first decade of the twentieth, thanks to Queen Victoria's passion for it.

By the twenties, the demand for lace had fallen dramatically, partly due to the change in fashion and partly to the availability of inexpensive machine-made lace trimmings. The popularity of handmade lace resurfaced

briefly in America during and following the Great Depression; patterns for Irish crochet lace and needle lace were printed in books and women's magazines.

Clones Lace

Clones and the surrounding countryside, including the nearby town of Roslea, are famous for Irish crochet lace. The term "Irish crochet lace" refers to three-dimensional lace made with naïve, distinctly Irish motifs within a netlike ground crocheted with a flat picot filling. Clones lace is characterized by a distinctive knot in the ground fabric. The Clones knot is much larger than the usual picot or dot stitch common to other Irish crochet, which Mrs. Tessie Leonard, a teacher and senior member of the Clones Lace Guild, refers to as "the little tits."

The making of the Clones knot nearly became extinct until Maire Treanor recorded it during her research, which began in 1989. In a booklet produced by the Clones Lace Guild, Maire writes:

> *Mrs. Beggan, an older woman from Roslea, taught me how to do the Clones knot. She died a year later. Nobody who was able to do the Clones knot was still alive, so if I had not learned it at that time, it would have been lost with Mrs. Beggan.*
>
> *Some of the lace books explain how to do it, but I have never come across a person who learned from these books. It has to be demonstrated to you. The Clones knot is made by wrapping the thread around the hook thirteen times before pulling a thread through the middle to make a bobble.*

Clones lace makers are known for their "heavy work," in which the motifs are three-dimensional, an effect achieved through the use of padding cord in the motifs.

To make a piece of Clones lace, motifs are crocheted separately and then pinned and basted onto a paper pattern on which the layout has been sketched in pencil. The motifs are joined by working a ground pattern of openwork and Clones knots from one motif to another to establish the shape of the piece. Heavy work generally is a cooperative effort; the more skillful workers stitch the motifs together.

The wild Irish rose, with layer upon layer of petals, is one traditional motif. In a modern variation of the Clones knot, three knots are worked together to form a "shamrock Clones knot." The triskel, similar in design and with roots in Celtic



Sarah Martin, the leader of the Roslea "crocheters," models a dress made of Clones and Roslea lace. The dress was worn by Queen Mary, wife of King George V, on her coronation to the Throne of England in 1910. Also shown are details of an antique crochet collar and cuff. At upper left is a traditional famine hook. These hooks are still cherished by the older women in The Clones Lace Guild today.

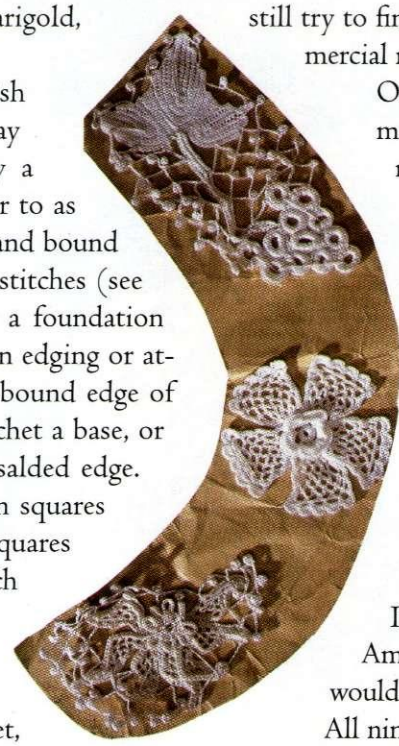
Photograph of Sarah Martin courtesy of Mary McMahon, Roslea, Ireland. Hook courtesy of Tessie Leonard. Antique collar from the author's family collection.

"Nobody who was able to do the Clones knot was still alive, so if I had not learned it at that time, it would have been lost with Mrs. Beggan."

prehistory, is also common in Irish crochet. The Clones Lace Guild lace makers prefer to make shamrocks with this ancient spiral element, rather than the more common tourist-trade style of cloverleaf. Other traditional motifs include the harp, fern, thistle, marigold, and cartwheel.

Irish crochet is often applied to Irish linen fabric to make a handkerchief or tray cloth. The linen fabric is prepared by a process that the Clones lace makers refer to as salding. The edge of the fabric is rolled and bound in place with a series of single crochet stitches (see page 49). This bound edge establishes a foundation onto which the lace maker can crochet an edging or attach a piece of lace. In addition to the bound edge of single crochet, lace makers may also crochet a base, or "pillar" row, of double crochet on the salded edge. The women usually sald their own linen squares for hankies, but they can also now buy squares with the edges commercially rolled, which they call "spoked" hankies.

If the fabric is simply to be edged with lace, the lace is worked directly on the salded fabric. If the lace is to be inset, the ground fabric is cut to shape, the edges salded, and the lace piece secured to the salded edge with crochet stitches. The lace may then be embellished with one or more crocheted edgings, usually a three- or ten-loop edging known as a "crown loop edging."



The Clones Lace Makers

Lace making in Ireland was literally a cottage industry. Young girls and women learned the skills in classes in town or at the convent, were given materials, shown the lace designs, and sent home to work. It is said that the lace makers most often worked in their beds, where the white linen and thread would stay the cleanest, but the light must have been quite dim as the cottages were never brightly lit; the women certainly must also have worked out of doors.

To make the finest crochet hooks, the eyes were cut off sewing needles. The end of the needle was inserted into a short length, about 4 inches (10 cm), of split cane broken from a basket or discarded walking stick. This type of hook is now called a "famine hook," referring to the historical period in which Irish crochet originated. Clones lace makers today prefer this type of hook and still try to find men who make them; others use commercial metal hooks.

Often, children would learn the simple motifs, and their mothers would join the motifs together with the fine ground. Maire Treanor discovered in her research that nicknames were often given to the lace makers according to the motif they usually made; for example, the family known as "Lily" Quigleys crocheted the lily motif.

A lace maker was paid according to the degree of difficulty of the motifs. A high standard of quality was exacted, and many substandard pieces were rejected. The lace, sold in large cities in Ireland as well as across Europe and America, cost more than any of the workers would be able to pay for it themselves.

All nineteenth-century lace was made with linen thread, most of which came from Manloves, a company in Belfast. Manloves was destroyed during World War II. Since then, most Irish crochet lace has been made with cotton thread, although some linen can still be found. Linen thread demands a more skilled hand, as its self-tensioning property is inferior to that of cotton.

Today's Lace Makers

Maire Treanor's wry smile and twinkling eyes convey the ancient magic alive within the clever, modern Irishwomen who bend over tiny perfect stitches that form rose petals, shamrocks, spirals, thistles. The fifteen or so women in the Clones Lace Guild crochet row after row of crisp white thread in the same way that their nineteenth-century counterparts did.

When Maire moved to Clones from Northern Ireland in 1989, she found that the craft had nearly died; only a few women remembered the lace patterns or had collections of the lace; none was making lace for sale. Maire



worked with several women in Clones and with their help learned to crochet the distinctive Clones lace patterns. These women—Eithne D'Arcy, Mamo McDonald, Tessie Leonard, and Elizabeth Monaghan—were instrumental in helping Maire create the guild.

Maire was the first to record the patterns, as women who crocheted in the old days did not work from printed patterns and none existed for Clones lace. Many of the women she worked with can "read" a piece of crochet lace and reproduce it, but most would be hard pressed to set it down in written form or read a pattern. They don't need to!

Elizabeth Monaghan of Donegal learned to crochet at an early age. In a booklet published by the Clones Lace Guild, she writes:

> *I was born into a lace-making family. My aunt was the owner of a Lace industry in Bruckless, County Donegal, so it was evident that all of our family should learn the lace making. My mother, sisters, and all of our neighbors worked for her. I started learning my lace making at the age of five years, watching my sister and a neighbor while they worked. I remember the first thing I made was what they called a "buttony." A number 10 thread was rolled around a suitably sized piece of round stick, and then double crochets were worked around it until it was completely covered in. It was a great achievement for a five-year-old, or so I thought.*

With Elizabeth Monaghan's help, Maire found other women in the vicinity of Clones and Newtownbutler (about 5 miles [8 km] west in Northern Ireland) who were interested in learning or relearning "the crochet." In 1989, Maire and Mamo McDonald started a small exhibition space and began classes in Mrs. McDonald's tearoom. The Clones Lace Guild was born.

The Guild attracted the interest of several women who had learned "the crochet" as young girls but had forgotten their lessons. Anne Kelly and Eileen Crudden, sisters who remembered the patience with which their aunt had tried to teach them the basic stitches, never imagined that they would one day be masters and teachers of the most intricate designs. Tessie Leonard knew "the crochet" and showed them the stitches again, and Anne Kelly and Eileen Crudden began to produce bits of lace for sale.

Maire worked with the European Economic Community to obtain grants to support the establishment of a viable lace industry and to showcase the work, both old and new, of local lace makers. She converted an old mill store, the Ulster Canal Stores, into a museum and craft center where the Guild meets and offers workshops and lace for sale. The guild also organized the Cassandra Hand School of Lacemaking, which holds summer retreats for lace enthusiasts from around the world.

The Clones Lace Guild, which has attracted young women from the area who come to learn to crochet and earn some money from their work, today has more than a dozen active members. Guild members share tasks, which they assume according to their skills. Most of the lace patterns are taken from antique pieces, but each lace maker has a distinctive style, and her particular rendering of a motif is easily recognized by her fellow guildswomen.

Maire Treanor helps to design and market the lacework that the Guild sells in shops in Dublin, Cork, and other major tourist sites. She is dedicated to revitalizing the appreciation and production of handmade Irish crochet. Sadly, just because you buy lace in Ireland doesn't ensure that it was made there; there are abundant supplies of Chinese lace for sale alongside locally made pieces. The lace makers of the Clones Lace Guild, however, always proudly include their label. ❖

ABOUT THE AUTHOR. *Galer Britton Barnes is a freelance writer on textile history and specializes in things Irish. She lives with her husband in Elk, California. She is most grateful for the gracious hospitality and patient instruction of Maire Treanor, Tessie Leonard, Anne Kelly, and Eileen and Irene Crudden.*

For information about the Clones Lace Guild or the summer school, write to Maire Treanor, The Clones Lace Guild, c/o Clones Development Society, Ltd., Fermanagh St., Clones, County Monaghan, Ireland; tel/fax 011-353-47 51718. The summer session of the Cassandra Hand School of Lacemaking will be held from June 29 to July 4. The Clones Lace Gallery is located in the historic Ulster Canal Stores Museum, Cara St., Clones, County Monaghan.

ABOVE: A wild rose motif, similar to the one described on page 49, decorates a linen hankie made by modern Clones lace maker Anne Kelly.
From the author's collection.

OPPOSITE: Maire Treanor's Clones lace collar in progress.
Courtesy of Maire Treanor.

Handkerchief Edging and Wild Rose to Crochet

DESIGNED BY GALER BRITTON BARNES WITH MAIRE TREANOR



ABBREVIATIONS

beg—beginning
ch—chain
cl—Clones knot made with 4 wraps
dc—double crochet
hdc—half double crochet
p—picot: ch 4, sl st in first ch
pc—packing cord
prev—previous
sc—single crochet
sk—skip
sl—slip
sp—space
st(s)—stitch(es)

DELICATE scalloped trims like this handkerchief edging are often used to finish Clones lace designs. This trim uses only a few stitches and is easy to learn. Anne Kelly's wild rose corner inset is more challenging. It includes a picot made in the style of a Clones knot, which can take a little time and practice to master. The design incorporates a packing cord to give the rose petals the heavy, raised outline characteristic of much Irish crochet. The edging is worked in linen thread. The rose corner is worked in cotton crochet thread. Either thread is suitable for both projects.

When Clones lace is worked directly onto fabric, the edges of the cloth are rolled and finished with a row of single crochet. The process, called salding, provides a foundation for the crocheted lace to follow.

MATERIALS

Fine linen fabric, 1 piece 10 inches (25.4 cm) square for each handkerchief
Steel crochet hook, #14 (0.7 mm)
Edging: 40/2 linen lace thread, 1 spool
Corner: #70 cotton crochet thread, 1 ball; #20 cotton crochet thread, 1 ball

Handkerchief Edging

Following the directions below, trim the linen to 9 inches (22.9 cm) square and sald the edges with 40/2 linen thread. Work the edging as follows.

Rnd 1: Ch 5, * sk 2 sc of salding, dc in next sc, ch 2; rep from * around, working dc, ch 2, dc in each corner st, end with sl st in 3rd ch of beg ch 5. For the scallops to fit evenly around the handkerchief, you must have a multiple of 4, plus 3 ch-2 spaces (not counting the corner spaces) on each side of the handkerchief. Space the dc stitches evenly along the edge as you work rnd 1 to create the correct number of ch-2 spaces.

Rnd 2: * (2 sc in ch-2 space, sc in dc) 3 times, turn; (ch 5, skip 2 sts, sc in next st) 3 times, turn; 2 sc, p, sc in ch-5 loop, ch 5, sc in next ch-5 loop, ch 3, dc in next ch-5 loop, turn; ch 5, sc in ch-5 loop, make 2 sl sts toward the base of the chain loop below, sl st in base of picot below, turn; 2 sc, p, sc over slip-stitched chain, 2 sc, p, 2 sc, p, 2 sc in top loop, sc, p, 2 sc in loop below, sc, p, 2 sc in loop below (one scallop complete), sc, p, sc in ch-2 space, sc in dc; rep from * around, working (sc, p, sc) twice in each corner sp.

Anne Kelly's Wild Rose Corner

With #70 cotton thread, ch 8, join with a sl st to form a ring.

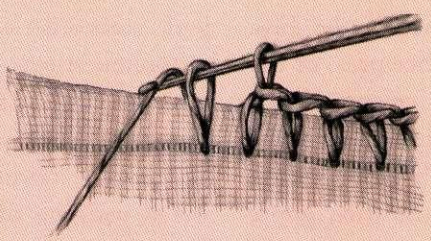
Rnd 1: Ch 5, dc in ring, (ch 3, dc in ring) 3 times, ch 3, sl st in beg ch-5 loop.

Rnd 2: (Sc, 3 dc, sc, sl st) into each ch-3 loop.

Rnd 3: (Ch 5 behind petal, sl st in sl st of prev rnd between next 2 petals) 5 times.

(continued on page 71)

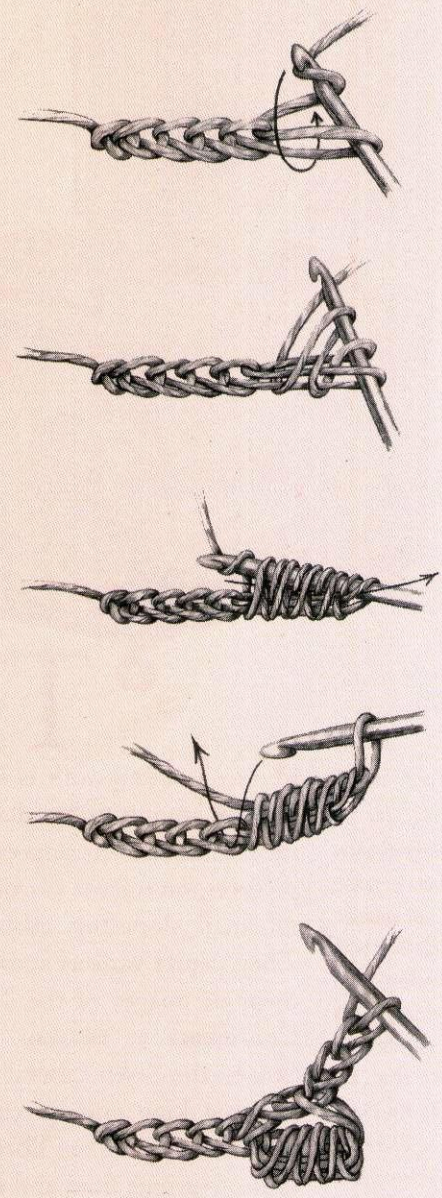
Salding the Edge



Remove any selvedges and cut the linen to its finished size plus 1/2 inch (1.3 cm). Withdraw a thread along each side and trim the linen to the straight lines formed by the withdrawn threads. Gently withdraw a thread 1/4 inch (6 mm) inside the edge on each side. Moisten your thumb and index finger and, beginning at the right-hand side of one of the edges, tightly roll the edge of the fabric under to the line formed by the withdrawn thread. With crochet thread and hook, make a sc over the rolled edge into the gap made by the withdrawn thread, 1/4 inch (6 mm) from the right-hand side of the fabric. Continue to make evenly spaced sc stitches over the rolled edge, rolling more of the hem as you go. (For the linen thread, make about 11 stitches per inch [2.5 cm] and for the cotton thread, make about 16 stitches per inch [2.5 cm]).

At the corners, turn the fabric and roll the new edge, over the rolled edge from the previous side. Make 3 to 4 sc in the corner. When you reach the starting point, begin the crocheted edging.

Instructions courtesy of Maire Treanor, Clones Lace Guild.



Clones Knot

Draw out a chain. The length of the chain will dictate the size of the Clones knot.

Yarn over hook and pass the hook under the ch from front to back, yarn over hook and pass the hook back under the ch from the back to the front.

Repeat this movement 3 times, or until the enlarged chain is covered, yarn over hook and draw the yarn through all the loops on the hook.

Sc into the last ch before the Clones knot.



STUMPWORK

What's in a Name?

BY KATHY EPSTEIN

Seventeenth-century casket, or cabinet, embellished with raised-work embroidery in silk and gilt threads. 14 x 10 x 12⅝ inches (35.6 x 25.4 x 32.1 cm).

Gift of Mrs. Elizibeth L.Peabody. Photograph courtesy of the Museum of Fine Arts, Boston.

OPPOSITE: Side panel of a seventeenth-century casket. Various flora and fauna were frequently incorporated into the central compositions.

Photograph courtesy of the Glasgow Museums: The Burrell Collection. Reg. no. 29/169.

THE SEVENTEENTH-century English form of schoolgirl embroidery known as stumpwork is enjoying a resurgence of interest among embroiderers and historians. The most familiar historical examples are displayed in pictures, on mirror surrounds, and on the panels of small slope-top cabinets known as caskets. They depict various scenes from the Old Testament or images of the Three Virtues, the Four Continents or Seasons or Elements, the Five Senses, the Seven Liberal Arts or Sciences, or the reigning king and queen. Their cream-colored silk backgrounds are liberally sprinkled with figures of various flora and fauna. The elements are made of silk floss, spangles, beads, wire, gimp, braids, metal purl, peacock feathers, pearls, and coral beads. Most important, certain features and areas of the design are padded and/or wired to give them a third dimension.

The term "stumpwork" was coined in the Victorian era. A search of English historical documents reveals that this embroidery form had been called "embosted work," beginning in the last decades of the sixteenth century.

During the reigns of Elizabeth I (1558–1603) and James I (1603–1625), embosted work was primarily the domain of professional male "broderers," including court embroiderers and members of the guild of the Broderers' Company. They embellished bookbindings, women's sleeves, men's caps, jackets, glove cuffs, and small purses called sweet bags, which held sweet-smelling dried flowers and herbs. Included in the 1614 inventory of the Earl of Northampton were two "verie large sweete bagges—embroidered with embosted worke of silver, gold and coulored silkes, and filled upp with ovals of divers personages [cartouches with embroidered portraits]."

The three-dimensional effects of embosted-work embroideries were created with detached buttonhole stitch—a technique known as "needlework" in the late sixteenth and early seventeenth centuries, which properly belongs to the needle lace-making tradition. The stitch was worked over a padding of wool, tow, or parchment to form the bodies of animals and flower petals. The process of padding areas of the design was called "raising" or "raising up," as in the following entry in a warrant dated "27 Sept 1594" for Elizabeth I: "Item to John Parr our embrauderer . . . for raysinge up of a paire of slevis of white silke sipers [cypress] upon Carnacion cloth of silver richelie wrought with silver wormes spangles and purle upon the raysinges."

Besides padded or raised-up figures, embosted work often featured "moss work," a term that refers to any embroidery stitch or technique that itself creates a raised effect, such as a mass of French knots for a small mound or an animal's

coat. In the Earl of Northampton's inventory is a smaller sweet bag "embroidered wth highe embosted mosseworke havinge two sea nymphes upon dolphins, and other figures of fowles." Throughout the seventeenth century, in addition to French knots, the term "moss work" probably also referred to rows of couched silk pile thread (a precursor to today's chenille) and rows of couched purl, a tightly coiled metal wire of silver gilt or colored copper.

THERE'S NOTHING NEERE AT HAND, OR FARTHEST SOUGHT,

BUT WITH THE NEEDLE, MAY BE SHAP'D AND WROUGHT.

—John Taylor, *The Praise of the Needle*, 1631

Sometime in the 1630s, embosted work entered the repertoire of schoolgirl embroidery and flourished there into the 1690s. The historian John Nevinson observed in his 1950 *Catalogue of English Domestic Embroideries* that embosted work had then begun to be used to work pictures—purely decorative objects in themselves—as well as to embellish other objects, such as mirror frames, cabinets, or boxes. The term "raised work" replaced "embosted work" to describe the padded elements in the design. An innovation of the 1650s was to substitute soft padding with small pieces of carved wood to form the human head, hands, and feet. Soft padding was still used for human and animal bodies, as well as other parts of the design.

Most of these schoolgirl embroideries were created on a silk satin-weave ground, usually reinforced with a linen underlining. Some figures and large floral sprays were embroidered on separate pieces of linen, cut out, and applied to the ground; the raw edges were hidden with metal purl or narrow gimp. These applied motifs, called "slips," were often worked in the counted techniques of tent stitch or queen's stitch (today known as rococo stitch). Modern embroiderers still practice many of the other featured stitches. The names have not changed in more than 350 years. John Taylor's poem *The Praise of the Needle* (1631) and Randalle Holme's six-volume *The Academy of Armoury* (1688) mention back stitch, satin stitch, chain stitch, whip stitch, and laid work.

Although raised embroidery was no longer widely practiced in the eighteenth century, the technique was still known, perhaps through family heirlooms. In his *Cyclopaedia* (1728), Ephraim Chambers includes an entry for the technique that he calls "Embroidery on the Stamp," "where the Figures are very high, and prominent, being supported on Wool, Cotton, Hair &c [in contrast to] Low Embroidery, where the figures are low, and without any Enrichment between them." The word "stamp" refers to the ink lines of the patterns drawn on the silk ground by professional pattern drawers.

After Chambers, all the terms for this embroidery form disappear from printed records until the nineteenth century, when "embroidery on the stamp or stump" appears in Rees's *Cyclopaedia* (published before 1880). ("Stump" refers to the little pieces of carved wood occasionally used in the embroideries.) "Stumpwork" is subsequently mentioned by authors of needlework books as the form again became popular, largely due to the attention that the Arts and Crafts Movement focused on preindustrial crafts. Its popularity has endured and matured. Regardless of its appellation, this unique embroidery form continues to fascinate us with the skill and ingenuity of its creation. ❖

About the Author. *Kathy Epstein is a textile historian specializing in embroideries and textiles of the sixteenth and seventeenth centuries. She has been the curator of exhibits at Texas Memorial Museum in Austin, Texas, and The Textile Museum in Washington, D.C. She also owns Curious Works Press, which publishes books on embroidery history.*





Buttonhole needle-lace filling worked over a wire frame creates three-dimensional flowers and leaves similar to those on the seventeenth-century stumpwork casket shown on page 51 (detail above).



A Stumpwork Flower to Make

DESIGNED BY SHARON COHEN

THE small stumpwork chest from the Glasgow Museum's Burrell Collection shown on page 51 displays needle lace, appliqué, beading, and surface embroidery. Each petal and leaf of the sprigs that adorn the central portion of the back of the chest (see detail above left) is a freestanding element made of a needle-lace filling worked on a wire outline. The completed petals and leaves are molded into lifelike shapes by bending the wire. The same technique can be used to create a variety of freestanding or padded shapes, such as insect wings, small animals, and clothing.

Although only two stitches—couching and buttonhole stitch—are used throughout, this embroidery is challenging because of the small scale of the work. You may wish to practice with larger shapes and heavier threads.

Stainless-steel wire is generally available at needlework stores that specialize in embroidery supplies. Any nonrusting wire of the same gauge, such as beading wire, is suitable. You can use a wide variety of embroidery threads for this and other stumpwork techniques. Sharon enjoys using silk and finds that judicious use of variegated threads adds depth and liveliness to her work.

MATERIALS

- Unbleached muslin, 1 piece about 8 inches (20 cm) square
- 28-gauge stainless-steel wire, one 1-ounce (28.4-g) spool
- Caron Collection Waterlilies 12-strand silk floss, 1 skein each of Fir #112 and Antique Rose #108
- Kreinik Soie d'Alger 7-strand silk floss, 1 skein gold #2212
- Kreinik Bullion Brilliant (smooth purl), 1 small packet gold #7
- Sewing thread or floss that contrasts with the embroidery threads
- Background fabric on which to mount the stumpwork
- Wooden embroidery hoop, 4 to 6 inches (10.2 to 15.2 cm) in diameter
- Fine felt-tipped, nonbleeding black marker or sharp pencil
- Lightweight wire cutters
- Tapestry needle, size 26

Preparation

Draw the petal or leaf in the center of the piece of muslin and mount the muslin in the embroidery hoop. Cut a piece of wire 4 inches (10.2 cm) long.

Using the contrasting sewing thread or 1 strand of contrasting floss, couch the wire to the outline with stitches placed about 1/8 inch (3 mm) apart. Secure the beginning and end of the thread away from the wire so that you can remove the couching later. Place the wire around the top of the petal outline but not across the base. Place the wire all the way around the leaf outline, twisting the two ends together twice at the base. Gently push the ends of the wire through the muslin to the wrong side about 1 inch (2.5 cm) beyond the base of the petal or leaf.

Working the Petals

Use 1 strand of silk floss throughout. With a 45-inch (114.3-cm) length of Antique Rose, begin the needlelace filling at the right-hand lobe of the wire outline (Figures 1 and 2). Work the filling without piercing the muslin. Work 2 rows on the right-hand side, make a horizontal pass back to the left, and wrap the thread around the wire outline between the lobes (Figure 3).

Work 2 rows of filling on the left-hand lobe, then work the filling across the entire width of the petal to the base. Occasionally, hold the work up, allowing the thread to dangle and untwist. Do not fasten off the thread.

Continuing with the same thread, work a row of buttonhole stitch around the wire outline (Figure 4), covering the beginning tail of yarn with about 6 stitches as you pass it. Leave the ending tail of yarn free for the moment. Remove the couching from the wrong side of the muslin and release the petal. Make three more petals.

(continued on page 72)

WORKING THE PETALS

Figure 1

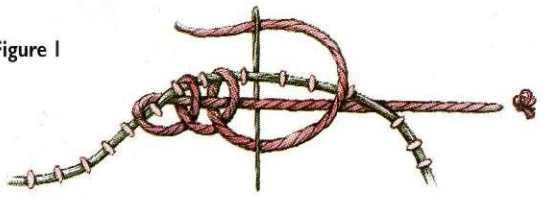
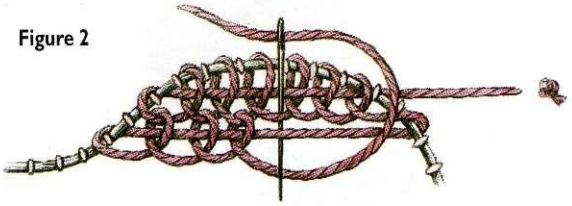


Figure 2





Filling a flower petal with needle lace.

Figure 3

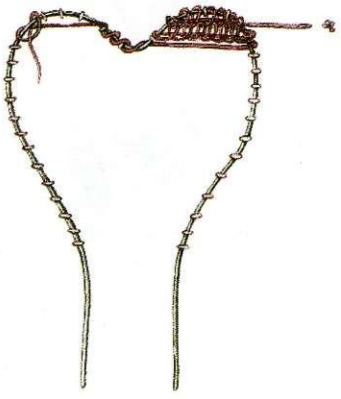
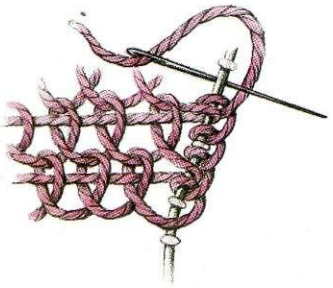


Figure 4



WORKING THE LEAF

Figure 5

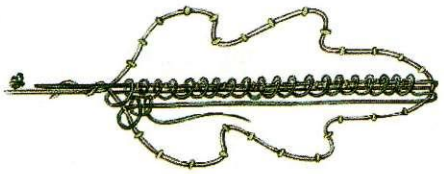
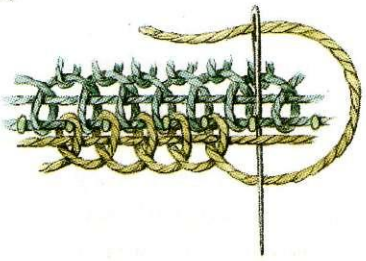


Figure 6



Each half of the leaf is filled from the central couched thread.



A DESIGNER'S NOTEBOOK

Vintage Inspiration for Beaded Knitting

BY DEBORAH NEWTON



A classic beaded sweater circa 1950s.
Photograph by Joe Coca.

AS A KNITWEAR DESIGNER, I've always been inspired by all types of garments from the past—although I prefer knits above all. One style that I particularly love is the beaded sweater, a classic garment that combines the casual, comfortable drape of knitted fabric with the more formal detailing of glittery beads. In the twentieth century, beaded garments have always been popular, from the elaborate dresses of the twenties to the small accessories, such as beaded gloves and bags.

I had bought a few beaded sweaters twenty years ago when I was in college, and wore them out. To my delight, my old friend Susan Moore and her fashion-conscious daughter Maggie recently showed me this lovely dressy beaded sweater that they had found in a vintage clothing store. It was made in the late fifties or early sixties, judging by the fiber content. The sweater was probably moderately priced, but everything in the design strove to make it seem royally dressy, even the name on the label—Lady Antoinette! It is machine-knitted in a fine, yet lofty Orlon fiber, which simulates angora. The buttons are a high-quality plastic, simulating pearl, and the yoke is covered with a graceful arrangement of butterflies and leaves made from tiny, glistening glass beads accented with large simulated pearls and long bugle beads.

When I saw it, I asked myself, "How can I borrow something from this garment, yet adapt it to a handknit design using knit-in rather than applied beads?" Since the 1930s to the present day, beaded sweaters have been machine-knitted and embellished with sewn-on beads.

I began to make sketches based on other vintage beaded garments I've seen and adding some ideas of my own. I decided to adapt some of the sweater's motifs and to try various knitted textures or patterning to serve as a base for the beading.

I thought about using large beads, but because it would be difficult to form a motif with great detail, in some of the sketches I positioned the beads to serve as an outline or enhancement of the knitted texture. Using a lace openwork would lighten the fabric. The density of the fabric helps you decide the size and number of beads to use. By using both patterning and beadwork, the design is strengthened because there are two complementary visual elements at work.

I always test my motifs and ideas by knitting a small swatch. I knit a second swatch including the beads to test their placement. To place beads more accurately, you may want to chart the pattern and mark where the beads will fall.

Knitting Beads into Fabric

There are several methods for working the beads into the knitted fabric, but I like to lock each bead in place between two purl stitches if possible. This way, the bead is positioned firmly on the knitted fabric and it doesn't dangle

awkwardly or slide from stitch to stitch, distorting the patterning.

I purl the stitch before the bead, slide the bead tightly up against this stitch, then purl the next stitch. On the next wrong-side row, I knit the two stitches on either side of the bead. The purl stitches serve both to keep the beads neatly aligned and to add depth to the fabric by forming channels for the beads to sit in. You can use purl stitches with almost any knitted pattern, especially lace, or eyelet patterns in which there are some plain areas of stockinette stitch in which the purl stitches can be positioned.

Some Practical Tips

The beads are threaded onto the yarn before you begin to knit and must slide easily along the yarn. Make sure that the beads have holes that are large enough for the yarn you plan to use. I had luck with #6 seed beads and what are known in the bead-trade as "e-beads." E-beads are small, somewhat doughnut-shaped beads with a smooth surface, which can accommodate a sportweight or finer yarn. They come in a variety of colors.

The saleswoman at the bead store gave me some good advice. Milky and frosted beads give a softer, more subtle effect than solid-color beads, which would visually jump out. For a sparkly effect, mix the colors and place them randomly. For a more even surface, use one color of bead and place them in a planned, orderly pattern.

The yarn for bead knitting needs to be strong and firmly twisted, or at least smooth enough to allow the beads to slide easily. If you need to tug at the beads to string them onto the yarn, be sure the extra time and effect will be worth the struggle! Avoid any textured yarns that will not pass easily through the holes. I have had wonderful luck with firmly twisted silk with no nubs and with smooth and strong sportweight cotton.

Wind your ball of yarn by hand, stringing the beads to make sure there are no knots to impede the progress of the beads along the strand. It's frustrating to meet a knot, then have to cut the yarn and restring in the middle of a nice stretch of knitting.

You can use a fine tapestry needle for threading the beads if the hole in the bead is large enough to pass over the eye. Better still is a dental floss threader, designed for flossing between bridgework. Simply slip the end of the yarn through the loop and slide the beads down the threadlike flexible length of plastic. The size of the bead and how smoothly it slides will determine how many beads you'll thread onto your yarn. I usually like to thread at least a hundred, but you'll need to assess how far your ball of yarn will knit, how easy they slide, and how many beads you need for your project. ❖

About the Author. *Deborah Newton of Providence, Rhode Island, is a knitwear designer. She is the author of several magazine articles and the book* Designing Knitwear *(Newtown, Connecticut: The Taunton Press, 1992).*

A few swatches inspired by Deborah Newton's design sketches and techniques.

RIGHT: Silver hollow rosebud beads glimmer softly in a variegated brushed mohair. Flanked by purl stitches, the lightweight beads are easily supported by the stockinette-stitch fabric.

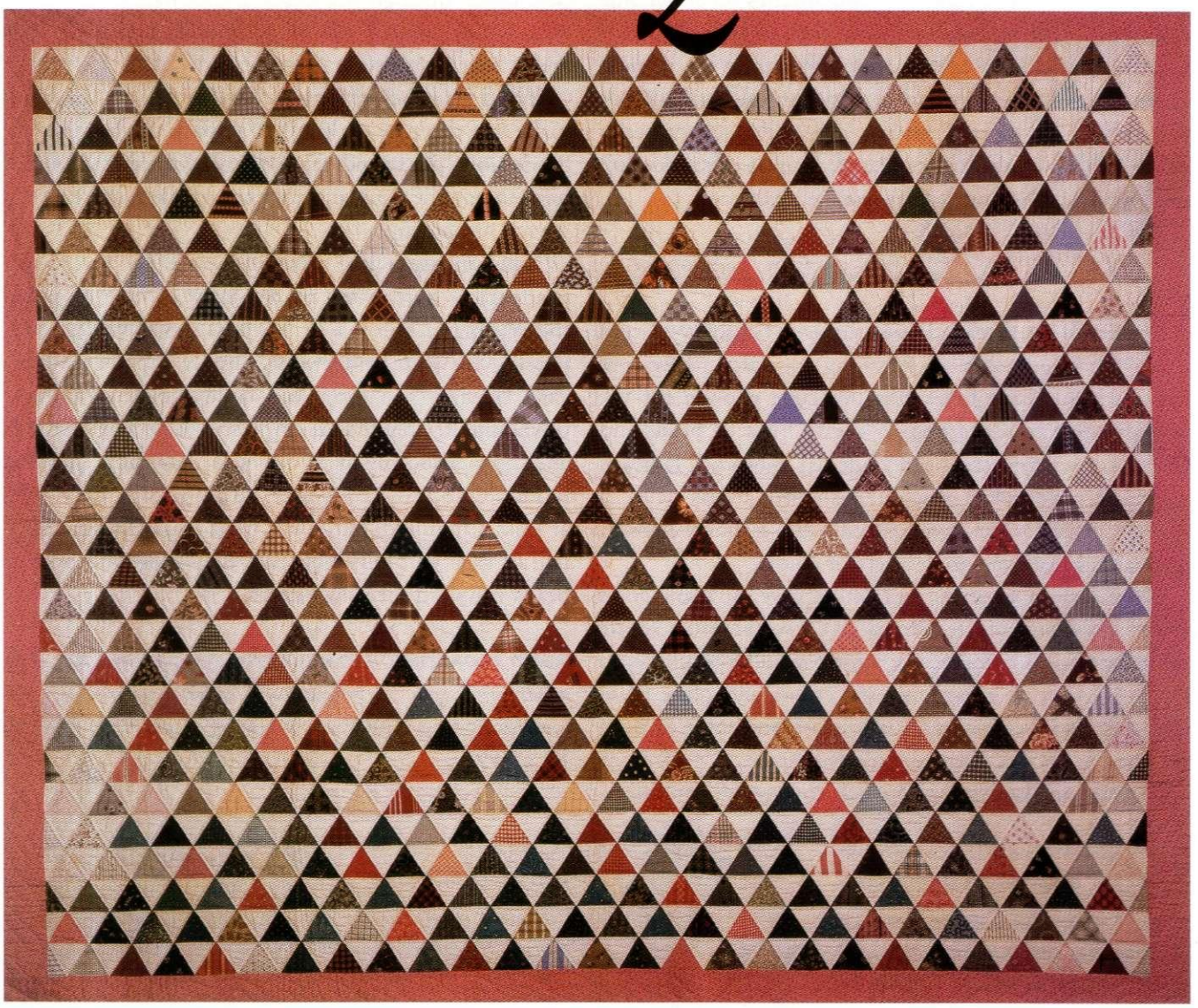
LEFT: A simple lace pattern in a light sportweight cotton is outlined with #6 seed beads to create a leaf-and-vine border that mirrors the motifs on the vintage sweater. Two rows of beads between purl stitches echo the neckline trim of the cardigan.

BOTTOM: Satiny lampworked glass beads form their own pattern between six-stitch cables of alpaca-blend yarn. Used sparingly, the beads do not strain the reverse-stockinette-stitch background.

Design sketch by Deborah Newton. Swatches by Jane Fournier. Photograph by Joe Coca.



Charm Quilts



BY PAT L. NICKOLS

I AM ALWAYS DRAWN to scrap quilts—the more fabrics in them, the better. They are not easily read, as your eye keeps moving to see the wide variety of patterns, but they hold your interest as you compare the designs. My first antique quilt, purchased at a local flea market, was actually a quilt top, a pieced pattern made with a wide variety of scraps, which I later quilted. An article by Cuesta Benberry in *Quilter's Newsletter Magazine* in 1980 made me realize that I had several charm quilts in my growing collection.

At first glance, a charm quilt may look like an ordinary one-patch scrap quilt made from a wide variety of leftover or recycled fabrics or factory remnants, but looking closely, you realize that no fabric has been used more than once.

Beginning with Buttons

Charm quilts appear to have first been made in the late 1860s. From 1876 to 1896, they seem to have been especially popular, judging by the large number that survive from that period. Three hundred of the 380 quilts recorded in my research were made before 1910.

Quilt makers borrowed the idea of charm quilts from button collectors. During the 1850s and 1860s, children and young women actively gathered one-of-a-kind buttons and, as a means of keeping the collection together, strung them on string or heavy thread, creating "button strings," sometimes called "memory strings."

During the 1870s, button strings became known as "charm strings," and were accompanied by romantic tales. One story tells of a young woman who gathered buttons, believing that her Prince Charming would appear before she had 1,000 buttons; according to another version, her prince would appear *after* she had gathered 1,000 buttons.

Inspired by the button-collecting fad, quilt makers began to gather one-of-a-kind pieces of fabric to make one-patch charm quilts.

The term "charm quilt" was common from the 1910s to the 1960s. Early names for the quilts included "beggar" quilt (it was necessary to "beg" scraps from family and friends), "friendship," "memory," "one-patch," "no-two-alike," and "ax" (also known as "spool" or "apple core"). As one gathered pieces from friends near and far, one could look at these tiny gifts with fond memories of friends and family no longer together.

Construction

The quilter first selected a shape or pattern for her one-patch quilt. The repeating shape might be a square, diamond, hexagon, triangle, or other geometric shape. She then made a template of paper or cardboard and began cutting out the hundreds of different fabrics needed.

The size of the template and the desired size of the resulting quilt determined the number of pieces required. Charm quilts made in the late nineteenth century were bed size, roughly 70 by 80 inches (178 by 203 cm). The number of pieces varied from fewer than 200 to more than 1,000, with most quilts containing 300 to 700 pieces.

Fabric Sources

After the quilter had exhausted her own supply of fabric, she traded with others who were making charm quilts, as we would today. In a letter sent to the "Contributors' Gossip" column of the October 1905 issue of *Hearth and Home* magazine, Mrs. C. E. Anderson of Rolling Prairie, Indiana, notes, "I shall be pleased to receive squares of gingham and calico, 4 × 4 inches, no two alike, for my charm quilt. Will return all favors."

Salesmen's samples and mill swatches were sources for a wide variety of fabrics. When companies replaced old sample sets with new ones at the end of the season, the discarded swatches might find a welcome home with a quilter.

Remnants, bolt ends, or short cuts of fabric were also readily ordered by mail. Advertisements appeared in women's magazines, farm publications, and in local newspapers. Dresses, blouses, and aprons could be made very economically from the remnants, and the scraps saved for quilts. One scrap of each print would be put aside for the next charm quilt; others could be traded at the home economics meeting or quilters' gathering at the church.

Some advertisements were deliberately aimed at charm quilt makers. In the December 1934 issue of *Needlcraft: The Home Arts Magazine,* Mrs. M. E. McCormick of Streator, Illinois, advertised "165 fancy washfast prints, none alike, 50 cents or 360 two alike $1.00." The latter number would have given a quilter 180 pieces for her own quilt and an equal number to trade.

Another source of fabrics was factory cutaways, the fabric left over after machines cut out the pattern pieces from stacks of fabric. Factory workers often took these cutaways home, but as companies learned there was a market for the fabric, they offered it for sale and found ready customers in quilt makers.

Many quilters used whatever fabric they had on hand, recycling usable parts of worn or outgrown garments. Uneven wear in certain pieces in



OPPOSITE:
This charm quilt is made up of 742 alternating printed and white equilateral triangles, and includes two centennial prints. Circa 1876, Lancaster, Pennsylvania. Maker unknown. 75 x 84 inches (190.5 x 213.4 cm).

From the author's collection. Photograph by Joe Coca.

some antique quilts indicates that the fabrics had served another use before being incorporated into the quilt.

Dictionaries of Fabric

Some fabric collectors refer to charm quilts, with their hundreds of different prints, as "dictionaries of fabric." They provide an excellent source for study of the wide variety of prints, designs, and colors popular in the period. Most of the varied fabrics in charm quilts were prints, but some solid-colored plain-weave fabrics were also used.

Great quantities of dress yard goods were produced in the last four decades of the nineteenth century by American print works such as Allen, Arnold, Cocheco, Hamilton, Manchester, Merrimack, Wm. Simpson, and others. Some of these companies produced more than 1,000 patterns each year. Flower designs, geometric shapes, paisley patterns, recognizable objects, and combinations of designs produced a seemingly endless variety of patterned fabrics.

From the 1940s through the early 1960s, there was an increased use of sack fabric in all kinds of quilts. Feed, flour, and other recycled sacks were available in large quantities in a wide range of colorful patterns. Bright flowers, children's prints, colonial scenes, and fruit and vegetables were some of the popular prints available to the farmer, who often had help in selecting his feed sacks. Some charm quilts of this period appear to be made entirely of sack fabric.

Template Shapes

A large number of geometric shapes have been used as templates in the construction of charm quilts: diamond, hexagon, half hexagon, elongated hexagon, octagon, rectangle, square, and equilateral, isosceles, and right triangle. Other shapes include the ax, clamshell, Southern Charm (or chalice), tumbler, half tumbler, and yo-yo. Triangles were used most often. Hexagons were frequently used, too; the clamshell is seldom found. The size of the individual pieces varied from less than 1½ inches (3.8 cm) to more than 7 inches (17.8 cm) wide.

Although a charm quilt is usually defined as having a one-template composition, I discovered a few patterns for making charm quilts with two, three, and even four templates. For example, the "all over design" of The Ozark Cobble Stone, a pattern published in the *Kansas City Star* in 1936, called for two templates: an octagon and a square. The octagons were to be made of different prints, and the squares of the same solid-colored fabric.



To celebrate our first century as a nation, centennial prints like these, featuring familiar symbols and patriotic motifs, were produced during the 1870s. *From the author's collection.*

In addition to gathering remnants, purchasing cutaways, or trading fabrics with others, quilters can also purchase fabrics packaged especially for makers of charm quilts from: Hearthside Quilts, PO Box 429, Shelburne, VT 05482, (800) 451-3533; Quilts & Other Comforts, 741 Corporate Circle, Golden, CO 80401-5622, (800) 881-6624; Quiltwork Patches, 209 SW 2nd St., Box 724, Corvallis, OR 97339, (541) 752-4820. Templates are available in varied sizes and shapes, including split or half shapes.

The Feed Sack Club (25 South Starr Ave., #16, Pittsburgh, PA 15202) provides a network for those interested in the use of this recycled fabric. Its members buy, sell, and trade packets of 6-inch (15.2-cm) charm squares.

Duplicate Prints

A few charm quilts contain one or more duplicate fabrics for several reasons. It is difficult to assemble hundreds of different prints without including a duplicate or two, even with the most careful and organized method of fabric sorting. When unintentional duplication occurs, some quilters remove the duplicate, others appliqué another print on top, and a few treat it as a mistake they can live with and leave it in. Sometimes, the quilter does not even realize that duplication has occurred.

Some duplication is deliberate. Perhaps the quilt maker wanted to provide a game for a sick child, who might be amused for hours in the search for duplicates. Perhaps identical fabrics came from two friends, and so both were included in the friendship or memory charm quilt. It is also possible

Two Makers & Their Quilts

Mary Alley Worth (1805–1896) was born on Nantucket Island, Massachusetts. She married Reuben B. Worth, a sea captain, when she was twenty-nine. Five years later, he was lost at sea, leaving Mary a widow with a three-year-old son, Charles Albert, and a second son, Reuben, born two months later.

In early 1850, Charles, then fourteen, sailed to California as a cabin boy. Although he lost nearly everything during his short career in the gold mines, he purchased horses and a wagon, started the C. A. Worth Drayage Company, and became one of the pioneer families who developed San Francisco in the second half of the nineteenth century.

Mary and her son Reuben arrived in San Francisco during the 1850s after Charles had married Winnie Coffin, whom he had known in Nantucket. Mary made her home with Charles and his family until she died in 1896.

The quilts that Mary pieced contained a wide array of prints. A small, two-sided charm quilt that she made circa 1880 for her granddaughter Mabel measures only 18 by 19 inches (45.7 by 48.3 cm), yet it contains 72 squares on the back and 480 triangles on the front, with a realistic lace-print border on three sides. The multicolored shirting and dress prints are set in a light/dark arrangement.

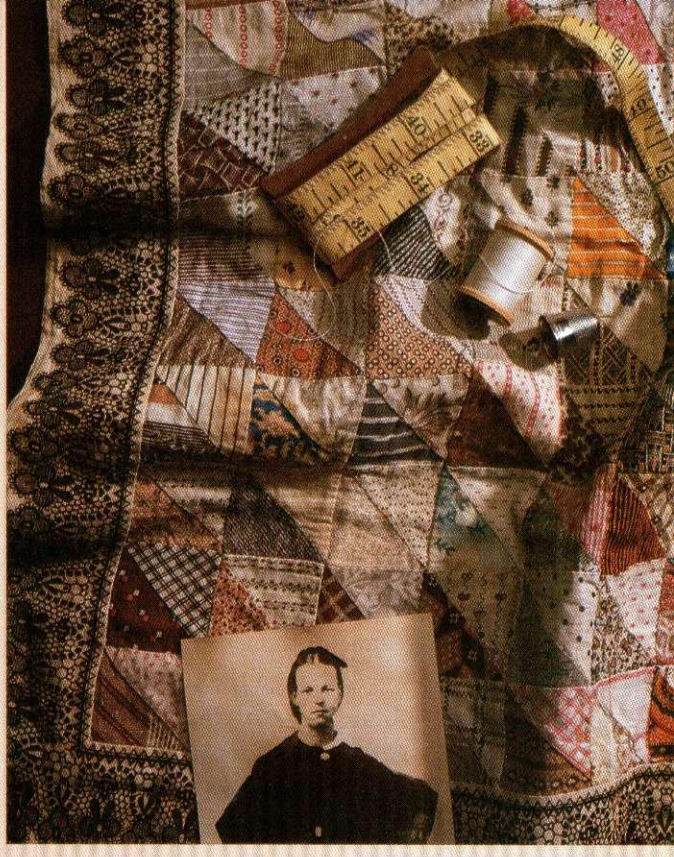
Jennie Laura Forvor Neville (1869–1951) of Grayslake, Illinois, learned quilting from her mother, Merub Forber Barron Forvor (1840–1926). Merub Forvor is believed to have helped hand piece the 507 isosceles triangles in Jennie's charm quilt.

Jennie's hand-pieced quilt, made about 1889, includes more than a dozen prints with designs of red acorns, tiny red and black stars, black arrows, lovebirds, a child's rattle, croquet hoops, and common pins.

Jennie made pieced, geometric block-style quilts before and shortly after her marriage in 1891 to Everrett B. Neville. While raising her six children, she quilted, crocheted, did needlework, worked in her flower garden, and helped with church sewing circles and the Red Cross.

In her sixties and seventies, when she had ample time to make quilts, instead of returning to the geometric-style pieced quilts she had made (including one charm quilt), she turned instead to making the new floral appliqué quilt patterns or quilt kits that she purchased from the McElwain Quilt Shop in Walworth, Wisconsin. She completed ten quilts in fourteen years, starting with an Ohio Rose in 1932 and ending with a Flower Wreath in 1946, five years before she died.

Some charm quilts were made by young unmarried women like Jennie Forvor, but most were made by married women with children. Of the twenty-two charm quilt makers identified from the 1860s to 1930s, fifteen were between thirty and sixty years old. Mary Worth made her two-sided quilt when she was seventy-eight years old.



ABOVE: The two-sided charm doll quilt by Mary Alley Worth. One side of the quilt has 480 small right triangles; the other has 72 squares.

Photographic portrait courtesy of Barbara Worth Whitely, Mary Worth's great-great granddaughter. Quilt from the author's collection.

BELOW: This charm quilt made by Jennie Laura Forvor includes more than a dozen prints arranged in a hit-or-miss pattern of light and dark fabrics. Cotton, 507 pieces in thirteen rows of 39 pieces, 69 x 88 inches (175.3 x 223.5 cm).

Photographic portrait and quilt courtesy of the family of Jennie Forvor Neville.





that the fabrics originally were different colors, but due to fading or unstable dyes, they now appear to be the same color.

Centennial Prints

The International Centennial Exposition, held in Philadelphia from May 10 to November 10, 1876, to celebrate the first century of our country, seems to have fueled the popularity of charm quilts. Fabric mills produced a number of commemorative prints for the occasion and even sold some of the fabrics before the exposition opened.

Although the prints were often red, white, and blue, most of the centennial prints were in the popular colors of the 1870s—medium brown, dark brown, rusty red, and gold. The yard goods featured the American flag, the bald eagle, the Liberty Bell, the Liberty Cap, drums, swords, rifles with bayonets, torches, and other familiar motifs. The word "centennial," the dates "1776–1876," and stars of all sizes also often appeared within the design.

Centennial prints were used widely in charm quilts of this period. Quilters who attended the exposition could purchase some of these special yard goods, or perhaps Papa brought them home for the charm quilt his womenfolk were making. Eighteen Pennsylvania charm quilts found in my research contain centennial prints highlighting the years 1776 and 1876, with the eagle, stars, cannon, flags, Liberty Bell, and Liberty Cap in the design. The inclusion of a centennial print in her quilt may have subtly expressed the patriotic feelings of a quilt maker.

Charm Quilts Today

Charm quilts continued to be made through the 1940s. The quilt revival that started before 1920 and grew substantially in the next two decades was no doubt fueled by growing numbers of publications on the subject. Quilt patterns, quilt-making hints, articles about quilts, and reports of contests and exhibitions appeared regularly in daily and weekly newspapers. The advent of full-color illustrations shortly after the turn of the century gave quilt makers pattern as well as color placement ideas. Farm magazines devoted more space to subjects of interest to women, needlework in particular, and women's magazines became more numerous.

Despite the new and increased number of charm patterns available in the 1930s and 1940s, charm quilts from 1920 to 1960 are not found in the numbers that I expected. I don't know whether they were made, used, and worn out, or just not produced in any quantity. I have found thirty-six examples from this period. Only six of these quilts were made in the 1950s and 1960s. Crafts again had become popular, and people were doing all sorts of handwork besides quilting.

The 1971 Whitney Museum of Art exhibit "Abstract Design in American Quilts" for the first time featured quilts as art on New York gallery walls. One of the quilts, with a faint tree design, described only as a geometric scrap quilt, was actually a charm quilt made up of 561 triangles, later identified as Thousand Pyramids by Jonathan Holstein in his book *The Pieced Quilt.* In 1980, quilt historian Cuesta Benberry's article on charm quilts piqued interest in this "new" type of quilt and inspired quilt makers to try their hand at making them. The new wave of interest proved to be more than a passing fad.

A two-part article by Benberry appeared in the January/February 1988 issue of *Quilter's Newsletter Magazine.* Articles, photographs, and patterns featuring charm quilts soon appeared in other publications. Quilt guilds sponsored charm quilt challenges and packet exchanges. A special "Charm Exchange" section was added to the "Quilter's Exchange" column in *Quilter's Newsletter Magazine.*

Charm quilt making is once again popular. The story of charm quilts will continue to evolve, to the delight of future fabric collectors. ❖

A version of this article appeared in Volume 17, 1996, of Uncoverings, *the annual publication of the American Quilt Study Group, 660 Mission St., Ste. 400, San Francisco, CA 94150-4007.*

About the Author. *Pat L. Nickols is a quilt historian, author, and lecturer, who also makes quilts on occasion. She is working on a book on the subject of charm quilts. If you have a charm quilt in your collection or have recently made one, send a photo and any available information to Pat L. Nickols, Box 9607, Rancho Santa Fe, CA 92067.*

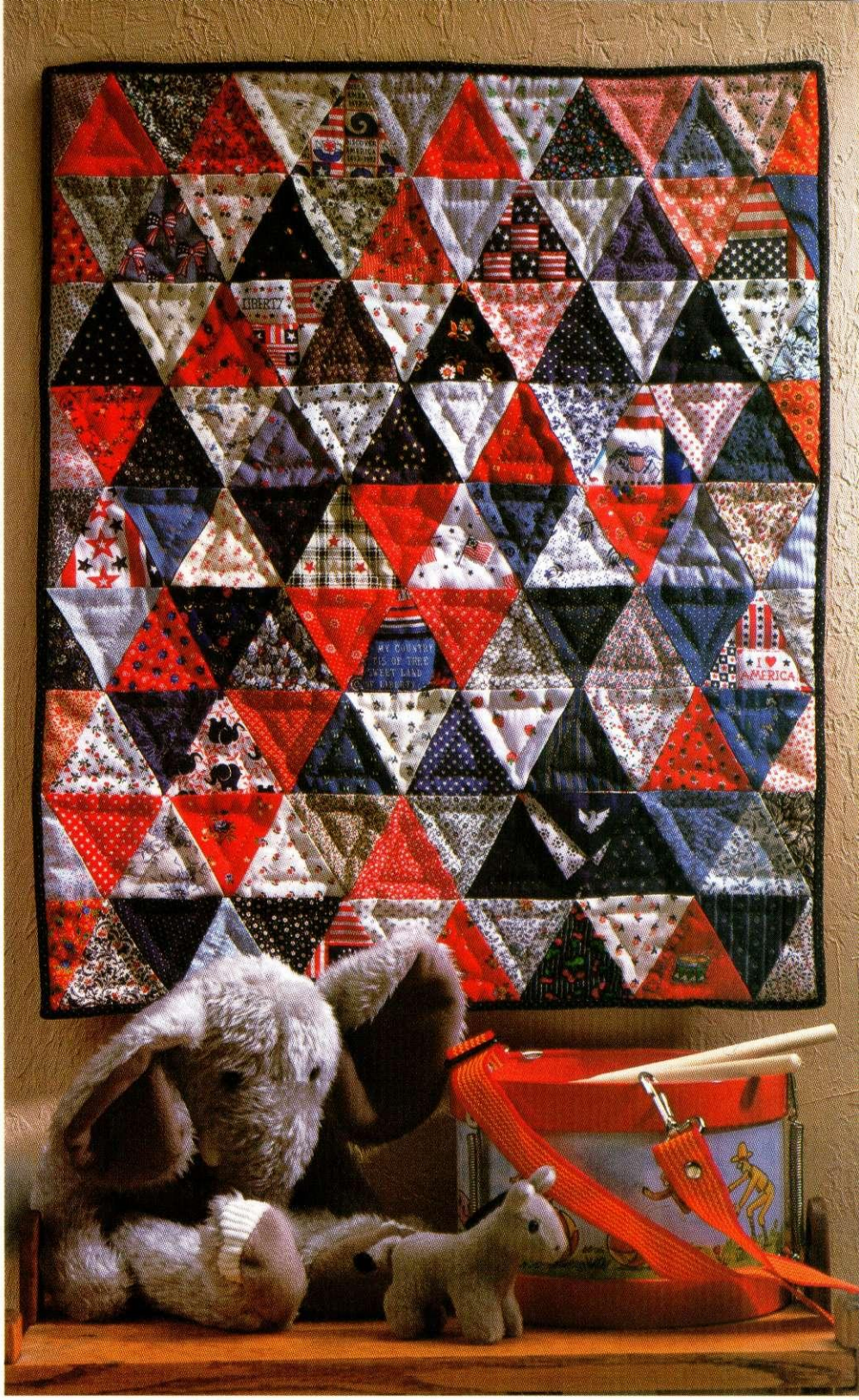
A Miniature Charm Quilt to Stitch

DESIGNED BY
PAT L. NICKOLS

IN THE SPIRIT of charm quilts, also called friendship quilts, Pat L. Nickols's miniature quilt repeats a single, simple geometric patch and displays each fabric only once. This quilt has a patriotic theme and includes red, white, and blue floral and fine-line prints.

To make the quilt, you'll need 126 different fabrics for the top plus 2 more for the backing and binding. To accumulate the large number of prints required, you may wish to trade cuttings of fabrics with friends and family as nineteenth-century charm quilt makers frequently did.

It's easy to make a quilt that is larger or smaller than the one shown here by enlarging or reducing the size of the basic triangular template, adding to or reducing the number of triangles in the quilt, or a combination of both. Hand- and machine-stitching are equally suitable for all phases of the quilt's construction.



Triangles of patriotic cotton prints recall the printed cotton fabrics produced to mark the Centennial Exposition of 1876. In the tradition of charm quilts, each fabric is used only once.

Materials

Cotton fabric in a variety of prints of your choice
Cotton fabric in a coordinating print for backing, 1 piece 19 × 22 inches (48.3 × 55.9 cm)
Cotton fabric in a coordinating print for binding, 1 strip 1⅜ inches (3.5 cm) wide and 82 inches (208.3 cm) long
Thin cotton or polyester batting or cotton flannel, 1 piece 19 × 22 inches (48.3 × 55.9 cm)
Heavy cardboard or quilter's template material
Sewing thread in a neutral color to blend with the fabrics
Quilting thread, 1 spool
Pearl cotton embroidery thread, 1 ball (optional)

Size: The finished quilt measures 18 × 21 inches (45.7 × 53.3 cm).



Figure 1. Assembling the triangles



Figure 2. Assembling the rows

Preparation

The basic unit of the design is an equilateral triangle measuring 2¼ inches (5.7 cm) on each side plus a 1/4-inch (6-mm) seam allowance all around. Transfer the outlines for templates A and B onto heavy cardboard or quilter's template material. Using the templates, cut 108 triangles and 18 half triangles. Cut approximately the same number of dark and light prints. A template with a central window of clear plastic will enable you to align the template with elements of a print that you wish to capture in the patch.

On a flat surface or a felt-covered board, arrange the pieces of fabric into 9 rows of 12 full triangles with a half triangle at the beginning and end of each row. Distribute the special-interest prints throughout the layout and fill between them with the other prints. Try to alternate dark and light fabrics and avoid placing two prints of the same value next to one another. Arrange the pieces so that the light and dark pieces are evenly distributed throughout the quilt. Move the pieces around and/or substitute new fabrics until you are satisfied with the arrangement.

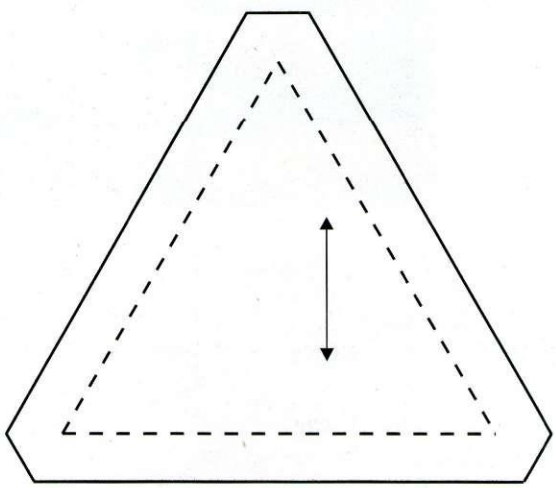
Assembling the Quilt

Assemble each row of triangles from left to right according to your layout, using 1/4-inch (6-mm) seam allowances (Figure 1). Assemble the rows from top to bottom, taking care to match the points and edges of the triangles in adjacent rows (Figure 2).

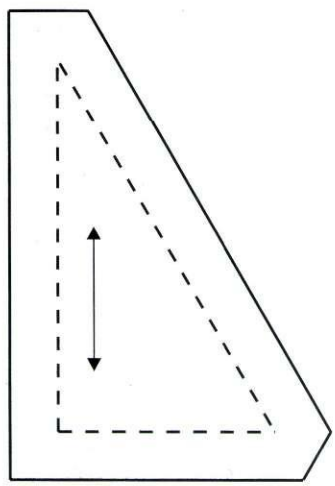
On a flat surface, place the backing fabric right side down. On top of it, place the batting and then the pieced quilt top, right side up. Pin or baste the three layers together. Hand-quilt each triangle 1/3 inch (8 mm) inside the seams. (Alternatively, machine-quilt along the seam lines 1/4 inch [6 mm] inside each triangle or tie the quilt with a doubled strand of pearl cotton embroidery thread at every third intersection of the seams along each row.)

Using a straightedge as a guide, trim the raw edges of the batting and backing even with the edges of the quilt top. Stitch around the perimeter of the quilt a scant 1/4 inch (6 mm) inside the edge. Cut the strip of binding fabric, piecing shorter strips if necessary to obtain the correct length. With wrong sides together, fold the binding in half lengthwise.

With the binding facing the quilt top, pin or baste the folded binding to the edge of the quilt, matching the raw edges. Stitch the binding to the quilt with a 1/4-inch (6-mm) seam. Miter the corners with a fold in the binding. Trim the raw edges to 1/4 inch (6 mm), fold the binding to the back of the quilt, and slip-stitch the folded edge to the backing so that it just covers the first line of stitching. ❖



Triangle template



Half-triangle template

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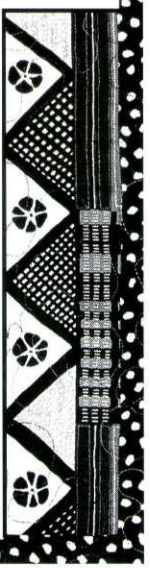
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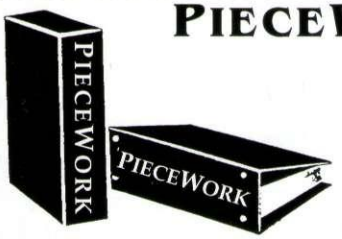
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A PAGEFUL OF POSIES

Trimmings: A Sampling of Old Patterns

"Trimmings" offers a collection of patterns, charts, and instructions that have been gleaned from old magazines and books that are no longer generally available. These two pages of ribbonwork flowers and leaves are reprinted from The Ribbon Art Book, *Vol. I, No. II, published by Ribbon Art Publishing Company, Inc., New York, New York, in the early 1920s. Portions of this and other vintage ribbonwork publications are available in reprinted form in* The Art and Craft of Ribbonwork, Vols. I and 2, *published by Antiquity Press, 1734 Scott St., St. Helena, CA 94574.*

From the collection of Candace Kling.

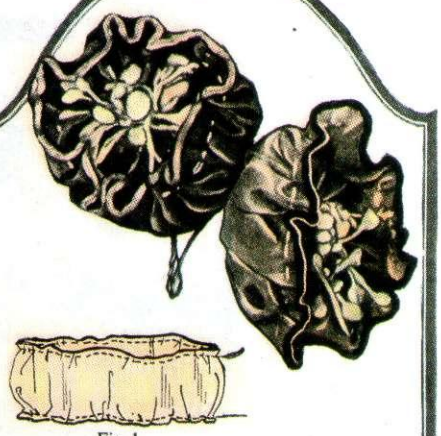


Fig. 1

These vivid poppies make a most effective corsage. They are simply made from a piece of grosgrain novelty edge ribbon seamed and gathered top and bottom—Fig. 1. The lower edge is pulled in tightly around stem and stamens attached.

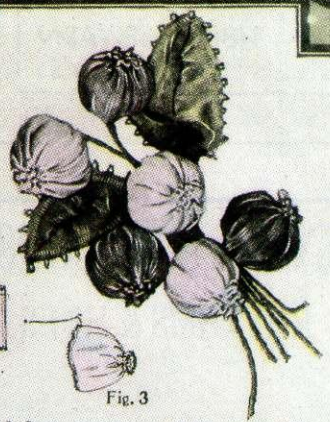


Fig. 2

Fig. 3

A youthful hat or gown may go gayly forth adorned with these dainty berry-like flowers. 4 inches of 1½-inch ribbon are required for each flower. These are cut and seamed as in Fig. 2, and turned inside out so that raw edges do not show; stamens inserted and the ribbon gathered at top as in Fig. 3. The flower is then stuffed with bits of cotton gathered at the bottom and shaped to resemble a berry.



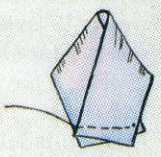


Fig. 4

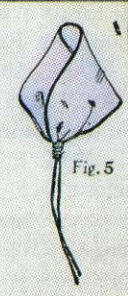


Fig. 5

Simplicity is the password one must use to be admitted to fashion's realms and this flower motif on chapeaux or frocks will readily gain one an entree. 2½ inches of ½-inch ombre ribbon make each petal. The ribbon is folded as in Fig. 4, gathered at the bottom and wired as in Fig. 5. The stem is wrapped with green floss.

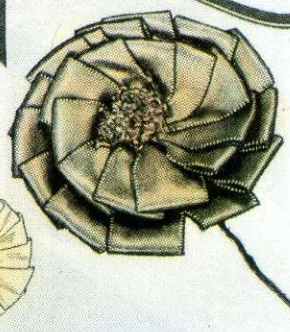


Fig. 6

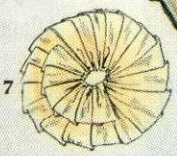


Fig. 7

This many petaled flower requires 3 inches of ⅞-inch ribbon for each inner petal and 4 inches for outer. The petals are made as in Fig. 6. The 14 outer petals, sewed in a circle right to left, form a foundation for the 11 inner petals, which are lapped from left to right, as in Fig. 7, under each other around stamens. The stem is wrapped with floss and finished with calyx.

FLOWERS THAT BLOOM ON FROCKS AND HATS

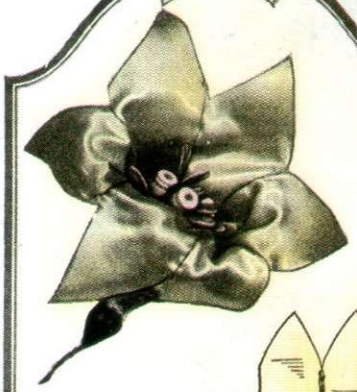
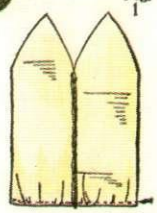


Fig. 1



Easter lilies of white or pastel two-tone ribbon make a picturesque trimming for the garden hat or the soft dress in pastel shades. Six pointed petals 4½ inches long are joined with a piece of white wire held in place and fastened with over-casting stitches, see Fig. 1. The petals are gathered at bottom, stem attached and finished with calyx.

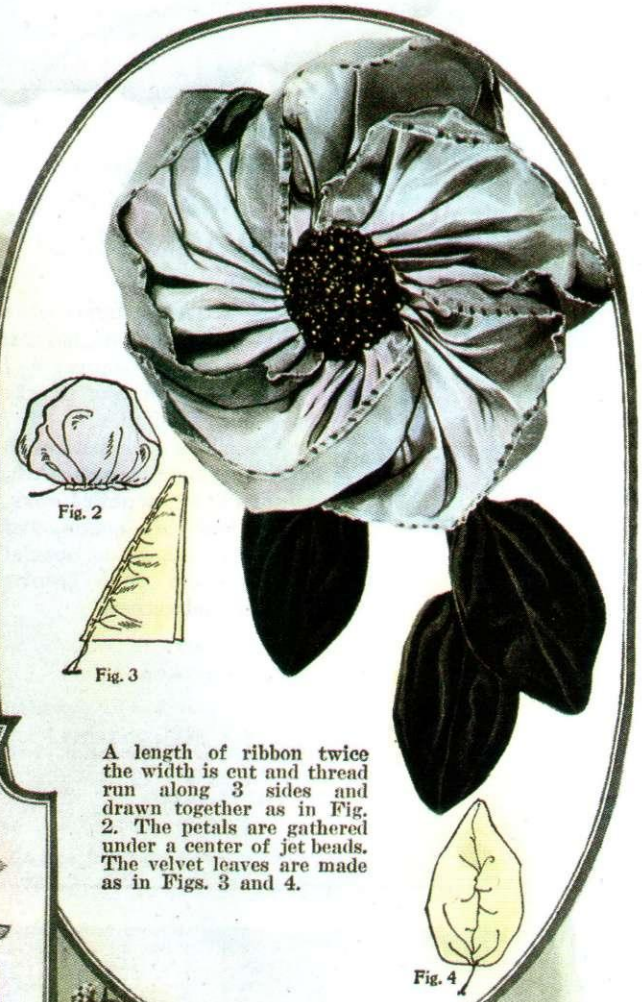


Fig. 2

Fig. 3

A length of ribbon twice the width is cut and thread run along 3 sides and drawn together as in Fig. 2. The petals are gathered under a center of jet beads. The velvet leaves are made as in Figs. 3 and 4.

Fig. 4

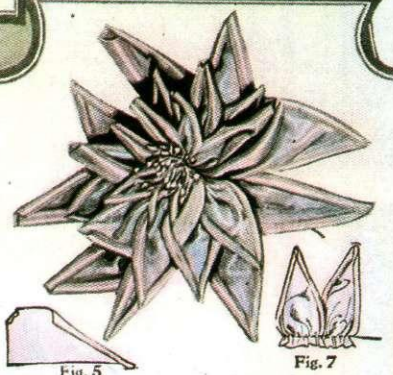


Fig. 5

Fig. 7



Fig. 6

The petals of this poinsettia are made by rolling 2 opposite corners with thumb and forefinger, Fig. 5, and gathering bottom of petal, Fig. 6. The overlapping petals, Fig. 7, are arranged around stamens in tiers. 2½ inches of 1½-inch ribbon, 4 inches of 2½-inch and 4 inches of 3-inch ribbon are required.

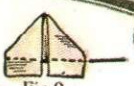


Fig. 9

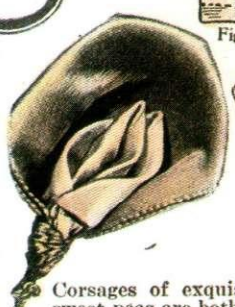




Fig. 8



Fig. 10

Corsages of exquisitely colored sweet peas are both graceful and modish. 3 inches of 1½-inch ribbon make the outer petal and 3 inches of ⅝-inch ribbon the centers of these blossoms. Ribbon for petal is folded in half, corners folded under and held with stitches, as in Fig. 8, bottom shirred and drawn up tightly. The centers are folded, as in Fig. 9, shirred at bottom, folded in half and gathered, as in Fig. 10. Green floss covered wire makes stem.

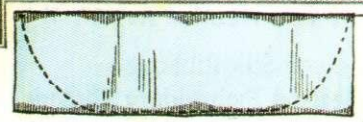


Fig. 11

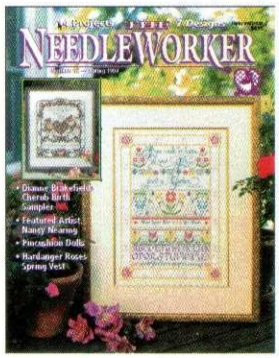


Fig. 12



These delicately colored wistaria petals lend an interesting touch to pillows, negligees or lampshades. They may be used singly or together for girdles, hatbands, or merely as decorative motifs. Three inches of 1-inch satin edged taffeta ribbon are needed for each petal. The ribbon is gathered as in Fig. 11, drawn up and wired as in Fig. 12. The stem is wrapped with floss.

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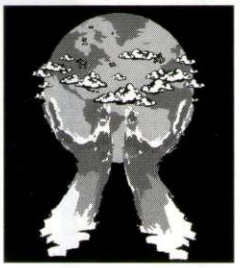
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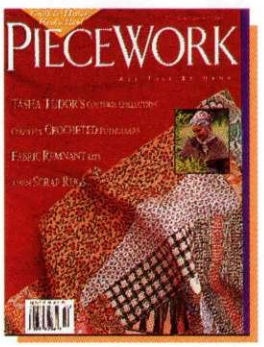


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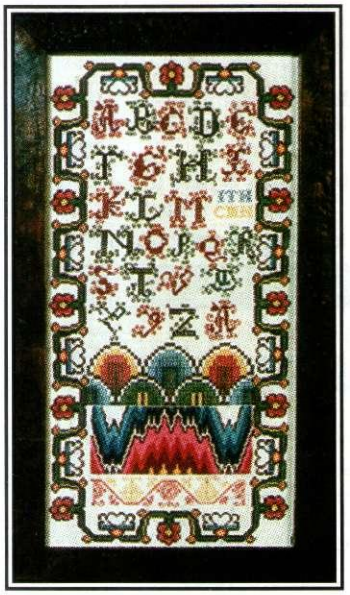
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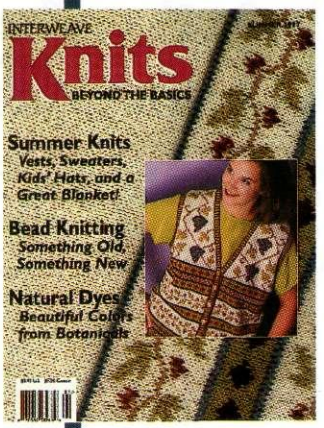
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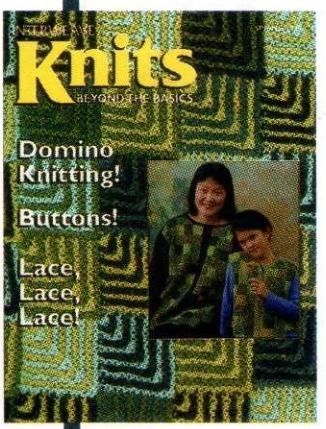
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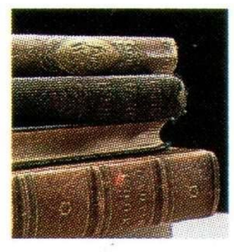


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The Artful Ribbon

Candace Kling

C&T Publishing, PO Box 1456, Lafayette, CA 94549, 1996. Softbound, 144 pages, $25.95. ISBN 1-57120-020-7.

For years, ribbon lovers, flower lovers, and romantics have been begging Candace Kling to put her ideas and techniques for floral ribbonwork into a book. *The Artful Ribbon* is finally out and is a joy to read and use. Simple instructions and drawings show you how to make thirteen variations of roses, twenty styles of leaves, and pansies, fuchsias, berries, tendrils, buds, stems, and stamens.

The flowers are easy to master and fast to make. All you need to start is ribbon, needle, thread, and crinoline. Tricks of the trade are in a section at the back of the book. Be sure to read it first—the hints will help you manipulate the ribbon more easily.

The Artful Ribbon is a true how-to book. Only seven pages are given to history. Photographs of 1920s ribbonwork from private collections and museums illustrate most of the instructions; the rest are illustrated with Kling's work. Thirty-two ribbon and trim sources put every supply you might need at your fingertips.

Add a feeling of elegance and romance to an evening bag, embellish a flower girl's basket, make a corsage as a lasting momento of a silver anniversary, or assemble a bouquet of glimmering silk roses to lift your spirits. Individual flowers make up in just a few minutes. You can have a whole bouquet in an afternoon!

—Nancy Nehring

A Communion of the Spirits: African American Quilters, Preservers, and Their Stories

Roland L. Freeman

Rutledge Hill Press, 211 Seventh Ave. N., Nashville, TN 37219, 1996. Hardbound, 396 pages, $34.95. ISBN 1-55853-425-3.

"The way I do these quilts is when the spirits talk to me. . . . They talk to you too. That's why you're here."

—Betty Tolbert, quilter

I planned to skim the text and skip around to find points of special interest in this book's nearly 400 pages. Instead, I read the whole book. I felt like Alice in a textile Wonderland—the quilts, faces, and moving stories saying "eat me" and "drink me." "Growing up with Quilts," the story of Freeman's childhood, is a door into the world of African-American quilts and the spirit (and the spirits) of those who made and still make them.

The book spirals from Freeman's experiences with his family's quilts to a presentation of quilts from thirty-eight states. The story becomes a large, but never impersonal story—full of quilts, history, scholarship, and occasional controversy. Freeman's involvement with quilts expands, as he becomes photographer, folk-life documenter, and quilter. The story naturally widens, person by person and community by community, and deepens, as he deals with his serious illness.

You are with Freeman the day he takes pecans to quilter Betty Tolbert's house and—after eight months of trying—finally gets to talk to her. Was he successful at last because he had slept under one of her quilts the night before?

With him, you visit the spot on the road where Hystercine Rankin's father had been shot when she was a child—an event that she records in a quilt. He visits quilters whose names you know—Rosa Parks, Faith Ringgold, Alice Walker—and countless men and women you come to know briefly.

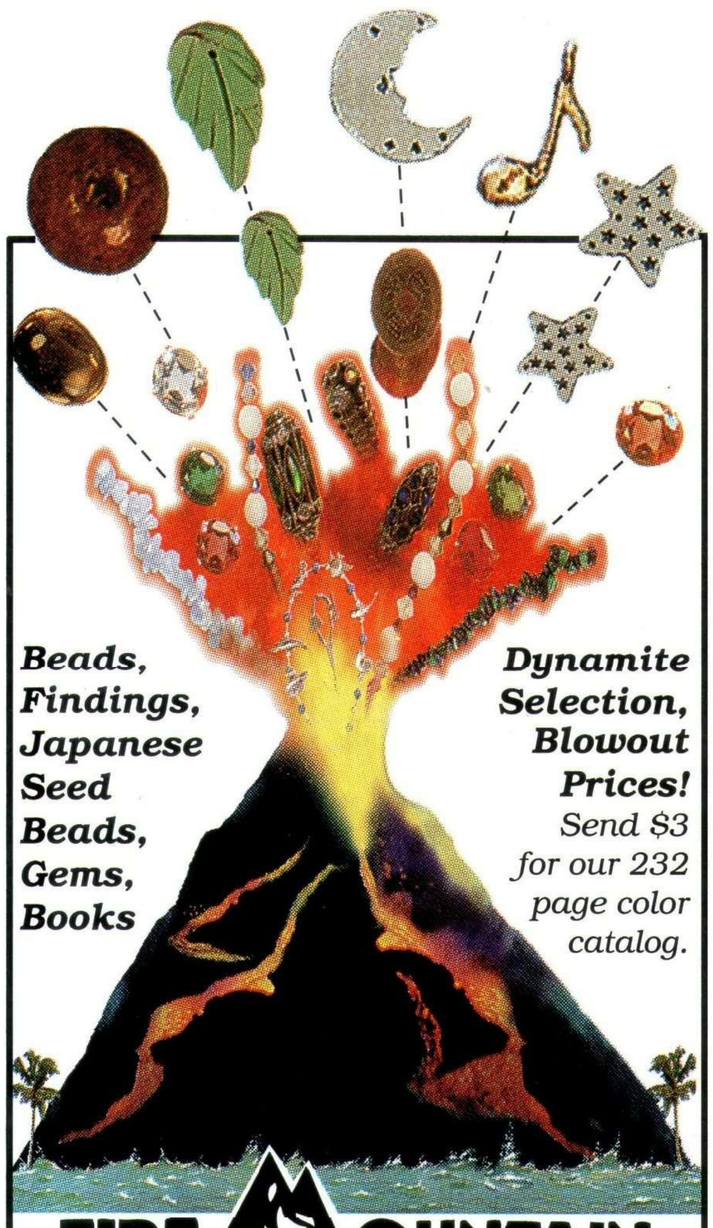
The quilts are set like jewels within the quilters' stories, and the quilters' stories are gathered and illuminated by Freeman's story. The quilters are often photographed in their houses and yards and among their quilts. Each photograph is a piece of the extraordinary mosaiclike quilt this exciting book makes, reflecting a geography and a history of African-American quilting that is still being uncovered.

—Veronica Patterson

Four Crochet Pattern Books

Lacis Publications, 3163 Adeline St., Berkeley, CA 94703, 1997. 96 and 144 pages, $18 and $20.

Four new books from Lacis will appeal to textile collectors as well as crocheters of all abilities: *Crochet: Novelties from Turn-of-the-Century Sources; Crochet: Edgings and More from Turn-of-the-Century Sources; Crochet: More Edgings from Turn-of-the-Century Sources,* all edited by Jules and Kaethe Kliot; and *Crochet: Edgings and Insertions from Early 20th Century Sources* by Eliza A. Taylor and Belle Robinson. Drawing from hard-to-find favorites, such as the Priscilla publications and the books of Adeline Cordet, Ann Orr, and others, these new books reproduce hundreds of early crochet patterns. ❖



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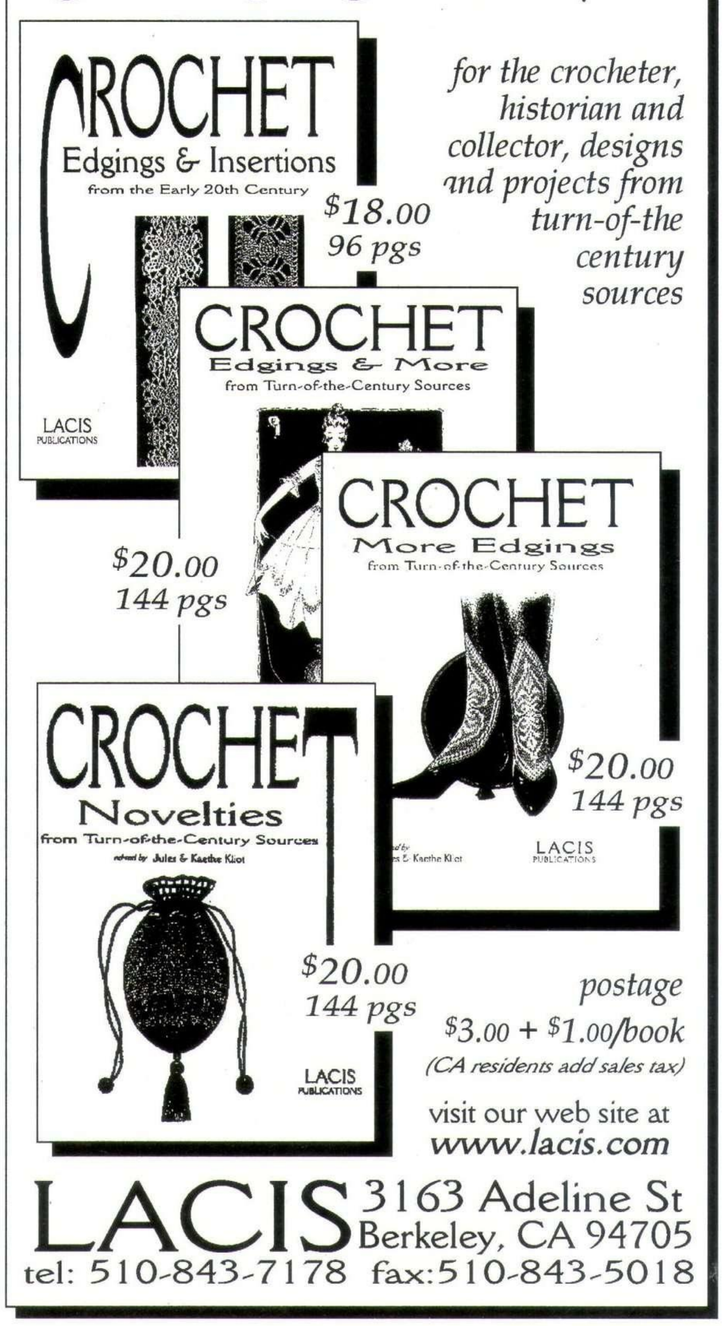
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Wild Rose to Crochet

(continued from page 49)

Rnd 4: (Sc, 5 dc, sc, sl st) into each ch-5 loop.

Rnd 5: (Ch 6, sl st into sl st of prev rnd between next 2 petals) 5 times.

Rnd 6: 10 sc into each ch-6 loop.

Rnd 7: ** (Ch 4, sk 1 sc, sl st in next sc) 5 times, ch 4, * turn, (sl st in next ch-4 sp, ch 4) 5 times; rep from * twice, (sl st in next ch-4 sp, ch 4) 4 times, sl st in next ch-4 sp, sl st down left-hand side of petal, sl st in base of petal, rep from ** 4 times.

Rnd 8: * working over #20 thread pc, 2 sc in each loop of right side of petal, (sc, 3 dc, sc) in each of 5 loops at top of petal, 2 sc in each loop of left side of petal, sl st in base of petal; rep from * 4 times. Fasten off both threads.

Rnd 9: Join thread at top of a scallop on outside edge of petals, ch 4, cl, ch 4, sk scallop, sc in top of next scallop, * ch 8, sc between next 2 scallops, ch 8, sk scallop, sc in top of next scallop, ch 4, cl, ch 4, sc between next 2 scallops, ch 4, cl, ch 4, sk scallop, sc in top of next scallop *; rep * to *, ** ch 8, sk scallop, sc in top of next scallop, ch 8, sc between next 2 scallops, ch 4, cl, ch 4 **, sk scallop, sc in top of next scallop, ch 4, cl, ch 4, sc between next 2 scallops; rep ** to **, sl st in 1st ch of beg ch 4 (16 loops evenly spaced around rose).

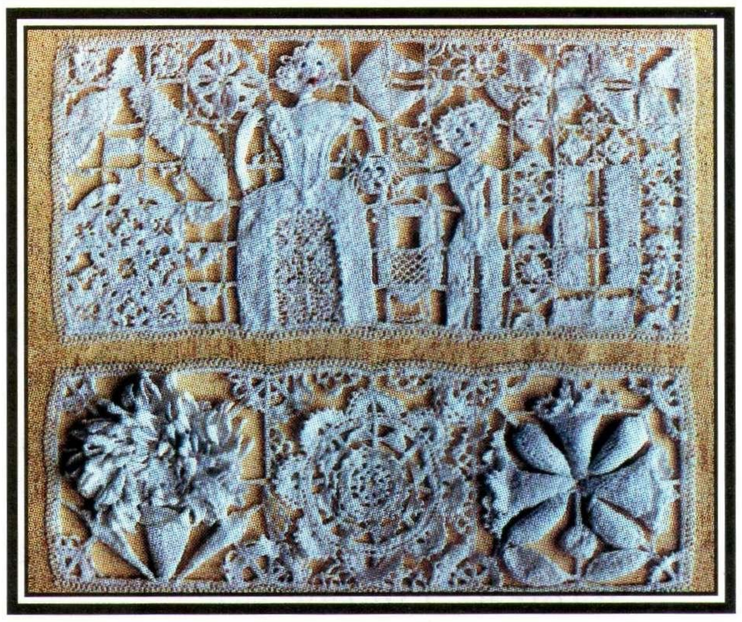
Rnd 10: Sl st to top of loop behind knot, * ch 4, cl, ch 4, sc in next loop, ch 9, sc in next loop, ch 1, turn, 12 sc in ch-9 loop, turn, sc in each sc, turn, ch 5, (sc in 4th sc from hook) 3 times, turn, (sc, hdc, 5 dc, hdc, sc, sl st) in each ch-5 loop, 2 sl st in side of petal, sl st in sc, (ch 4, cl, ch 4, sc in next loop behind knot) twice; rep from * 3 times, ending with sl st in beg ch.

Rnd 11: Sl st to top of loop, * ch 8, sc in top of first petal, ch 8, sc in middle petal, ch 8 sc in last petal, (ch 8, sc in next loop) 3 times; rep from * 3 times, ending with sl st in beg ch.

Rnd 12: Sl st to top of loop, * ch 6, sc in next loop, ch 10, sc in next loop, (ch 6, sc in next loop) 4 times; rep from *, ending with sl st in beg ch.

Rnd 13: 6 sc in each ch-6 loop, sc in each sc and 10 sc in each ch-10 loop around. Fasten off. Darn all loose ends of thread into the back of the work and trim them.

Following the directions for salding the fabric (page 49), trim the linen to 9 inches (22.9 cm) square. Cut a square from one corner of the handkerchief to match the size of your wild rose square. Sald the edges of the fabric, including the recessed corner. Overcast two edges of the crocheted square to the corner cutout. Work the edging around the entire handkerchief as if the wild rose square is an extension of the fabric. ❖



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Stumpwork Flower

(continued from page 53)

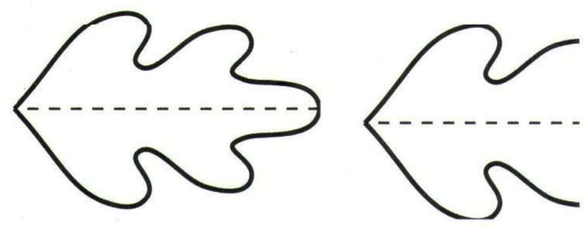
Working the Leaf

With Fir silk, lay a single thread across the wire frame from the base of the leaf to the tip. Couch the thread to the muslin every 1/8 inch (3 mm) with contrasting thread. Fill one side of the leaf with needle lace (Figure 5). With gold silk floss, fill the other side of the leaf (Figure 6). Work buttonhole stitch over the wire outline—gold on the gold side of the leaf and Fir on the green side. Remove the couching.

Assembling the Sprig

Cut a length of wire 8 inches (20.3 cm) long for the stem, then wrap the center of the wire with 1 strand of Fir silk floss for about 3/8 inch (1 cm). Fold the wire in half and tightly wrap both strands together for 1/2 inch (1.3 cm). Continuing where you left off, wrap the leaf stem together with the main stem for about 1/2 inch (1.3 cm). Wrap the leaf stem alone up to the leaf and back to the main stem. Continue to wrap the main stem alone to about 1½ inches (3.8 cm) from the ends. Gently pull the wrapping thread between the two wires of the stem and twist the wires together once to secure it.

Push the ends of the wire through the background fabric, and couch the upper part of the stem to the background. Place a petal in position. Push the ends through the fabric. Twist the wires together on the back of the fabric. Sew them down so that



Full-size patterns for the petal and leaf.

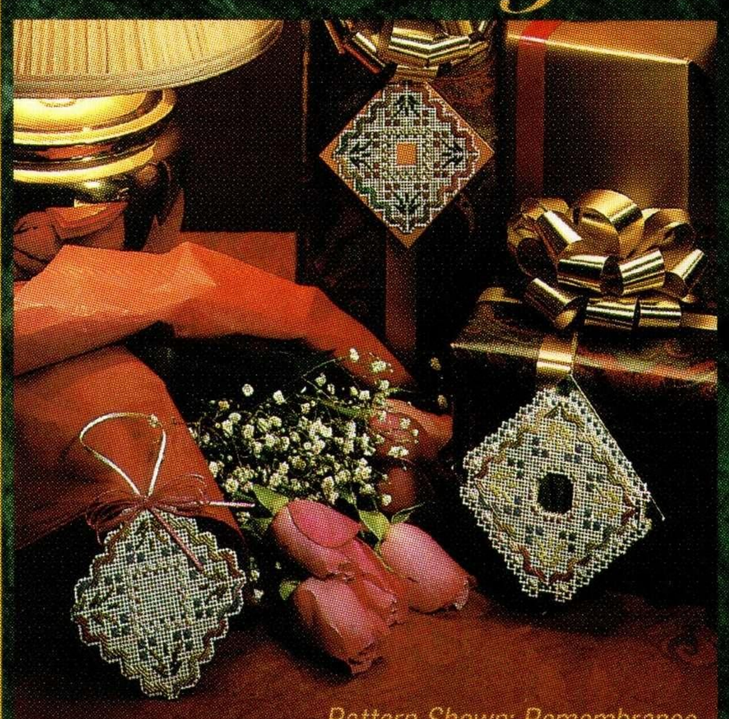
the stitches cannot be seen on the right side. With a needle, thread the ending tail of yarn from the petal to the wrong side of the background. Finish the thread so that it cannot been seen on the right side.

Repeat the procedure for all of the petals. Fill the center of the flower with 1/4-inch (6-mm) lengths of gold purl stitched, one at a time, onto the background fabric with 1 strand of gold silk. ❖

About the Author. *Sharon Cohen teaches stumpwork throughout the United States and publishes her needlework designs through her business, The Nostalgic Needle.*

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✦ SAN DIEGO, CALIFORNIA. Through mid-October. The Beaded Universe, an international exhibit of ancient and modern beadwork. Mingei International Museum of Folk Art. (619) 239-0003.

✦ SAN DIEGO, CALIFORNIA. August 8–10. Dimensions in Dollmaking, the seventh annual exhibit held in conjunction with San Diego Quilt at the San Diego Convention Center. Contact Karen Whitney, (619) 460-8545.

✦ SAN JOSE, CALIFORNIA. July–August. The American Museum of Quilts and Textiles hosts exhibitions and classes on quilting, lace work, and wearable art. 60 S. Market St., 95113. Contact Lourene, (408) 971-0323, ext. 10.

✦ DENVER, COLORADO. September 26–28. Weekend Lace Retreat at the Warwick Hotel. Bobbin lace techniques, tatting, needlelace. Contact Point Ground, 124 W. Irvington Pl., 2nd Floor, 80223-1539. (303) 777-9701.

✦ HARTFORD, CONNECTICUT. Through August 3. Paisley—Persia to Paris, an exhibition tracing the history of the paisley pattern from the eighteenth century. The Wadsworth Atheneum, 600 Main St., 06103. (860) 278-2670.

✦ SALEM, MASSACHUSETTS. September 24–27. Seventeenth Century Embroidery Arts Symposium. Contact Jennifer Evans, Peabody Essex Museum, East India Square, 01790. (800) 745-4054.

✦ WEST SPRINGFIELD, MASSACHUSETTS. August 22–24. CraftAdventure '97, the twenty-fourth annual contest and exhibit. Categories include dollmaking, quilts, rugs, needlework, lace, knitting, crochet, weaving, spinning, and basketry. Entry forms due August 1. Request brochure from CraftAdventure '97, 1305 Memorial Ave., 01089. (413) 787-0158; fax (413) 787-0127.

✦ DULUTH, MINNESOTA. July–August. Week-long workshops include Pieced, Painted, and Dyed: Color and Design in Quilting; Creating Beaded Figures; Personal Imagery in Quilting; and more. Split Rock Arts Program, 306 Wesbrook Hall, 77 Pleasant St. SE, University of Minnesota, Minneapolis, MN 55455. (612) 624-6800.

✦ ST. PAUL, MINNESOTA. Through June 14, 1998. Bead Dreams: Future Visions, a national juried exhibition of seed and bugle bead works. Slide entry deadline is October 1. SASE to Bead Dreams, Goldstein Gallery, 244 McNeal Hall, 1985 Buford Ave., University of Minnesota, 55108. (612) 624-7434.

✦ NEW YORK, NEW YORK. Through August 17. The Four Seasons, an exhibition spanning three centuries of fashions associated with the seasons. The Metropolitan Museum of Art, 1000 Fifth Ave., 10028-0198. (212) 570-3951.

✦ ASHEVILLE, NORTH CAROLINA. July 17–20 and October 16–19. Craft Fair of the Southern Highlands. (See page 12.)

✦ DEXTER, OREGON. September 10–14. First Annual West Coast Felting Extravaganza—workshops and conference. Contact Kathe Todd-Hooker, Colour Company, 3023 Randi Ln. NE, Salem, OR 97305. (503) 585-3853.

✦ ALLENTOWN, PENNSYLVANIA. Through August 16. Winds of the Aegean: Greek Embroidery from the Allentown Art Museum, Fifth and Court Sts., PO Box 388, 18105-0388. (610) 432-4333.

✦ GATLINBURG, TENNESSEE. July–August. Arrowmont School of Arts and Crafts. Classes include Bead Embroidery; Color, Fiber, and Felt Fantasies; Embellishment; and more. PO Box 567, 37738. (423) 436-5860.

✦ HOUSTON, TEXAS. October 26–28. Boxes Under the Bed conference, hosted by International Quilt Festival. Contact Boxes, Alliance for American Quilts, 7660 Woodway, Ste. 550, 77063, or Kim DeCoste, (713) 781-6864, ext. 127.

✦ VICTORIA, TEXAS. September 12–14. Call for entries. Seventh annual Fabric of Our Cultures. Dolls, counted cross-stitch, embroidery, crochet, tatting, needlepoint, quilts, and more. Deadline July 15. Contact Cultural Council of Victoria, PO Box 1758, 77902. (512) 572-2787.

✦ WILLIAMSBURG, VIRGINIA. October 31–September 8, 1998. Virginia Samplers: Young Ladies and Their Needle Wisdom, a series of exhibits focusing on Southern decorative arts at Colonial Williamsburg's Dewitt Wallace Gallery. Contact Public Relations Dept., PO Box 1776, 23187. (757) 220-7286.



On display at DeWitt Wallace Gallery, Williamsburg, Virginia, through September 8, 1998. Sampler by Sarah Bruce Butt, Lower Norfolk County, Virginia, June 18, 1811.

✦ MEXICO AND PUERTO RICO. January 16–26, 1998. Quilting Cruise with Kaye Wood aboard the *Zenith*. Lectures, demonstrations, classes, and discussion groups, with stops in Mexico, Costa Rica, Columbia, Aruba, Virgin Islands, and Puerto Rico. Contact Atrium Travel Agency, (800) 322-9327.

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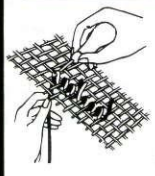
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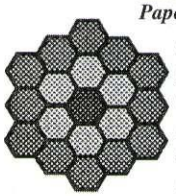
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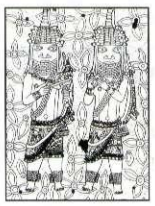
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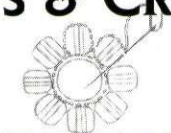
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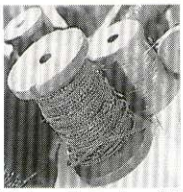
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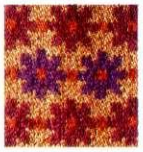
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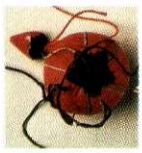
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A Stitch

Linda Ligon

A Meandering Thread

Cleaning out my closet the other day, I noticed by chance how many—how most—of my clothes these days are made in China (or Hong Kong, Korea, or Sri Lanka). I've read a bit about trade disputes with, and sanctions and threats of sanctions against those and other countries on account of their poor labor conditions. With that nagging worry somewhere in the back of my mind, while doing a biannual dusting of dusty bookshelves, I took down an old volume of the poetry of Thomas Hood, purchased years ago at a flea market in eastern Oklahoma, and turned to "The Song of the Shirt."

You probably read this in junior high, maybe were even made to memorize it. It's one of those galloping ballads that tends to stick with you:

> Work—work—work
> Till the brain begins to swim!
> Work—work—work
> Til the eyes are heavy and dim!
> Seam, and gusset, and band,
> Band, and gusset, and seam,
> Til over the buttons I fall asleep,
> And sew them on in a dream!
>
> Oh, men with sisters dear
> O, men with mothers and wives!
> It is not linen you're wearing out,
> But human creatures' lives!

And so on. It's sentimental and earnest in the extreme, yet historically sound enough and moving enough to have endured for more than 150 years.

Thinking about Hood, I pulled out the "Hermoup to Lally" volume of the encyclopedia and turned to a small portrait of a young, uncommonly handsome, sensitive-looking man in a shirt (surely linen) with a snowy collar reaching high up toward his sideburns. Born in 1799 to a London bookseller, Hood was apprenticed to an engraver, sent to Scotland for his chronic ill health, returning at the age of eighteen to become an under-editor of *The London Magazine,* which published the verse of all the popular post-Romantic poets. He wrote a number of impassioned, socially conscious poems, but made a big hit with a satiric collection titled *Odes and Addresses to Great People* when he was only twenty-six, and spent most of his remaining twenty years being silly. For his irrepressible puns and gallows humor, you could call him a sort of Ogden Nash/e.e. cummings of the early Victorian age.

One clever dirge, in which the narrator laments that single women don't pursue and make a fuss over him now that he's married, includes this verse:

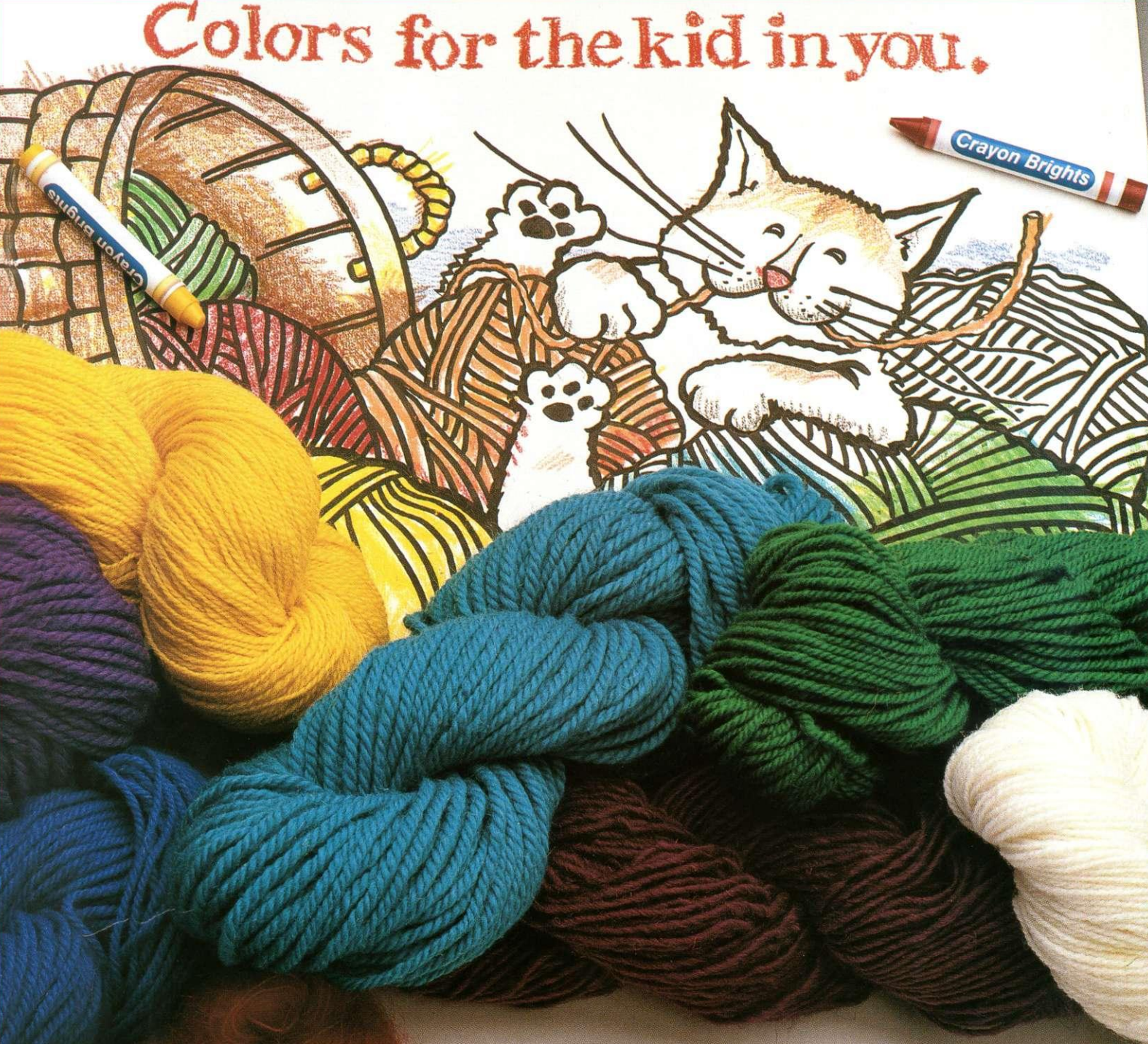
> One used to stitch a collar then
> Another hemmed a frill;
> I had more purses netted then
> Than I could hope to fill.
> I once could get a button on,
> But now I never can—
> My buttons then were Bachelor's—
> [Now] I'm not a single man!

Quite a different song of a shirt.

Tucked into my old volume of Hood's poems, marking the place of "The Song of the Shirt," are three odd items: a large dried flower petal, a scrap of excellent blue-and-white-striped shirt fabric, and a yellowed newspaper clipping describing the visit of a Chinese minister named Kai Fu Shah and his daughter, Lang Shah, to the Southern Commercial Congress in Muskogee, Oklahoma, of all places. Neither the book nor the clipping is dated, but I assume that the congress occurred after statehood in 1907, though not long after, judging from a photograph on the back of the clipping showing a horse-drawn carriage. Mr. Shah, who had never been to Oklahoma before (no kidding!), was impressed, predicted a great future for the area, and appreciated the fine manner in which he and his daughter had been entertained. "The young woman talks excellent English when she talks, but she does not talk for publication," the article notes. The flower petal might have come from an iris. ❖

Linda Ligon *is editorial director of PIECEWORK and is easily bemused by old stuff.*

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